

Upcoming Arts Events

Music Student Jury-Recitals

1 pm, Tuesday & Thursday, November 29 & December 1
3:45 pm, Friday, December 2
3:30 pm, Monday, December 5
Presser Hall, Maclean Auditorium

Jazz Ensemble & World Percussion Ensemble Concert

8 pm, Wednesday, November 30
Presser Hall, Maclean Auditorium

Senior Recital: Kristina Lyles, soprano

3 pm, Sunday, December 4
Presser Hall, Maclean Auditorium

If you are a musician and interested in joining the ASC Community Orchestra, please contact Dr. Qiao Solomon at 404.471.6878 or qsolomon@agnesscott.edu for audition information.

All events are free and open to the public.
For more information, email music@agnesscott.edu or visit
<http://agnesscott.edu/the-arts>.
Questions? Call 404.471.6049.

The Agnes Scott College Music Department presents the ASC Community Orchestra



Qiao Chen Solomon, Conductor
Patrick Ryan, Concertmaster &
featured violin soloist



Sunday, November 20, 2016 at 3 pm
Presser Hall, Gaines Chapel
Agnes Scott College
141 E. College Ave., Decatur, Ga. 30030

Program

Concerto No.1 in G Minor for Violin and Orchestra Op.26

I. *Vorspiel Allegro Moderato*

II. *Adagio*

III. *Finale Allegro Energico*

Max Bruch
(1838-1920)

Patrick Ryan, Solo Violin

Intermission

Suite in A Major Op.98b “American”

I. *Andante con moto*

II. *Allegro*

III. *Moderato (alla Pollacca)*

IV. *Andante*

V. *Allegro*

Antonin Dvořák
(1841-1904)

Reminder

Please turn off all cell phones and other noise-making electronic devices.

Acknowledgements

Staff, Faculty, students, and friends of
Agnes Scott College and the Music Department

Patrick Ryan for his captivating artistry

Sigma Alpha Lota and Music Department Work-Study team
for helping hands on and off the stage

Whitney Brown
for working administrative wizardry, and her beautiful poster and program design

My Family for their unconditional love and support

And **You**, our kind audience

About the ASCCO

Under the baton of Dr. Qiao Chen Solomon, the **Agnes Scott Community Orchestra (ASCCO)** is the largest instrumental ensemble on campus. The orchestra consists of Agnes Scott College students, community musicians, and ASC artist affiliates who are dedicated to rehearsing and performing a high standard of orchestral repertoire that represents a wide range of styles. The college-community nature of the ensemble size provides a valuable orchestral experience for instrumentalists from a variety of musical backgrounds and interests.

ASCCO rehearses once a week on Monday evenings from 7 p.m. to 9:30 p.m., and performs two programs annually with free admission. It has performed major works by Beethoven, Tchaikovsky, Brahms, Dvorak, Bizet, Berlioz, and works by contemporary composers such as Augusta Read Thomas, Juan Chattah, and Claude Bolling.

If you are a member of the ASC community, a visitor, a family member or a friend of the ASCCO we hope to see you at our next ASCCO concert!

For more information on the ASCCO, please contact Dr. Qiao Chen Solomon at qsolomon@agnesscott.edu or 404.471.6878.



SUMMIT reinvents a liberal arts education for the 21st century by preparing every student to be an effective change agent in a global society. Guided by a personal board of advisors, every student, regardless of major, designs an individualized course of study and co-curricular experiences that develop leadership abilities and understanding of complex global dynamics. Equipped with a rigorous liberal arts and sciences education,

an understanding of complex global issues and the ability to lead strategically and honorably, Agnes Scott graduates are ready to scale the next SUMMIT.

Leadership is the practice of effectively mobilizing people to engage challenges. The Leadership Development components of the Summit curriculum educate students to lead honorably. At Agnes Scott, we assume that: there are many ways to lead; every individual has leadership potential; and honorable leadership ability can be developed through experience, study and critical self-reflection.

