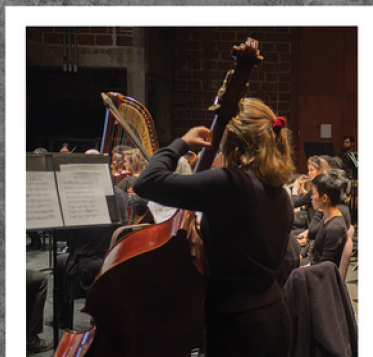


# ASCCO FALL CONCERT

20 | Nov 2022  
3:00 pm



Gaines Auditorium, Presser Hall  
<https://tinyurl.com/asccconcert>  
Free and open to the public



AGNES  
SCOTT  
COLLEGE

DEPARTMENT  
OF MUSIC

# **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.





# ABOUT THE 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.



# ASCCO 2022 MUSICIANS

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## **Qiao Chen Solomon, Conductor**

### **Violin 1**

Patrick Ryan, Concertmaster #  
(concertmaster)  
Laurie Israel  
Annalee Craigmile '12  
Carey Felius '25  
Jennifer Castellanos '26  
Elizabeth Willies  
Ellen Slack  
Karen Devendorf

### **Violin 2**

Gordon Boice  
Meleah Oliver '25  
Franchesca Clegg '25  
Sofia Hart '25  
Piper Smith '26  
Mary Bielamowicz '25  
Leah Wright

### **Viola**

Damaris Billups '23  
Ansley Franklin '26  
Amunet Jacobs '23  
Amandeep Bassi

### **Cello**

Mackenzie Mitchell '23  
Ty Kakkad '25  
Kelsey Queen  
Barney Culver #

### **Bass**

Sammie Gautreaux '25  
Rebecca Harshman '26  
Terry Klemensen  
Jonathan Colbert #

### **Piano**

Dr. Wooyoung Kwon

### **Flute**

Hally Davidson Warkentine '16  
Sage Pasquale '25  
Farrah Amsterdam  
Brandon Gray  
Mahalia Mays '22  
James Zellers #

### **Oboe**

Diana Elozory '23  
Kim Lorch Perrins #  
Clarinet  
Molly McGrath '25  
Miranda Dorhman#

### **Clarinet/Bass Clarinet**

Styx Buzhardt '24

### **Bassoon**

Amy Leonard  
Marie Hodgman-Schoeneberg '98



# ASCCO 2022 MUSICIANS, CONTINUED

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## **Saxophone**

Ava Bierley '26

## **Horn**

Sydney Queen '24

Morgan Mason '23

Amy Black #

## **Horn**

Sydney Queen '24

Morgan Mason '23

Amy Black #

## **Trumpet**

Alan Koch #

Jaylen Jamerson &#39;15

## **Trombone**

Matt Hodgson #

Gil Estes

## **Percussion**

Carrie Anderson '25

Emrah Kotan #

# *Faculty Member*

# PROGRAM

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*(please silence your devices)*

## **Brass Quintet**

Canzona No. 2

Giovanni Gabrieli  
(1557-1617)

Quintet No. 1

Victor Ewald  
(1860-1935)  
ed. John M. Laverty

I. Moderato

## **Flute Choir**

Londonderry Air from *Country Derry*

Traditonal Irish Tune  
Arr. Ronald Hinkson

Prelude

George Frideric Handel  
(1685-1759)

# **PROGRAM, CONTINUED**

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*(please silence your devices)*

## **Wind Ensemble**

Petite Symphony	Charles Francois Gounod (1818-1893)
I. Adagio et Allegretto	
La Cumparsita Tango	G.M. Rodriguez (1897-1948) Arr. David Marlatt

## **String Ensemble**

Little Cabbage	Yuankai Bao (b. 1944)
Impromptu	Jean Sibelius (1865-1957)
Prelude from the Holberg Suite	Edvard Grieg (1843-1907)

***-intermission-***

## **Agnes Scott College Community Orchestra**

Polonaise from <i>Eugene Onegin</i>	Pyotr Llyich Tchaikovsky (1840-1893)
Petite Suite de Concert, Op. 77	Samuel Coleridge-Taylor (1875-1912)
Berceuse and Finale from <i>Firebird Suite</i>	Igor Stravinsky (1882-1971)

# ABOUT THE MUSIC

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Italian composer **Giovanni Gabrieli** was among the most influential musicians bridging the Renaissance and Baroque stylistic periods. His prestigious position as organist and chief composer for Venice's famed Saint Mark's Basilica made him one of the best-known composers in Europe. *Canzon Secunda a 4* (Second Song for 4) is one of four canzoni by Gabrieli included in *Canzoni per sonare* (Songs to Play), an anthology of works by a number of different composers first published in 1608. They are among the earliest works intended for performance specifically by instruments rather than by voices, and this anthology helped pave the way for what would soon become the new Baroque concerto style, which remains popular to this day.

