



OUR NEXT CONCERT IS:

JAZZ & WORLD PERCUSSION ENSEMBLES
WEDNESDAY, DEC 1 @ 7 PM
MACLEAN AUDITORIUM, PRESSER HALL

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AGNES SCOTT
COLLEGE



ASC COMMUNITY ORCHESTRA CONCERT

Fall
Into
Place

Nov 2:30
PM
21

AGNES SCOTT
COLLEGE

The Agnes Scott Community Orchestra

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.

Program

Wind Ensemble

Entrata from Serenade for Winds, Op.20

Henry Marteau
(1874-1934)

A Winter's Willow

Ralph Vaughan Williams
(1872-1958)
Arr. Ronald C. Dishinger

Little Symphony for Winds

Franz Schubert
(1797-1828)
Arr. Verne Reynolds

- I. *Allegro moderato*
- II. *Adagio*
- III. *Allegro*

Pause

Brass Ensemble

Sonata from Die Bankelsangerlieder

Anonymous
Arr. By Robert King

Scherzo

John Cheetham
(b. 1939)

Three Themes for Strings Orchestra are three memorable themes from renowned film composer John Williams included in this sensitive musical montage. John Moss has captured the emotion and musical drama of these award-winning film scores with his arrangement that includes: Schindler's List, Angela's Ashes, and Hymn to the Fallen

The Spirit of the Mesa was composed in 2015 by Gwyneth Walker. A musical portrait of the Mesa Verde (Colorado) Cliff Dwellings and an homage to the mysterious Cliff Dwellers who vanished without explanation. The musical essay is divided into sections focusing on particular aspects of the Mesa Verde Life: "The Land," "The People," "The Sky."

"The Land" unfolds as open space. Harmonies are sparse (lacking 3rds to fill in the chords). Phrases float slowly above a rhythmic pulse, with space between the high and low sounds. There is a stillness to the landscape. The perhaps comes a hint of life, a faint suggestion of vegetation. But the overwhelming barrenness prevails.

Tiny specks of sound (solo violin, high range) are heard. Then two violins, a step apart, form a playful pair of friends. Activity arises in "The people" section. After community exuberance, the music returns to the two friends (violins) a step apart. The activity calms.

"The Sky" is filled with stars (blurred, rapid patterns in the upper strings). A solo cello looks up to the celestial lights in wonderment. Eventually all of the strings share in the reverence for the sky. The tempo increases into a joyous celebration of the stars, the climax of the music.

"A quiet ending speaks to the stillness that remains today." – Gwyneth Walker

Acknowledgements

Faculty, Staff, and Students, and Friends of Agnes Scott College and the Music Department

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Leah Owenby for her beautiful poster and program design

My Family for their unconditional love and support

And **you**, our kind audience

About the Music

Die Bankelsangerlieder is an anonymous seventeenth century German work, scored specifically for Trumpet, Cornet, Alto, Tenor and Bass Trombones, was discovered at the end of a collection of vocal pieces published in 1684, under the title of “Die Bankelsangerlieder.” The term “Bankelsanger” or bench singer referred, at that time, to an itinerant musician who often performed in the local taverns while standing on benches. The Sonata, in this case, is not to be confused with the classical sonata of the early classical period. At this period, it was one of the several instrumental forms that eventually evolved into both the fugue and the classical sonata. The word sonata is derived from the Italian “sonare,” meaning to play or to sound, as opposed to cantata from “cantare,” to sing. This lively work is unusual in the ebullient quality of its themes and even more so in the antiphonal effects produced by the answering back and forth between various groupings of two and three instruments. - Joel Rangel

Scherzo is a single movement piece for brass quintet written in 1963. John Cheetham is a specialist in low brass, which is reflected in his work: melodic lines are equally distributed throughout the ensemble, including features for the trombone and tuba. The piece begins with a lilting and jubilant first section that is followed by a more lyrical (but still energetic) second section, initiated by a horn so that gains momentum before smoothly transitioning back to the first theme. The result is a shorter piece, but one that is well balanced and light.

Canzona Bergamasca was composed by Samuel Scheidt, an influential early Baroque composer. Organist and teacher. He resided in Germany during the Thirty Years’ War taking on teaching and other odd jobs to survive. At the end of the war he took on a post in charge of music for the German Court. His compositions included a large amount of instrumental music, mostly for organ as well as sacred choral works. This work is most typical of his writing style. It starts out with a dance like phrase presented in a fugue like style where each instrument takes a turn. This then builds with variations on that phrase adding ornaments that most likely came from his organ writing. The dance phrase then continues with a most pleasing variation in triple meter which then transitions back to the original theme and a climactic end.