The Center for Global Learning is where global learning really takes flight (or boat, or foot, or bike!) As a central theme of Summit, global learning at Agnes Scott College equips Scotties to understand and navigate our increasingly “global” world. Today we all encounter an exhilarating and overwhelming range of people, ideas, cultures, and commodities. Your experiences during your years at Agnes Scott will prepare you to translate those encounters as a student and as a leader.

Every Scottie attains a foundational understanding of complex global dynamics through our first-year curriculum and co-curriculum and the rich composite of international perspectives on campus. After that, students can elect to pursue more in-depth learning through a breadth of study abroad independent and faculty-led opportunities, the Global Learning specialization, and/or advanced co-curricular events. The Center for Global Learning coordinates all of these learning opportunities as well as provides services for international students.

For more information on SUMMIT, visit <http://agnesscott.edu/summit>. To join the email list for more information on SUMMIT and Agnes Scott College, visit <http://agnesscott.edu> and complete the sign-up form.

Program Notes

Max Bruch premiered his first **violin concerto** in 1868 with the leading virtuoso of the day, Joseph Joachim, playing the solo. Unless you have studied classical voice (for which Bruch wrote prolifically) or violin, you have probably only ever heard of Bruch as having written this one piece (though his *Scottish Rhapsody* for violin and orchestra comes in and out of performance frequency). Such is the rare case of Max Bruch, having written a large amount of works in several idioms, and only being remembered for virtually one masterpiece.

Yet the concert hall would surely be lacking without this concerto. In many ways influenced by Mendelssohn's wonderful violin concerto in e-minor, Bruch's concerto captures a heartfelt romantic allure with its lush and memorable themes, excellent solo writing, and impeccable pacing. The first draft of the work was completed in 1866 and given to Joachim for suggestions. In some ways, the work is also Joachim's as his assistance in the solo part played prominently in the 1868 completion. Yet the beautiful themes and the lovely scheme of the solo-to-orchestra interplay is the image of Max Bruch's creative mastery.

The first movement was titled by Bruch a *Vorspiel* (Prelude). It consists of three main themes and its primary function is as an extended introduction to the middle adagio. The opening harkens a softness from the woodwinds which leads to a *marcato* theme in the solo violin over an insistent accompaniment, then graduating to a long and lush melody in the relative major key (B-flat major). These three themes gain some development mostly through the increasingly dramatic solo part. Though Bruch called it a prelude song, it also captures a fervency and stridency that sets up the second movement with perfect balance.

In the quietly closing moments of this first movement there gently arises the wondrous adagio movement. Few inventions by Bruch are as lyrical and eloquent as this movement. The form is in the shallow framework of the classical sonata, which allows Bruch to fully experiment with the rich melodic theme and the sumptuous orchestral accompaniment. The closing coda drifts away like light breezes after a summer rain.

The finale, then again, brings forth an infectious exuberance. The violin solo virtually dances its way through leaps and skips, with a great deal of double-stops and bravissimo. Bruch loosely uses a sonata form for this movement with hints of a grand rondo, giving room for a bit of thematic development for each return of the two main themes; the first a breathless dance-like charge, and the second more grandly lyrical. The two themes are wrapped up in the delightful closing coda.

-Max Derrickson

The Suite in A major was written at the beginning of 1894 as a five-movement piano piece which **Dvořák** arranged for orchestra a year later. As if feeling the need to remove himself from the hectic atmosphere of the recent premiere of the New World Symphony, he turned his attention to an intimate work of restraint and humility. Although the thematic material maintains a certain “American” tone, from a formal point of view, it is similar in type to the Serenade in E major, the Serenade in D minor or the Czech Suite. As in these previous works, this Suite demonstrates the composer’s extraordinary sense of small forms. Each of the five movements treats strong themes developed with an uncommon degree of imagery via all manner of compositional techniques. As with both Serenades, Dvorak again returns at the end of the last movement to the principal theme of the introductory movement in order to bring the work to a convincing close.

