



Agnes Scott Community Orchestra

GLOBAL MUSIC JOURNEY

NOVEMBER 17, 2019
AT 3 P.M.
GAINES CHAPEL
PRESSER HALL
AGNES SCOTT COLLEGE

Dr. Qiao Chen Solomon
Director

Professor Patrick Ryan
Concertmaster



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

<i>Capriccio Espagnol</i> Op.34	Nikolai Rimsky-Korsakov (1844-1908)
I. Alborada	
II. Variazioni	
III. Alborada	
IV. Scena e canto gitano	
V. Fandango asturiano	
Selections from Chinese Sights and Sounds	Yuan-kai Bao (1944)
Guessing Tunes	
Happy Sunrise	
Intermission	
<i>Valse Triste</i>	Jean Sibelius (1865-1957)
March to the Scaffold	Hector Berlioz (1803-1869)
<i>Danzón</i> No. 2	Arturo Márquez (1950)

2019 ASCCO Musicians

Violin 1

Patrick Ryan *#
Concertmaster

Laurie Israel, Srinidhi Panchapakesan `22,
Jewel Zambrano, Nina Graml,
Hannah Piecuch `20, Karina Leung `18

Violin 2

Briana Robinson `16, Khaemille Parham,
Kaylin Barron `21, Gordon Boice,
Annalee Craigmile `12, Tricia Lakes `11,
Karen Devendorf, Jim Walker,
Taylor Joines `22

Viola

Damaris Billups `23, Perry Dowell `22,
Joshua Cowan, Stephanie Prevost,
Amunet Jacobs `23

Cello

Mackenzie Mitchell `23, Sofia Leggett `23,
Sukainah Abid-Kons `23, Casey Green,
Barney Culver #, LeaAnne Richardson

Bass

Lucy Hager , Alex Martin `23, Jackie
Pickett #

Flute

Hally Davidson `16, Ama Maiki `23,
Peyton Capehart `21, Jessica Sherer #

Oboe

Lindsey Siegel , Connie Tran `21, Kim
Lorch Perrins #

English Horn

Maro Cooper

Clarinet

Alexis Turek `20, Tia Samone Haygood
`21, Courtney Godwin `19

Bassoon

Amy Leonard, Marie Hodgman-
Schoeneberg `98

Horn

Amy Black #, Sidney- Jay Queen,
Morgan Mason `23, Cathy Smith

Trumpet

Alan Koch *#, Jaylen Jamerson `15

Trombone

Matt Hodgson *#, Joy Hecht `14, Lucy
Shuman `23, Ian Presti-Hodgson

Tuba

Corey Sherman

Timpani

Vikas Shah

Percussion

Abigail Popwell, Juan Carlos Diaz
Hernandez , Caleb Herron

Harp

Susan Grady

Piano

Wooyong Kwon#

* **Section Leader**
Faculty Member

Program Notes

Capriccio of Espagnol

In an era of nationalism—which paradoxically meant an interest in depicting “others” as much as one’s own people—the French were hardly the only ones fascinated with Spain. Nikolai Rimsky-Korsakov’s *Kaprichchio na ispanskiye temi* (Capriccio on Spanish Themes) began life as a work for solo violin which, in the tradition of the Italian capriccio, would have allowed the soloist to demonstrate their skill and fancy with a series of unique, original effects. The concertmaster still does have a few solo turns, but in the final version, Rimsky-Korsakov lets the whole orchestra contribute their special effects to recreating the Spanish countryside. In the *alboradas* (dawn songs) of the first and third movements, we hear the promise of heat later in the day. Often these were performed on bagpipes with a hand drum as accompaniment, so each of the blistering solos by the clarinet and violin unfold over a punctuated drone (the drone of the bagpipes) with tambourine and snare drum omnipresent in the tutti sections. The fourth movement, “*Scena e canto gitano*,” returns to the fascination with gypsies, most closely associated with Spain despite their itinerant lifestyle. Rimsky-Korsakov then turns to the *fandango*—the most widespread of the Spanish dances—for his finale. Every section of the orchestra takes its turn leading the dance famous (or infamous) for its sensuality before finishing in a riotous whirl of colors.

The work is in five movements to be played without pause:

I. An albarada, a type of morning serenade begins with a brilliant outburst in the full orchestra and ends with quiet arpeggios in the solo violin.

II. Variazioni, a set of five variations on a theme introduced by the horn quartet ends with rapid chromatic scales in the solo flute.

III. Alborada, a version of the opening albarada in a different key with a clarinet in place of the violin at the end.

IV. Scena e canto gitano, a Scene and Gypsy Song introduced by virtuosic cadenzas in the horns and trumpets, violin, flute, clarinet, and harp. The gypsy song that follows is combined with fragments from the cadenzas.

V. Fandango asturiano, a fandango (a type of Andalusian dance) in the full orchestra is followed by the opening albarada functioning as a coda to the entire work.

-James Keays

Selections from Chinese Sights and Sounds

1. Guessing Tunes
2. Happy Sunrise

Yuan-kai Bao (b. 1944) is a Chinese composer and music educator. He graduated from the Central Conservatory of Music and has been a professor at the Tianjin Conservatory of Music since 1973. His compositions include several works for orchestra, including *Chinese Sights and Sounds: 24 Themes on Chinese Folk Tunes*, the suite *Sketches of Taiwan*, four symphonies, and the oratorio *The King Yu*. His works have been featured on recordings

by orchestras such as the China National Symphony Orchestra and Taipei Philharmonic Orchestra, on labels including DG, Philips, and EMI.

