

Upcoming Arts Events

Music Student Jury-Recital
1 pm, Tuesday, November 28
Presser Hall, Maclean Auditorium

Joyful Noise Gospel Choir Concert
7 pm, Wednesday, November 29
Presser Hall, Maclean Auditorium

Music Student Jury-Recital
1 pm, Thursday, November 30
Presser Hall, Maclean Auditorium

Jazz Ensemble & World Percussion Ensemble Concert
8 pm, Thursday, November 30
Presser Hall, Maclean Auditorium

Music Student Jury-Recital
3:45 pm, Friday, December 1
Presser Hall, Maclean Auditorium

Music Student Jury-Recital
3:30 pm, Monday, December 4
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.



THE AGNES SCOTT COLLEGE
COMMUNITY ORCHESTRA
PRESENTS

Music Cocktail

*Featuring works by Vaughan Williams, Greig,
Derek Zhao, and Beethoven*

Dr. Qiao Solomon, director
Dr. Hyunjung Rachel Chung, guest soloist

Sunday, November 19 | 3:00 p.m.
Presser Hall | Gaines Chapel
141 E. College Avenue, Decatur, Ga 30030

This concert is free & open to the public!
Questions? Email music@agnesscott.edu or call 404.471.6049.

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>



Program Notes

British composer Vaughan Williams' *English Folk Song Suite* is a work in three movements that weaves nine folk songs into what Grainger would later call a "posy," or "collection of musical wildflowers." At first, the suite included an additional movement, *Sea Songs*, which was performed as the second movement, but composer removed it after the premiere at Kneller Hall (the Royal Military School of Music) and published on its own.

The first movement, *March - Seventeen Come Sunday*, features the eponymous folk song (which was also set by both Grainger and Holst) in British march style. The melody to *Seventeen Come Sunday*, telling the story of a soldier enticing a pretty maid, serves as the first theme, and is followed by the contrasting, lyrical *Pretty Caroline*, where a sailor returns from war to his beloved. The third strain of the march, is a full, *marcato* arrangement of *Dives and Lazarus*, a retelling of the Biblical story and a favorite subject of Vaughan Williams, who also wrote a set of orchestral variations on the melody. The march then returns to *Pretty Caroline* before restating *Seventeen Come Sunday* with a final fanfare.

Next follows a slow, haunting arrangement of *My Bonny Boy*, a painful song of unrequited love first sung by a solo oboe, and subsequently joined by other instrumental colors. Later, a beautiful, swirling arrangement of *Green Bushes*, another song of unanswered passion, enters in the woodwinds, before giving way again to the original theme.

The final movement of the suite, *March - Folk Songs from Somerset*, includes four songs, each presented as successive, contrasting themes in march style, all taken from the titular county on the southwestern peninsula of England. It begins with a light, jaunty melody entitled *Blow Away the Morning Dew*, also known traditionally as *The Baffled Knight*, which tells the story of a soldier enticed by a fair maiden, only to be teasingly tricked at the last minute. The second folk song, perhaps providing an answer to the first, is a rousing war ballad dating from the War of the Spanish Succession entitled *High Germany*, where a soldier attempts to entice another fair maiden to accompany him to war on the Continent. The Trio of the march, *The Tree So High*, tells the story of an arranged marriage between two children, in a conversation between the unhappy daughter and her father. This is answered by the famous tune, *John Barleycorn*, a tale of a knight battling, in some versions, a miller or a group of drunkards, all of whom want to "chop him down," which can be interpreted as an allegorical telling of the events in the cultivation and harvesting of barley. Finally, the march repeats da capo, repeating the first two melodies before closing with a flourish.

-Brian Coffill

Moving can be a very confusing experience. The act of uprooting the life you have and planting it somewhere else can be anywhere from exiting to frustrating to downright frightening, and is often all three at the same time. As a child, I grew up attending five different elementary schools due to so much moving around, but it wasn't until I landed in Klein ISD that I truly felt like I had found a home. It was here where I built my first meaningful friendships and first discovered a community I could belong in and contribute to.

In the end, **A New Home** is about the rewards of building a new life. Despite all the fear and frustration of starting over and facing the unknown, there are new friends to be made, new things to learn, and new adventures to embark on. It is then fitting, too, that so much of Klein ISD's identity is shaped by its Germanic heritage and the history of the first German settlers who chose a nondescript Texas frontier to start anew. I'm glad they found their new home, and I mind.