The work is a suite in the broadest sense: a sequence of five movements of differing expression, arranged according to the law of contrast. The first movement has a festive atmosphere and sets the mood as a kind of prelude to the entire cycle. The “American” tone of the work has already been established by the third bar in the use of marked syncopation. The second movement, prescribed “Molto vivace”, is an analogy of a sonata-form scherzo, with distinctive use of triplets in both the melodic line and the lower voices, introducing a high degree of mobility. The third movement is written as a rondo, whose principal theme is reminiscent of a polonaise or “sousedska”, a Czech folk dance. The fourth movement is a typical example of Dvorak’s lyricism - here a kind of dream-like nocturne stemming from a single melodic idea which is subject to variation as the work progresses. The suite closes with a confident Allegro whose main theme in its basic form calls to mind the final movement of the New World Symphony. The piece ends with a memento of the first movement.

-Karolina Hughes

About Agnes Scott College

Agnes Scott College is an independent undergraduate college in the United States. Agnes Scott’s campus lies in downtown Decatur, Georgia, nestled inside the perimeter of the bustling metro-Atlanta area.

The college was founded in 1889 as Decatur Female Seminary by a group of Presbyterians under the leadership of their minister, Frank H. Gaines. In 1890, the name was changed to Agnes Scott Institute to honor the mother of the college’s primary benefactor, Col. George Washington Scott. The name was changed again to Agnes Scott College in 1906, and remains today a liberal arts college for women.

Agnes Scott currently enrolls 900 students. The student to faculty ratio is 11:1 and 100% of the tenure-track faculty hold terminal degrees.

The college offers 34 undergraduate majors and 31 minors and is affiliated with numerous institutions, including Georgia Institute of Technology and Emory University School of Nursing. Students who graduate from Agnes Scott receive a Bachelor of Arts or a Bachelor of Science degree.

Agnes Scott is affiliated with the Presbyterian Church (USA). The current mission of the college, adopted in 2002, states: Agnes Scott College educates women to think deeply, live honorably and engage the intellectual and social challenges of their times.

<http://agnesscott.edu>

Music at Agnes Scott

The Agnes Scott Music Department provides a diverse and dynamic environment for both academic and performance-based pursuits.

- Courses in theory and musicology challenge students to understand the language of music and the breadth of music's role in human life across different time periods and global music traditions.
- Solo and ensemble experiences build technical and expressive skills within a supportive and collaborative community where students challenge themselves to strive for excellence.
- Public performances advance student musicianship and manifest the vitality and character of the college to a wide audience.

<http://agnesscott.edu/music>
<http://agnesscott.edu/the-arts>



About the Conductor



Hailing from China, Qiao Chen Solomon began playing violin at the age of 8 and later pursued the studies of viola, voice, piano, and conducting. Qiao performs as soloist, conductor, chamber musician, and orchestra player throughout the United States, Asia, and Europe. She was a prizewinner in the National Music Talent Competition in Guangzhou, 5th Liaoning Violin Competition (China), the West Waterford Music and Drama Festival (Ireland), and the MTNA Competition (United States). She was invited to perform and teach master classes at the South Carolina Chamber Music Festival, the Grumo Music Festival in Italy, the University of North Carolina in Wilmington, the University of Southern Mississippi, and the University of Nevada in Las Vegas. She has performed at Carnegie Hall with

the ARCO chamber orchestra, and with the same group she has performed and recorded Vivaldi's *Violin Concertos* on the Art Classics Label as a featured soloist. Qiao recorded *Pulsar* by Augusta Read Thomas and the *Sonata for Viola and Piano* by Rebecca Clark for a double CD collection of works by women composers commissioned by the National Council of Women of the United States.

Qiao is an advocate of music by American women composers. Her recent recital programs feature compositions by Amy Beach, Ellen Taaffe Zwilich, and Jennifer Higdon. In March 2015 she gave the world premiere of the commissioned solo violin work *Capricious Toccata* by Augusta Read Thomas, during the composer's residency at Agnes Scott College.

