

Upcoming Music Events

Sodizin: Songwriting from a Native American

Perspective with Lyla June Johnston

Monday, April 15, 2019 7 p.m.

Presser Hall, Maclean Auditorium

Chamber Music Ensemble Concert

Tuesday, April 23, 2019, 1 p.m.

Presser Hall, Maclean Auditorium

Joyful Noise Gospel Choir Concert

Wednesday, April 24, 2019, 8 p.m.

Presser Hall, Maclean Auditorium

Collegiate Chorale & Sotto Voce

Thursday, April 25, 2019, 7 p.m.

Presser Hall, Maclean Auditorium

Senior Recital: Selena Xia, soprano

Sunday, April 28, 2019, 3 p.m.

Presser Hall, Maclean Auditorium

Jazz and World Percussion Ensemble Concert

Wednesday, May 1, 2019, 8 p.m.

Presser Hall, Maclean Auditorium

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.

AGNES SCOTT COLLEGE COMMUNITY ORCHESTRA

MASTER WORKS FROM GERMANY AND AUSTRIA

FEATURING WORKS BY
BEETHOVEN
MENDELSSOHN
SCHUBERT

DR. QIAO SOLOMON, DIRECTOR
PATRICK RYAN, VIOLIN

SUNDAY, APRIL 7, 2019
at 3 PM

PRESSER HALL, GAINES CHAPEL
AGNES SCOTT COLLEGE
141 E. COLLEGE AVE. DECATUR, GA
30030



AGNES
SCOTT
COLLEGE

DEPARTMENT
OF MUSIC

Questions? Contact music@agnesscott.edu

Program

Coriolan Overture, op. 62

Ludwig von Beethoven
(1770–1827)

Symphony No.8 in B Minor (“Unfinished”)
I. Allegro Moderato
II. Andante con moto

Franz Schubert
(1797–1828)

Intermission

Violin Concerto in E Minor, op.64

I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo-Allegro molto vivace

Felix Mendelssohn
(1809–1847)

Patrick Ryan, Violin

Reminder

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

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>



ASC 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 Notes

Beethoven: Coriolan Overture, op. 62

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's Coriolan Overture was not inspired by the Bard's Coriolanus, however, but rather by a much less elevated source, a play by Matthäus von Collin which had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music, adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from *Fidelio*, and the new overture. According to an evaluation in the *Journal des Luxus und der Moden*: "Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds." Yet the overture must have made a fairly strong impression, for by April 24 the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened

by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of silence--a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

By Steven Ledbetter

Schubert: Symphony No. 8 in B minor, D. 759 ("Unfinished")

The mystery surrounding the composition of the "Unfinished" Symphony is one of the most intriguing puzzles in the entire realm of music. It is known that Schubert composed the first two movements of this "Grand Symphony," as he referred to it, in autumn 1822, and then abruptly stopped work. He sent the manuscript to his friend Anselm Hüttenbrenner, who was supposed to pass it on to the Styrian Music Society of Graz in appreciation of an honorary membership that organization had conferred upon Schubert the previous spring. Anselm, described by Schubert's biographer Hans Gal as a "peevisish recluse," never sent the score. Instead, he squirreled it away in his desk, where it gathered dust for forty years. It was not until 1865 that he presented it for performance to Johann Herbeck, director of Vienna's Gesellschaft der Musikfreunde. Lacking conclusive evidence, writers on Schubert have advanced a fascinating variety of explanations as to why the young composer never completed the last two planned movements of this Symphony. Among others: he was too ill with syphilis; he could not be bothered with the labor of writing down the last two movements; his friends believed he was basically a song composer rather than an instrumental composer, and their arguments caused him to lose faith in this large work; the last two movements were lost; he despaired of ever having a work of this scale performed; a new commission intervened; Hüttenbrenner's servant used the manuscript to start a fire. All of these have been proven false. The truth is that, despite exhaustive research, there is no conclusive evidence to support any single theory. The explanation currently given the greatest credence is that Schubert thought he could not match the wonderful inspiration of the first two movements in what was to follow, so he abandoned this Symphony for work on another project and simply never returned to complete it.

About the Soloist

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.

About the Director



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 universities and festivals such as the South Carolina Chamber Music Festival, the Grumo Music Festival in Italy, the University of North Carolina in Wilmington, the University of Southern Mississippi, the University of Nevada in Las Vegas, 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 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. Her CD "Woman to Woman" with pianist Hyunjung Rachel Chung was released earlier this year features works for violin and piano by women composers Clara Schumann, Ethel Smyth, and Amy Beach.

