

A vibrant graphic featuring musical notes and staff lines in shades of purple and pink, set against a dark green background filled with stars and a rainbow light effect. The notes are scattered across the upper half of the image, with some appearing to float and others resting on staff lines.

# NEW WORLD

**2023 SPRING CONCERT  
ASC COMMUNITY ORCHESTRA**

**GAINES CHAPEL  
PRESSER HALL**

**APRIL 23, 2023 @ 3PM**

**AGNES SCOTT  
COLLEGE**

# **ABOUT AGNES SCOTT'S 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 and audition information on the ASCCO, please contact Dr. Qiao Chen Solomon at [qsolomon@agnesscott.edu](mailto:qsolomon@agnesscott.edu) or 404.471.6878.



# PROGRAM

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*(please silence your devices)*

## String Orchestra

Concerto in A minor, RB 522

Antonio Vivaldi  
(1678-1741)

- I. Allegro
- II. Largetto e spiritoso
- III. Allegro

Qiao Chen Solomon & Patrick Ryan, violins

## Symphonic Winds

Early Light

Carolyn Bremer  
(1957-2018)

The Rusty Bucket

Carol Britten Chambers  
(b. 1970)

Guest Conductor, Brianna Slone  
featuring members of the Emory Wind Ensemble

***pause***

## Symphony Orchestra

Overture in C Major

Fanny Mendelssohn-Hansel  
(1805-1847)

Symphony No. 9, *New World*  
IV. Allegro con fuoco

Antonín Dvořák  
(1841-1904)

An American in Paris

George Gershwin  
(1898-1937)  
Arr. John Whitney



# **QIAO CHEN SOLOMON, CONDUCTOR**

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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.





# **PATRICK RYAN, CONCERTMASTER**

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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 The Who, 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.

Patrick 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.



# **BRIANNA SLONE, GUEST CONDUCTOR**

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Brianna Slone (she/her) currently serves as the conductor of the Emory University Wind Ensemble and upper school instrumental faculty at the Westminster Schools. Previously, she was the assistant band director at Hillgrove High School in Cobb County, GA.

Slone is a sought-after guest conductor, clinician, and woodwind specialist. She was recently appointed as a Music for All Band Clinician and in this capacity was selected as an instructor for the 2022 Music for All Tournament of Roses Honor Band. Slone has judged auditions for Georgia Music Educators Association (GMEA) All-State Band, GMEA All-State Jazz Band, GMEA District XII Honor Band, University of Georgia JanFest, University of Georgia MidFest, and the Georgia Governor's Honors Program. Ms. Slone is an active freelance flutist in the Atlanta area. She has attended flute masterclasses with Marianne Gedigian, Ransom Wilson, Nicole Esposito, Michael Hasel, and Emmanuel Pahud.

Slone holds a Bachelor of Music Education from the University of Georgia and a Master of Music in Wind Band Conducting from Georgia State University. She lives in Duluth, GA and enjoys reading, yoga, and chai tea lattes.



# ASCCO 2023 MUSICIANS

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## **Qiao Chen Solomon, Conductor**

### **Violin 1**

Patrick Ryan, Concertmaster #  
Carey Felius '25  
Laurie Israel  
Jennifer Castellanos '26  
Elizabeth Willies  
Yulmarys Zambrano  
Ellen Slack  
Karen Devendorf  
Tamilee Hughes

### **Violin 2**

Gordon Boice  
Franchesca Clegg '25  
Meleah Oliver '25  
Nina Henderson '26  
Piper Smith '26  
Mary Bielamowicz '25  
Leah Wright

### **Viola**

Ansley Franklin '26  
Damaris Billups '23  
Amunet Jacobs '23  
Robert Nelson

### **Cello**

Ty Kakkad '25  
Barney Culver #  
Kelsey Queen  
Ann Amin

### **Bass**

Sammie Gautreaux '25  
Jonathan Colbert #

### **Flute**

Lindsey Berry '26  
Mahalia Mays '22  
Farrah Amsterdam  
James Zellers #  
Tabitha Watson- 2nd flute

Runyu Huang- flute/piccolo \*

### **Oboe**

Diana Elozory '23  
Kim Lorch Perrins #

### **Clarinet**

Molly McGrath '25  
Miranda Dorhman#  
Joseph Van Duyn\*

### **Clarinet/Bass Clarinet**

Styx Buzhardt '24

### **Bassoon**

Amy Leonard  
Marie Hodgman-Schoeneberg '98



# ASCCO 2023 MUSICIANS, CONTINUED

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## **Alto Saxophone**

Ava Bierley '26  
Nathasya Tadjudin '23  
Rishie Srivastava\*

## **Baritone Saxophone**

Wenhui Lu\*

## **Horn**

Sydney Queen '24  
Morgan Mason '23  
Amy Black #

## **Trumpet**

Alan Koch #  
Jaylen Jamerson '15

## **Trombone**

Matt Hodgson #  
Gil Estes

## **Euphonium/Trombone**

Jason Casanova

## **Percussion**

Emrah Kotan #  
Bryan Wysocki  
Domonic Ryder  
Zachary Johnson

# Faculty Member

\*Members of the Emory Wind  
Ensemble

## ABOUT THE MUSIC

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### **Concerto in A minor, RV 522**

Antonio Vivaldi was the most prominent and influential Italian composer of the late Baroque period. Concerto in A minor was published in 1711 but likely dates from a few years earlier. The first movement, Allegro, is clearly built along the lines of most of Vivaldi's fast movements, with an alternation between tutti and soloists. The tutti sections provide a series of repeating ideas, from which the soloists spin a delicate series of duets and fiery solo passages. The Larghetto begins with the unison statement of a theme that will function as an ostinato, undergoing development while supporting a passionate violin duet. The final Allegro begins with a serious imitative passage, but Vivaldi presses a series of emotional buttons with agitated duo passages, a pair of remarkable lyrical solos, and a furious concluding duet.