-By Derek Zhao (composer)

The Two Elegiac Melodies, Op. 34, (1880) of Norwegian composer Edvard Grieg are string orchestral transcriptions of two songs from his Op. 33 set on texts by Norwegian poet Aasmund Olavsson Vinje. While Grieg has neither expanded nor re-composed the songs for string orchestra, his scoring is so magnificent -- so full of poignant touches and tender nuances -- that the works sound almost as beautiful in this guise as they did in their original form. The first Elegiac Melody, "The Wounded Heart," begins with two heartbreaking phrases in the minor and closes with two heart-consoling phrases in the major. In three verses, the melody of "The Wounded Heart" is first quietly stated in the violins, then more emphatically in the cellos, then passionately in the violins with an ardent countermelody in the cellos. The second Elegiac Melody, "Last Spring," has one of the most moving tunes Grieg ever composed, a tune that loves the goodness of life and the beauty of the world even as it fades away into infinity. In two verses, "Last Spring" is quintessential Grieg and replete with felicities: the moment when four solo violins take the tune up to the top of the world in the second verse may be the single most affecting passage in all Grieg.

-James Leonard

Beethoven considered his **Piano Concerto No.3** the best of his first three piano concertos, a judgment still maintained today. Yet its premiere in Vienna on April 5, 1803, was hardly auspicious. It marked Beethoven's first public failure as performer and composer. The music was not appreciated, and his playing of the solo part was criticized, perhaps understandably in light of the situation

Orchestra Personnel

Dr. Qiao Solomon, Conductor

Patrick Ryan, Concertmaster

Violin I

Patrick Ryan,
Concertmaster *#
Eleanor Wynne '19
Jewel Zambrano
Hannah Piecuch '20
Liesl McWhorter '11
Dorothy Miller
Laurie Israel
Ellen Slack

Violin II

Briana Robinson '16*
Chloe Weeks '16
Annalee Craigmile '12
Tricia Lakes '12
Reagin Turner '19
Azia Robinson '21
Karen Devendorf
Jim Walker

Viola

Clementine Ellis '19
Sophie Elzie '20
Michael Conley
Amy Chang #

Cello

Catherine Weeks '19*
Mallika Balakrishnan '19
Emily Smith '20
Leann Richardson
Casey Green
Barney Culver #

Bass

Jackie Pickett #
Aaron Owens
Adena Adams '21

Flute

Erica Sanders '18*
Claire Moore '21
Jessica Sherer #

Oboe

Kimberly Perrins #
Connie Tran '21

Clarinet

Alexis Turek '20
Audrey Goodnight '19

Bass Clarinet

Miranda Dohrman #

Bassoon

Amy Leonard
Marie Hodgman-
Schoeneberg '98

Horn

Amy Black #
Karen Castleberry

Trumpet

Jaylen Jamerson '15
Alan Koch #

Trombone

Joy Hecht '14
Matt Hodgson #

Tuba

Stephen Turner

Percussion

Michael Ross Skillern
Emrah Kotan #
Nathan Tingler

*Section Leader
#Faculty Member

Acknowledgements

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

Sigma Alpha Lota and Music Department Work-Study team
for helping hands on and off the stage

Hyunjung Rachel Chung
for her inspiring artistry

Whitney Brown
for her beautiful poster and program design

My Family for their unconditional love and support

And **you**, our kind audience

About the ASCCO

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.

described by Beethoven's friend Ignaz von Seyfried, who turned pages: "I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me, scribbled down to serve as clues to him. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly."

In any event, though, Beethoven was certainly in august company. Three different noblemen attended in one capacity or another: Prince Lichnowsky, who fed the orchestra at the final rehearsal, which began at eight in the morning on the day of the premiere and lasted most of the day amidst a mood of utmost panic and short tempers; Prince Louis Ferdinand of Prussia, to whom Beethoven dedicated the concerto; and the aforementioned Ritter (knight) von Seyfried. Also on the program of this enormous concert were two more Beethoven premieres - the *Second Symphony* and the oratorio *Christ on the Mount of Olives* - as well as the *First Symphony*.