-Dave Strickler

**Victor Ewald** was born in Saint Petersburg and died in Leningrad. Ewald was a professor of Civil Engineering in St. Petersburg, and was also the cellist with the Beliaeff Quartet for sixteen years. This quartet was the most influential ensemble in St. Petersburg in the late 19th century, introducing much of the standard quartet literature to Russian concertgoers. He also collected and published Russian folk songs much like other composers of his time. Ewald's formal musical training began in 1872 when he enrolled at the St Petersburg Conservatory at the age of twelve. Founded in 1861 by Anton Rubinstein, this institution was the first of its kind in Russia. It was here that Ewald received lessons in cornet, piano, horn, cello, harmony and composition. Ewald's cello teacher Karl Davydov encouraged him to immerse himself in practical music making of any sort whenever the opportunity arose. For that reason, Ewald soon became (and was to remain throughout his life) one of the most active and versatile members of a remarkable circle of dilettante musicians. This group, whilst all being amateur in the strict sense of the word, made, with the influence of a shared interest in indigenous folksong, a significant contribution to the development of a distinctive Russian national musical style which, for the majority of the 19th century had been almost entirely submerged by the Germanic tradition in both teaching and practice. Ewald's first quintet was composed ca. 1890. It is cast in three movements. The first movement which you are hearing this afternoon is the most substantial, composed in sonata form with two clear themes and a development section.



French composer **Charles Gounod** is perhaps best known for his opera *Faust* and his *Ave Maria*. He was a life-long Parisian, except for a four-year stay in Rome after winning the prestigious Prix de Rome in 1839. He came from an artistic family, including an artist father and pianist mother who was his first teacher. He went on to study with Anton Reicha and later at the Paris Conservatoire. Also a lifelong church devotee who almost entered the priesthood, he was a prolific composer of sacred vocal and choral works. Gounod wrote **Petite Symphonie** late in his career, in 1885, for flutist Paul Taffanel and his Chamber Music Society for Wind Instruments, which premiered it in Paris on April 30 of that year. Its instrumentation is for wind octet plus a single flute, reflecting the importance of Taffanel. It uses the standard symphonic form with four movements. The first movement features a slow introduction followed by an allegro in sonata form. While the piece does show several Romantic-era tendencies, including long melodic lines and some surprising harmonic motion in development sections, it is at its heart a throwback to an earlier, simpler era where form and harmony were clear as day.

-Andy Peace

The opening Prelude, which sounds like a model for the opening movement in Ravel's *Tombeau*, presents a vigorous perpetual motion texture. A violin theme emerges in the latter portions, while the galloping rhythm continues in the inner parts all the way up to the chorale-like final cadence.

-Jason Stell

**"Little Cabbage"** (Xiao Bai Cai) is a very popular Chinese folk song. It tells the story of a boy who was ill-treated by his stepmother. Apart from the touching melody, the strings are highlighted to imitate the boy's sorrow from missing his mother. Composer Yuankai Bao made use of another Hebei folk song, "Crying at the Daybreak," to express the boy's sadness and weeping, helpless sighs, and transient expectation. In the end, the violin brings us to the misty dreamland which the poor boy is longing for.

One of Sibelius' lesser-known works is his own arrangement for string orchestra of his fifth and sixth Impromptus, set in a much gentler style than the glittering piano composition from which the piece was derived. Composed in 1893, just a year after Sibelius gave up on his lifelong dream of being a solo violinist, the mournful opening of his impromptu could be seen as longingly looking back at the career he could have had, even though later that year his ever-popular *Karelia* would signal the start of his successful role as one of Finland's most loved composers.

The work combines two separate pieces into one: the fifth **Impromptu** opens and closes the arrangement, with the sixth providing a lighter, happier moment of contrast in the center of the work. However, the string orchestra edition almost entirely reverses their character: Sibelius transforms the opening from a celestial, cascading étude on the piano to a shy, subdued string chorale with a constant, syncopated cello pedal to provide a little momentum. In contrast, the once wistful sixth Impromptu for piano becomes a lighter dance, with a subtle energy provided by the staccato notes of the second violins' accompaniment and a pizzicato bassline, while the first violin and viola melodies soar above in beautifully long, legato phrases.

-Altoclef (blog)

Though now regarded as Norway's favorite son, **Edvard Grieg** actually has Scottish heritage on his father's side. His great-grandfather fought in the Battle of Culloden, then fled to Norway in the wake of reprisals by the British crown against Scottish soldiers. Grieg's musical heritage passed from his mother, who gave him his first piano lessons at their home in Bergen. Fortunately, the boy's precocious talents caught the attention of a famous violinist passing through town, who recommended 15-year-old Edvard for admission to the Leipzig Conservatory. The musical education in Leipzig, both inside and outside the Conservatory walls, brought polish to Grieg's pianism and diversity to his compositions. Fame came gradually over the next twenty years largely due to the popular success of works like the A Minor Piano Concerto (1868) and incidental music for Ibsen's *Peer Gynt* (1876).