Qiao is an Associate Professor of Music, Director of Orchestral and Strings Studies, and Chair of the Music Department at Agnes Scott College. She teaches violin, viola, and conducts both the ASCCO and the Strings Chamber Ensemble.

Patrick Ryan



Patrick Ryan is a professional violinist based in Atlanta, Ga. He holds a Master of Music degree from Eastman School of Music where he studied with Charles Castleman and a Bachelor of Music degree from The Florida State University where he received training from Gary Kosloski, Karen Clarke and Beth Newdome. A versatile musician, Patrick has performed throughout the United States and Europe and has soloed with The Florida State Symphony Orchestra. He also won top prize at the Mount Dora Festival in southern Florida.

With an interest in new music, Patrick has become an avid performer of contemporary works. He performed Lou Harrison's "Concerto for Violin and Percussion Ensemble" and gave a performance of Steve Reich's "Different Trains" while the composer was in attendance. Patrick also visited the contemporary Bang on a Can Summer Music Festival in 2007.

Patrick currently performs with professional ensembles including The Atlanta Opera, Atlanta Ballet and Atlanta Pops Orchestras, the Columbus Symphony Orchestra, the Charleston Symphony Orchestra, the Augusta Symphony Orchestra, The Savannah Philharmonic and numerous regional orchestras and has been a substitute player with the Atlanta Symphony Orchestra. He has performed with artists such as Johnny Mathis, Neil Sadaka, Wynonna Judd, Bobby Vinton, Manheim Steamroller, Earth, Wind & Fire, Tran-Siberian Orchestra and Three Dog Night. Patrick has attended many summer music programs including The Quartet Program, the National Repertory Orchestra, the Cincinnati College-Conservatory of Music Festival in Lucca, Italy and the Brevard Music Center. He now spends his summers in Bellingham, Wash., with the Bellingham Festival Orchestra under the direction of Michael Palmer.

Patrick is Artist Affiliate at Agnes Scott College in Decatur, Ga., where he plays concertmaster for the Agnes Scott Orchestra. In addition, his private students have been winners of multiple competitions and have held chairs in prestigious youth orchestras such as the Atlanta Symphony Youth Orchestra, the Metropolitan Youth Symphony Orchestra and All State Orchestra.

Orchestra Personnel

Dr. Qiao Solomon, Conductor

Patrick Ryan, Concertmaster

Violin I

Patrick Ryan,
Concertmaster*#
Liesl McWhorter '11
Hannah Piecuch '20
Eleanor Wynne' 19
Jewel Zambrano
Ellen Slack
Lucas Santiago Scalamogna
Pedro Miszewski da Roza

Violin II

Briana Robinson '16
Chloe Weeks '16
Annalee Craigmile '12
Karina Leung '18
Anner Harris '18
Reagin Turner '19
Jim Walker
Alexandra Brown '19

Viola

Christopher Foley*
Erica Garvin
Clementine Ellis '19
Sophie Elzie '20
Amy Chang*#

Cello

Catherine E. Weeks '19
Mallika Balakrishnan '19
Leeann Richardson
Casey Green
Barney Culver*#
Ana Cristina Abrantes Sicilia

Bass

Jackie Pickett*#
Aaron Owens

Flute

Erica Sanders '19
Rachel Shower '18
Jessica Sherer#

Oboe

Kimberly Perrins#
Lindsey Siegel

Clarinet

Alexis Turek '20
Miranda Dohrman#

Bassoon

Amy Leonard
Marie Hodgman-
Schoeneberg '98

Horn

Karen Castleberry
Amy Black#
Andrew Sehmman
Meredith Leigh Boyd

Trumpet

Jaylen Jamerson '15
Alan Koch#

Trombone

Steve Flood
Joy Hecht '14
Paul Nelson

Tuba

Bill Pritchard#

Percussion

Abigail Popwell
Courtney Godwin '20
Emrah Kotan#

*Section Leader
#Faculty Member