Although laid out in the traditional three-movement format of fast - slow - fast, this concerto departs somewhat from previous concerto style, particularly in its emotional depth and drama (qualities always associated with the key of C minor for Beethoven), and in the intricacy of interaction between soloist and orchestra. The opening orchestral passage is the longest of any Beethoven concerto, and is outstanding for its urgency and sense of reserved power. A second theme in E-flat major, lyrical and flowing, provides contrast of mood as well as of tonality. Both piano and orchestra develop these themes with considerable complexity.

The second movement, in the remote key of E major, is characteristically slow, reflective and deeply moving. Sir Donald Francis Tovey calls it "the climax of Beethoven's powers of solemn expression in his first period," and to Richard Rodda it is "one of the most Romantic pieces that Beethoven ever composed." Soloist and orchestra are more often heard individually than together. In fact, aside from the central episode, where the piano has a purely accompanimental role to the dialogue between solo flute and bassoon, piano and orchestra join in fewer than twenty bars. The soloist announces the sublimely beautiful, hymn-like subject in a twelve-bar solo, which is then repeated by the orchestra in its richest sonorities. The piano initiates the second paragraph, and only afterwards do piano and orchestra begin to mingle.

In the finale, Beethoven combines elements of both rondo and sonata form: rondo in the alternation of the initial theme with other material, sonata in the contrast of two tonal areas, C minor and E-flat major, the latter presented as a descending scale to a merrily "skipping" rhythm. Startling harmonic sidesteps, a short fugal development, a brief cadenza and a *presto coda* all contribute to the sustained interest in this movement, one imbued throughout with verve, vigor and rhythmic energy.

-Robert Markow

About 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. Qiao performs as soloist, conductor, chamber musician, and orchestra player throughout the United States, Asia, and Europe. She was a prizewinner in the National Music Talent Competition in Guangzhou, 5th Liaoning Violin Competition (China), the West Waterford Music and Drama Festival (Ireland), and the MTNA Competition (United States). She was invited to perform and teach master classes at the South Carolina Chamber Music Festival, the Grumo Music Festival in Italy, the University of North Carolina in Wilmington, the

University of Southern Mississippi, and the University of Nevada in Las Vegas. 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.

Qiao is an advocate of music by American women composers. Her recent recital programs feature compositions by Amy Beach, Ellen Taaffe Zwilich, and Jennifer Higdon. 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.

Qiao is an Associate Professor of Music, Director of Orchestral and Strings Studies, and Chair of the Music Department at Agnes Scott College. She teaches violin, viola, and conducts both the ASCCO and the Strings Chamber Ensemble.

Hyungjung Rachel Chung



Born in South Korea, **Hyunjung Rachel Chung** has concertized in North America, Europe, and Asia. She has distinguished herself in several competitions including the 27th Artist International New York Debut Audition, Milosz Magin International Piano Competition, and International Web Concert Hall Competition. After presenting her New York recital debut at the Carnegie's Weill Recital Hall in 1996, Chung has appeared in various concert venues, and accepted invitations to perform and present lectures and masterclasses in the South Carolina Chamber Music Festival, Grumo Festival in Italy, Forty Fingers International Piano Festival in Rome, Arioso Musica Domani International Composition Prize, Piano at

Peabody Workshop, Blue Lake Summer Arts Festival, Hawaii International Conference for the Arts and Humanities, College Music Society International Conference, and Van Cliburn Piano Institute to name a few.

Rachel has been following her passion for music of our time as well as unsung and forgotten music of the past. Most recent programs include compositions by Giuseppe Lupis, Augusta Read Thomas, Kye Ryung Park, Jennifer Higdon, Paolo Longo, Özkan Manav and Tania León, and two of the premiere performances were broadcast in Italy. In November 2017, she released her first CD *My Cherished Garden: Piano Works by American Women Composers* on the Studio Jeeb label. As an acclaimed collaborative pianist, she has enjoyed collaborations with renowned instrumentalists and singers. With the violinist Qiao Chen Solomon, she inaugurated the Eureka Duo in 2014 and performs regularly in various concert halls and music festivals.

She is an Associate Professor at Spelman College in Atlanta, Georgia. Chung received a Bachelor of Arts degree in Music from Seoul National University, a Master of Music degree and a Professional Study Diploma from the Mannes College of Music, and a Doctor of Musical Arts degree in Piano Performance from Mason Gross School of the Arts at Rutgers University. Her teachers include Kwi Hyun Kim, Arkady Aronov, Boris Slutsky, Theodore Lettvin, and Susan Starr.