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

The first movement is a sonata form that begins without introduction. The first theme, in the dark tonality of B minor, is made up of three components: a brooding, eight-measure phrase heard immediately in unison cellos and basses; a restless figure for violins; and a broad melody played by oboe and clarinet. The music grows in intensity as it approaches the second theme, played in a brighter key by the cellos over a gently syncopated accompaniment. A series of decisive chords and a tossing-about of fragments of the second theme bring the exposition to a close. The development, based entirely on the movement's opening phrase, begins softly in unison cellos and basses. This lengthy central section rises to great peaks of emotional tension before the recapitulation begins with the restless violin figure of the first theme. The oboe-clarinet theme is heard again, as is the second theme, before the movement ends with restatements of the cello-bass phrase that began the exposition and the development. The second movement is in the form of a large sonatina (sonata form without a development section) and flows like a calm river, filled with rich sonorities and lovely melodies.

By Dr. Richard E. Rodda

Mendelssohn: Violin Concerto in E Minor, op. 64

Violin Concerto in E Minor, Op. 64, concerto for violin and orchestra by Felix Mendelssohn, one of the most lyrical and flowing works of its type and one of the most frequently performed of all violin concerti. It premiered in Leipzig on March 13, 1845.

Mendelssohn, then conductor of the Leipzig Gewandhaus Orchestra, composed his concerto with violinist Ferdinand David, his concertmaster, in mind. The men had been good friends since they were teenagers. Although Mendelssohn had first mentioned writing a violin concerto in 1838, it was not completed until 1844. On the day of the premiere, David was the soloist, but Mendelssohn, who was ill, could not conduct his new work, so the orchestra was led instead by Mendelssohn's assistant, Danish conductor and composer Niels Gade.

Mendelssohn used the standard classical structures for the piece, but he made adaptations to better suit both his own tastes and the changing times. These changes include an almost instant introduction of the solo instrument and, until then unusual, a written-out solo cadenza; these were usually improvised by the soloist.

The turbulent first movement, “Allegro molto appassionato,” is written in classic sonata form, having a variety of thematic expositions, a development, and recapitulation of the themes. Rather than bringing this movement to a defined close after the coda, Mendelssohn has a single bassoon playing a sustained tone provide the bridge to the overall restful mood of the second movement, “Andante,” which is in ternary (ABA) form. Again eliminating the standard moments of silence between movements, Mendelssohn immediately starts the third movement,

“Allegretto non troppo—allegro molto vivace,” which he composed in hybrid sonata rondo form. He concludes with the sprightly, vibrant, even joyous music he seemed to create so effortlessly throughout his career.

Evidence from Mendelssohn’s correspondence suggests that he connected the movements into an uninterrupted span of music because he, as a performer, found mid-composition applause to be distracting. It is in part because of Mendelssohn that the modern tradition of holding applause to the end of a work came to be standard practice.

By Betsy Schwarm

Orchestra Personnel

Dr. Qiao Solomon, conductor

Patrick Ryan, concertmaster

Violin 1

Patrick Ryan, Concertmaster *#
Briana Robinson '16
Laurie Israel
Adelaide Federici
Srinidhi Panchapakesan '22
Anastasia Petrunina
Annalee Craigmile '12
Tricia Lakes '11
Gracie Miller '22
Ellen Slack

Violin 2

Lucas Scalamogna
Taylor Joines '22
Kevin Chaney
Kaylin Barron '21
Chris Burndrett
Gordon Boice
Karen Devendorf
Reagin Turner '19
Jim Walker

Viola

Perry Dowell '22*
Clementine Ellis '19
Joshua Cowan
Stephanie Prevost

Cello

Catherine Weeks '19*
Mallika Balakrishnan '19
Casey Green
Sarah Kapps

Bass

Jackie Pickett *#
Logan Lysaght
Cooper Standard-Anderson

Flute

Jessica Sherer *#
Peyton Capehart '21
Erica Pirtle

Oboe

Connie Tran '21
Lindsey Siegel
Kim Lorch Perrins #

Clarinet

Audrey Goodnight '19*
TiaSamone Haygood '20
Miranda Dohrman

Bassoon

Eva Butcher*
Marie Hodgman- Schoeneberg '98

Horn

Amy Black *#
Sidney- Jay Queen
Claudia Sims '22

Trumpet

Alan Koch *#
Jaylen Jamerson '15

Trombone

Matt Hodgson *#
Joy Hecht '14
Ian Presti-Hodgson

Percussion

Vikas Shah *

* *Section Leader*
Faculty Member