Yuan-kai Bao belongs to a generation of Chinese composers who grew up during the Cultural Revolution (when Western music was stifled) but who later flourished as strictures were relaxed. He became interested in the idea of fusing traditional Chinese music with Western styles. As Bao noted in a 2002 article in *Journal of Music in China*: "It was in 1990 when I began to restudy various Chinese folk songs, dance music, ballad music, traditional operas, and instrumental music. My plan was to compose works based on the best tunes selected from our musical tradition in order to make the colorful and charming Chinese folk traditional music to be enjoyable for all people in the present world. I supposed that the new works should be both 'symphonic' in form and 'Chinese' in essence..."

Caidiao (Guessing Tunes)- This is a children's folk rhyme from Yunnan. In the rhythm of tongue twister, the song depicts how the two sisters are engaging in questions and answers. The mood is humorous and vivid which can be reflected by woodwind and string instruments. The middle part of the piece borrows the melodic tune of another Yunnan folk song "Anningzhou".

Taiyang Chulai Xiyangyang (Happy Sunrise)-This is a lively and straightforward folk song from Sichuan Province. It describes the happiness and pride of children when they climb up the hills to work. The melody is played by the full orchestra. With the highlights of brass, strings and kettledrums, the masculine tone of the piece is further strengthened.

-Lu Liu

Valse Triste

Finnish composer Jean Sibelius supported the rise of Finland's national identity, a sense of which inhabits much of Sibelius's music. In 1901 he was asked by his brother-in-law, playwright Arvid Järnfeldt, to write the incidental music for his play, *Kuolema* (Death). Although the play was a failure, Sibelius salvaged some of the music, including *Valse Triste* (Sad Waltz). This slow waltz accompanied a scene in which the dying mother awakes, and in her long white nightgown starts dancing a waltz. She is joined by imaginary visionary couples who gradually appear, only to suddenly vanish when there is a knock on the door. Death stands on the threshold.

-Michael Clive

March to the Scaffold from Symphony Fantastique

Fantastical Symphony: An Episode in the Life of an Artist, in Five Parts is a program symphony composed in 1980 by French composer Louis-Hector Berlioz. It tells a story of an artist, gifted with a vivid imagination, [falls in love with] a woman who embodies the ideal of beauty and fascination that he has long been seeking. . . . In a fit of despair, he poisons himself with opium, but the narcotic, instead of killing him, induces a horrible vision in which he believes that, having killed his beloved, he is condemned to death and witnesses his own execution.

After death, he "sees himself surrounded by a foul assembly of sorcerers and devils. . . . [His beloved] is now only a prostitute, fit to take part in such an orgy." In *March to the*

Scaffold (Part IV), The young artist having become certain that his love goes unrecognized, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he had loved, that he is condemned, led to the scaffold, and that he is witnessing HIS OWN EXECUTION. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without mediation to the most noisy clangor. At the end of the march, the first four measures of the *IDÉE FIXE* reappear like a last thought of love interrupted by the fatal blow." Berlioz claimed to have written the fourth movement in a single night, reconstructing music from an unfinished project, the opera *Les francs-juges*.

The movement begins with timpani sextuplets in thirds, for which he directs: "The first quaver of each half-bar is to be played with two drumsticks, and the other five with the right hand drumsticks". The movement proceeds as a march filled with blaring horns and rushing passages, and scurrying figures that later show up in the last movement.

—Michael Steinberg

Danzón No. 2

Composer Arturo Márquez was born in Álamos, Sonora, Mexico in 1950. He composed his *Danzón No. 2* in 1994, on commission from the Department of Musical Activities at the National Autonomous University of Mexico; the work was premiered in Mexico City in March 1994 under the direction of Francisco Savin. In the fifteen years since its premiere, Arturo Márquez's *Danzón No. 2* has enjoyed immense success, not only in Mexico, where some have even called it a "second national anthem" for the country, but internationally as well. That is hardly surprising, since Márquez's piece presents some irresistible Mexican dances, of the kind one would normally hear at a dance hall, played by an orquesta típica or a charanga band, in the full colors of a large symphony orchestra. The effect is quite spectacular!

The *Danzón*, of Cuban origin, is in the Latin world what the waltz is in Europe: a stately couple dance that is considered the main event at any ball; it starts slowly and allows for some close bodily contact between the performers, but eventually speeds up and can get quite fiery towards the end. Aaron Copland had earlier been inspired by the *danzón* in his *Danzón Cubano* (1942). Márquez has now made it into one of his signature genres; to date, he has completed no fewer than eight *danzones* (the others are all scored for smaller ensembles).

Danzón No. 2 was written in early 1994 during the Zapatista uprising, which fought for the rights of the impoverished indigenous populations in Mexico. This circumstance, pointed out by the composer himself, gives the work a special urgency, from the haunting opening clarinet solo all the way to the passionate ending.

—Peter Laki



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, 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 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. Qiao holds a Doctoral Degree in Musical Arts from the University of Georgia, a Master's degree in Music Performance from the University of Limerick in Ireland, and Bachelor's degree in Music Performance and Music Education from Beijing Normal University in China. Her teachers include Yinglan Sheng, Dr. Claire Chan, Hong Wang, Mariana Sirbu, and Dr. Levon Ambartzumian.



UPCOMING EVENTS

CHAMBER MUSIC ENSEMBLES

November 20 | 5 p.m.
Maclean Auditorium
Presser Hall

JOYFUL NOISE GOSPEL CHOIR

November 20 | 8 p.m.
Winter Theatre
Dana Fine Arts Building

COLLEGIATE CHORALE & SOTTO VOCCE

November 21 | 6 p.m.
Maclean Auditorium
Presser Hall

JAZZ & WORLD PERCUSSION ENSEMBLE

December 4 | 8 p.m.
Maclean Auditorium
Presser Hall

All events are free and open to the public
Parking at: 137 S McDonough St,
Decatur, GA 30030

calendar.agnesscott.edu
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