The first three movements of the Schubert **Little Symphony for Winds** are from his Fun Klavierstucke (1818). The music is gentle, good natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance. The first movement combines a solo and an ensemble approach to the melodic lines and is leisurely and never hurried. The second movement is a typical Schubert song: lyrical and simple. The Scherzo is full of accents, short notes, quick changes of volume and harmonic surprises, all of which add to the playful quality of the music. – Verne Renolds

Iditarod was composed by American woman composer Soon Hee Newbold in 2010. Know as the last Great Race on Earth, the Iditarod Trail Sled Dog Race stretches over 1, 150 miles of Alaska’s wild terrain from Anchorage to Nome. Musher and their dogs endure harsh conditions frozen lakes extreme temperatures, and rugged landscapes to run the race that can take anywhere from 10-17 days. The Iditarod commemorates an event where dog sleds rushed to deliver the diphtheria serum to Nome during an epidemic in 1925. Currently, more than. 50 teams participate in this grueling race every year. -Soon Hee Newbold

Canzona Bergamasca

Samuel Scheidt
(1587-1684)
Arr. Randy Steinberg

You’ve Got a Friend in Me

Randy Newman
(b. 1943)
Arr. Seb Skelly

Pause

String Ensemble

Songs Mother Sang

Antonín Dvořák
(1841-1904)
Arr. Stephen Taylor

Iditarod

Soon Hee Newbold
(b. 1974)

Three Themes for Strings

“Schindler’s List”, “Angela’s Ashes”, “Hymn to the Fallen”

John Williams
(b.1932)
Arr. John Moss

The Spirit of the Mesa

Gwyneth Walker
(b. 1947)



Musicians

Strings

Violin 1

Patrick Ryan, Concertmaster #
Laurie Israel
Eden Yancey `25
Rileigh Franco `25
Jewel Zambrano
Ellen Slack

Viola

Damaris Billups `23
Perry Dowell `22
Amunet Jacobs `23
Amandeep Bassi

Bass

Sammie Gautreaux `25
Alex Martin `23

Winds

Flute

Mahalia Mays `22
Sage Pasquale `25
James Zeller #

Bassoon

Shelly Unger
Marie Hodgman-Shoeneberg `98

Bass Clarinet

Aria "Styx" Buzhardt `25

Brass

Horn

Sidney Queen `24
Morgan Mason `23

Trumpet

Alan Koch #
Jaylen Jamerson `15

Piano

Wooyoung Kwon #

Faculty Member

Violin 2

Annalee Craigmile `12
Tricia Lakes `11
Taylor Jones `22
Meleah Oliver `25
Mariah Walsh `25
Franchesca Clegg `25
Mary Bielamowicz `25

Cello

Mackenzie Mitchell `23
Sofia Leggett `23
Ty Kakkad `25
LeeAnne Richardson
Barney Culver #

Clarinet

Molly McGrath `25
Rebecca Fishman
Miranda Dohrman #

Oboe

Diana Elozory `23
Kim Lorch Perrins #

Piano

Trombone

Lucy Shuman `22
Gil Estes

Tuba

Matt Hodgson #

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. She performs as soloist, conductor, chamber musician, and orchestra player throughout the United States, Asia, and Europe. She has won prizes in many competitions, including the National Music Talent Competition in Guangzhou, the 5th Liaoning Violin Competition (China), the West Waterford Music and Drama Festival (Ireland), and the MTNA Competition (United States). She has been invited to perform and teach masterclasses at many music festivals and universities, such as the South Carolina Chamber Music Festival, the Grumo Music Festival in Italy, VCU Global Summer Music Institute, the University of North Carolina in Wilmington, the University of Southern Mississippi, the University of Nevada in Las Vegas, University of Indiana in Pennsylvania, Kennesaw State University, and West Virginia University. 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. 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. In 2019 she released the CD "Woman to Woman" with pianist Hyunjung Rachel, featuring works by women composers Amy Beach, Ethel Smyth, and Clara Schumann.

Qiao currently serves as Associate Professor of Music, Director of Orchestral and Strings Studies of the Music Department at Agnes Scott College.

