

Upcoming Arts Events

Joyful Noise Gospel Choir Concert
7 pm, Wednesday, April 25
Presser Hall, Maclean Auditorium

Faculty Recital: Bill Prtichard, tuba
7 pm, Thursday, April 26
Julia Thompson Smith Chapel

Senior Recital: Natalie Spruell, soprano
7 pm, Tuesday, May 1
Presser Hall, Maclean Auditorium

Jazz Ensemble Concert
8 pm, Wednesday, May 2
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
Department of Music

presents

Children's Corner ASC Community Orchestra

Dr. Qiao Chen Solomon, conductor
Patrick Ryan, concertmaster
Dawn-Marie James, narrator



Sunday, April 22, 2018 at 3 pm
Presser Hall, Gaines Chapel
Agnes Scott College
141 E. College Ave.,
Decatur, Ga. 30030

Program

Golliwogg's Cake Walk
from *Children's Corner Suite*

Claude Debussy
(1862-1918)

Boléro*

Maurice Ravel
(1875-1937)

PAUSE

Peter and the Wolf

Sergei Prokofiev
(1891-1953)

*A Segment of film *Allegro non troppo* will be shown during *Boléro*.

Fun Activity: After the concert, children are invited to explore the string instruments set up in the hallway of Presser Hall courtesy of Ronald Sachs Violin Avondale Estates!

Reminder

Please turn off all cell phones and other noise-making 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>



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.

Program Notes

“**Golliwogg’s Cakewalk**” is the last of the six movements in Debussy’s *Children’s Corner*, written between 1906 and 1908. Debussy had four sources of inspiration: the golliwogg, cakewalk, ragtime and jazz, and Wagner’s music.

Golliwogg is the name American illustrator Florence Kate Upton gave to a doll she created. This humorous little black doll became the source of inspiration for an immensely successful series of 13 children’s books published from 1894 to 1909. In 1919 during the First World War, Upton donated her original dolls and drawings for a successful fund-raising auction. With the proceeds, the Red Cross purchased an ambulance and christened it “Golliwogg.” Golliwogg later served in the trenches in France.

Cakewalk refers to a dance competition in which African-American slaves mocked the dances of their white owners with pompous parading and grotesque elegance. Other historians believe the slaves were imitating dances of the Seminole Indians. All agree that plantation owners, who were the judges, arrived at a decision by a process of elimination. The prize was a cake.

“Golliwogg’s Cakewalk” was one of the very first pieces by Debussy in which ragtime characteristics of a march-like beat with dotted rhythms and accents show up. Later examples include *Le Petit Nègre*, *La Boîte à Joujoux*, and the two preludes: *Minstrels* and *General Lavine*. As the title indicates, “Golliwogg’s Cakewalk” is supposed to paint a picture of this ridiculous doll trying to dance with all kinds of clumsy movements and high kicks, falling down, getting up, bowing and leaving the dance floor. Debussy was a fervent Wagnerite, and in 1888 at the age of 26, he accomplished the obligatory artistic pilgrimage to Bayreuth. During the years leading to the First World War, Debussy became increasingly nationalistic, anglophile and anti-German to the extent of calling himself Claude de France. In this piece, Debussy parodies the theme from the prelude to Wagner’s opera *Tristan und Isolde*, as his way of sneering or laughing at Wagner’s romanticism. Unfortunately, the grotesque quoting of Wagner which would not have fallen on deaf ears of French pre-WW1 audiences, has lost its force to contemporary ears.

In any case, “Golliwogg’s Cakewalk” has remained a witty and charming piece of music delightful to listen to.

- Robert Casteel

Boléro is a one-movement orchestral work composed by Maurice Ravel. It is known for beginning softly and ending, according to the composer's instructions, as loudly as possible. Commissioned by the Russian dancer Ida Rubinstein, *Boléro* was first performed at the Paris Opéra on November 22, 1928, with a dance choreographed by Bronislava Nijinska. The work has been featured in many films since its creation, but it was an integral part of the plot in Blake Edwards's film *10* (1979) as well as in *Allegro non troppo* (1976) by Italian film maker Bruno Bozeto.