*From Holberg's Time* (1884), popularly known as **the Holberg Suite**, started life as a piano work. Grieg was a brilliant pianist and composed mainly at the keyboard. A year after writing the suite he arranged it for string orchestra. *From Holberg's Time* has an additional subtitle, "Suite in the Olden Style," which points to Grieg's primary stylistic goal. His music mimics the Baroque style; the suite was specifically written to commemorate the 200th birthday of the great Danish-Norwegian author (also born in Bergen), Ludvig Holberg. Its general tone mixes Baroque forms, including all the repeat marks and ornaments of the era, with more modern harmonic ideas. Listeners may compare it to string serenades written by Dvořák (1875), Tchaikovsky (1880), and Elgar (1892). Furthermore, with its overtly historical perspective, it calls to mind Ravel's neo-Baroque suite *Le Tombeau de Couperin*, composed during the first World War.

***Eugene Onegin*** is an opera in 3 acts (7 scenes) composed by Pyotr Ilyich Tchaikovsky. The libretto, organized by the composer himself, very closely follows certain passages in Alexander Pushkin's novel, retaining much of its poetry. Tchaikovsky's friend Konstantin Shilovsky contributed M. Triquet's verses in Act 2, Scene 1, while Tchaikovsky himself arranged the text for Lensky's arioso in Act 1, Scene 1, and almost all of Prince Gremin's aria in Act 3, Scene 1.

*Eugene Onegin* is the best known of Tchaikovsky's 11 operas. It is based on Pushkin's novel about the love affair between Onegin and Tatyana. *Eugene Onegin* is a well-known example of lyric opera, to which Tchaikovsky added music of a dramatic nature. The story concerns a selfish hero who lives to regret his blasé rejection of a young woman's love and his careless incitement of a fatal duel with his best friend. The opera was first performed in Moscow in 1879. There are several recordings of it, and it is regularly performed. The work's title refers to the protagonist. This grand **Polonaise** we are performing for you this afternoon is from the ballroom scene of Act 3 during which the two lovers are reunited.

Born in August 1875 in Holborn, London, **Samuel Coleridge-Taylor** started learning the violin at a young age. At first it was Coleridge-Taylor's maternal grandfather who taught him until he recognized his obvious abilities and paid for him to have professional lessons. At age 15, Coleridge-Taylor started studying at the Royal College of Music and later switched from violin performance to composition. While at RCM he was tutored by Charles Villiers Stanford. Straight out of conservatoire, Coleridge-Taylor became a busy working musician. He worked with the likes of Elgar and Villiers Stanford throughout his relatively short life. Critics described him as a musical genius, and his music quickly found success in the United States. He toured the United States three times and was invited by President Theodore Roosevelt to visit the White House. In much of his music, Coleridge-Taylor sought to integrate African musical traditions with Western classical music.

Petite Suite was composed in 1911 and is one of the composer's lighter works. Cast into four contrasting movements, the suite is very appealing and showcases Coleridge-Taylor's memorable melody writing. The opening movement, a playful caprice, sets the scene for the rest of the suite. Coleridge-Taylor's use of the whole orchestra creates excitement as the brass accentuate the string-heavy theme, whilst the percussion adds an extra dimension to the melodies. A fully realized and orchestrated reprise of the main theme of this movement leads into the poignant coda section that sees the opening movement conclude in a thrilling manner.

–Alex Burns



In 1910, Igor Stravinsky's *The Firebird* ballet premiered with the Ballet Russe, and it became an international success. Although he was not well-known before this, Stravinsky became one of the most prominent modern Russian composers. He is also acclaimed for his ballets *Petrouchka* (1911) and *The Rite of Spring* (1913). Stravinsky received little early musical training, and it was not until he studied under the great Russian composer Rimsky-Korsakov that his musical talents were ignited. Stravinsky arranged three suites that highlighted excerpts from *The Firebird* ballet.

This afternoon, we are playing the Berceuse and Finale from the suite. Based on a Russian folktale, *The Firebird* tells the story of Prince Ivan's encounter with "a fabulous bird with plumage of fire." The bird gives Ivan a magic feather that he may use in the face of danger. Afraid of being turned to stone by an evil King, Ivan uses the magic feather and the Firebird appears to help him. In the Berceuse and Finale, the Firebird frees all who have been turned to stone, and Ivan wins the hand of a lovely princess.

-Andy Peace

## **ACKNOWLEDGEMENTS**

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

**Sigma Alpha Lota and Damaris Billups**  
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My artist affiliate colleagues, **Patrick Ryan, Barney Culver, Miranda Dorhman, Kim Lorch Perrins, James Zeller, Amy Black, and Matt Hodgson** for their continuous support of ASCCO

**Leah Owenby**  
for her beautiful poster and program design

**My Family** for their unconditional love and support

And **you**, our kind audience

## **UPCOMING EVENTS**

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

Tuesday, November 29 at 7:00 PM  
Maclean Auditorium, Presser Hall

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

Wednesday, November 30 at 7:00 PM  
Gaines Chapel, Presser Hall

**ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.  
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