-Michael Allsen

## Early Light

Originally written for the Oklahoma City Philharmonic, *Early Light* premiered in July 1995. The material is largely derived from *The Star Spangled Banner*. One need not attribute an excess of patriotic fervor to the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

- Carolyn Bremer, composer

## Rusty Bucket

Composed in 2015, *Rusty Bucket* is an Americana piece in the style of a reel. Effectively conveying the fun and playfulness of the old-time, acoustic-based dance music found in juke joints in the southeastern United States during the mid-to-late nineteenth century, this spirited piece is expertly scored with challenging sixteenth-note melodic material for clarinet, flute, alto saxophone, solo euphonium, and solo trumpet (and spoons). With its many pop-, rock-, and Latin-infused licks, this piece is pure energy from start to finish.

- Carol Britten Chambers, composer

## Overture in C major

Many who knew Felix Mendelssohn's much-beloved older sister, Fanny Mendelssohn, believed her to be as musically gifted as he. However, the social values of the day—women were not encouraged to follow professional careers—meant that her talent rarely received the opportunity to present itself, much less to develop. Fanny played the piano from an early age. She continued to make occasional public appearances even as an adult, although without her family's approval. Only a few of Fanny's 400 compositions were published during her lifetime, and some of those were issued under her brother's name. This graceful orchestral *Overture in C Major* was probably composed around 1830, for performance at the family's weekly in-home concerts in Berlin. It sat gathering dust in the Mendelssohn Archive in that city, apparently since the composer's death (if not longer), until Judith Rosen, a board member with the Women's Philharmonic of San Francisco, negotiated its release. Reconstructed from a cluttered, much-revised score in the composer's own hand, it was recorded by the Women's Philharmonic and conductor Jo Ann Falletta for a 1992 Koch International Classics CD of music by female composers. Opening with an introduction in slow tempo, it continues with a melodically appealing, transparently-scored allegro.

- Don Anderson

## **Symphony No. 9, New World**

Symphony No. 9 is nicknamed New World because Dvorak wrote it during his time spent in the U.S. in the 1890s. His experiences in America, including his discovery of African-American and Native-American melodies, as well as his longing for home, color his music with a mixture of emotions. One might hear a yearning that simmers and an air of innocence. The symphony comprises four movements. The fourth movement, featured on this afternoon's program, is in sonata form. It begins with a sense of urgency, with the brass declaring the movement's noble and majestic main theme against sharp chords played by the rest of the orchestra. The second theme is then presented by the clarinet above tremolos in the strings. The development section not only works with these two themes but also recalls the main themes of the first and second movements, as well as a fragment from the third movement. Following the recapitulation, which begins in an unexpected key and later reverts to the original key, the movement reaches its climactic coda, where materials from the first three movements are reviewed for a final time.

-William E. Runyan

## **An American in Paris**

An American in Paris is a jazz-influenced orchestral piece by American composer George Gershwin. First performed in 1928, it was inspired by the time that Gershwin spent in Paris—the music evokes the sights and energy of the French capital. Gershwin explained, "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere." The five sections of the work form a loose ABA structure. The first A episode introduces the two main "walking" themes in the Allegretto grazioso and then develops a third theme in the Subito con brio. This section features a duple meter, singsong rhythms, and diatonic melodies colored by the oboe and English horn. The B section's Andante ma con ritmo deciso introduces sounds of American blues music and conveys a sense of homesickness. The Allegro that follows continues to express homesickness with a faster twelve-bar blues. In the B section, Gershwin uses common time, syncopated rhythms, and bluesy melodies with the sounds of trumpet, saxophone, and snare drum. Moderato con grazia, the concluding A section, recapitulates the themes presented at the start of the work. After revisiting the "walking" themes, Gershwin overlays the slow blues theme from the B section in the final Grandioso.

-William E. Runyan



# ACKNOWLEDGEMENTS

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Ansley Franklin for her assistance on orchestra sheet music

My Family for their unconditional love and support

And you, our kind audience



## UPCOMING EVENTS

### **SpARC (Spring Annual Research Conference)**

**Tuesday, April 25**

Oral presentations, posters, and performances throughout the day in various locations on campus, visit:

***[agnesscott.edu/sparc](http://agnesscott.edu/sparc)***

### **Jazz & World Percussion Ensembles Concert**

Tuesday, April 25 at 7:00 PM

Maclean Auditorium, Presser Hall

### **Junior Recital: Jaz'Min McKeel & Rosie Hagel**

Sunday, April 30 at 3:00 PM

Maclean Auditorium, Presser Hall

### **Joyful Noise Gospel Choir Concert**

Wednesday, May 3 at 7:00 PM

Gaines Chapel, Presser Hall

**ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.  
FOR ALL UPCOMING ARTS AND CULTURAL EVENTS  
ON CAMPUS, VISIT:  
[CALENDAR.AGNESSCOTT.EDU](http://CALENDAR.AGNESSCOTT.EDU)**

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