Boléro is a set of 18 variations on an original two-part theme—or perhaps, more properly speaking, 18 orchestrations of that theme, for the theme itself does not change, though the instruments do. After an opening rhythm on the snare drum (a rhythm that continues unabated throughout the work), the piece proceeds as follows:

1. solo flute (in the instrument's low range)
2. solo clarinet (also low in the range)
3. solo bassoon (high in its range)
4. solo E-flat clarinet (smaller and higher in pitch than the standard B-flat clarinet)
5. solo oboe d'amore (between the oboe and the English horn in pitch and tone)
6. muted trumpet and flute (the flute floating like overtones parallel to the trumpet's line)
7. solo tenor saxophone (an unusual inclusion in an orchestra, but Ravel liked jazz)
8. solo soprano saxophone (a small, straight, high-pitched saxophone)
9. French horn and celesta (the bell-like tones of the latter parallel to the horn's line)
10. quartet composed of clarinet and three double-reeds (a combination organ-like in timbre)
11. solo trombone (replete with sensuously sliding passages)
12. high woodwinds (growing more strident in tone)

With variation 13, the strings finally emerge from their background role to take the lead for the remaining variations. The crescendo continues to build; the drumbeat persists, becoming ever more prominent. Before long, trumpet accents are added, contributing to the intensity until, in the final moments, the full orchestra is tossed into the mix—trombones, cymbals, and all—bringing the piece to an exultant, if abrupt, conclusion.

- Betsy Schwarm

Acknowledgements

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

Professor Dawn-Marie James
for her artistry of narrating *Peter and the Wolf*

Ronald Sachs Violin Avondale Estates
for providing string instruments for young audience to explore

Sigma Alpha Iota and the Music Department Work-Study Team
for helping hands on and off the stage

Evie Wang Edmundson
for her beautiful poster and program design

ITS friends
for make the screening of *Allegro non troppo* possible

My Family for their unconditional love and support

And **you**, our kind audience

About the Conductor



Hailing from China, Dr. 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 has been invited to perform and teach masterclasses 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. 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 2012 she and pianist Hyunjung Rachel Chung established the Eureka Duo with the mission to study, perform, and promote works by women composers. Their most recent recital program features compositions by Amy Beach, Lili Boulanger, Rebecca Clark, and Jennifer Higdon.

Qiao is an Associate Professor of Music, Director of Orchestral and Strings Studies, and Chair 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.

Allegro non troppo (Not Too Cheerful) is an Italian animated film functioning as a parody of Disney's *Fantasia* by film-maker Bruno Bozzetto in 1976. Like *Fantasia*, *Allegro non troppo* melds classical music with animation. Between the pieces are short, sepia-tone, live-action shots of the orchestra and the animator.

Pieces played in the film are: *Prélude à l'après-midi d'un faune* by Claude Debussy; *Slavonic Dances, No. 7, Op. 46* by Antonín Dvořák; *Boléro* by Maurice Ravel; *Valse Triste* by Jean Sibelius; Concerto in C major for 2 Oboes, 2 Clarinets, Strings and Continuo RV 559 I. Larghetto - (Allegro) by Antonio Vivaldi; *The Firebird* by Igor Stravinsky.

Boléro is possibly the film's most famous sequence, where a soda bottle left on a wasteland creates an evolution of bizarre creatures in a parody of *The Rite of Spring* from *Fantasia*. It was frequently used as filler on HBO in the 1980s (so the next movie would start at the top of the hour).

Although many European orchestras have shown excerpts from *Allegro non troppo* accompanied by live performances, today's concert is the U.S. premiere of *Boléro* live-accompanying the film.

Peter and the Wolf

We take it for granted that composers can write what they want, although if they wish to make a living from composing they must write what people will pay to hear. But the thing is, they can choose. Try to imagine what life was like for composers in the Soviet Union of the 1930s: roughly speaking, it was like this, "Follow the guidelines of our 'Socialist Realism', or you will be taken out and shot". But don't laugh - that's exactly what happened to some of them. Some strong-willed composers resisted this terrible attack on their artistic freedom - but not openly! Prokofiev found that he could get away with a lot by writing music for films and stage plays, where he could hide his "sins" behind the dramatic demands of the story-lines.

In 1936, in the midst of a host of such theatrical works, he was asked (though he couldn't say "no") by the Central Children's Theatre to compose a new "symphony" especially for children. The idea was to "cultivate musical tastes in children from the first years of school". By "musical tastes", of course, they meant their sort of "musical tastes", and not the sort that would get you shot when you grew up! In the span of just four days, Prokofiev worked a miracle.

He set the story of *Peter and the Wolf* to music, using particular instruments and tunes to represent the characters in the tale. This was all very fine, educational and entertaining. But, like Peter, Sergei Prokofiev was a very bad boy: he tucked away inside the music many naughty things. Luckily, none of his "masters" noticed, and lots of children eventually learnt not only about Peter's hair-raising adventure with the Wolf, but also (without even being aware of it), a fair bit about "artistic freedom". Knowing this I wonder, is it always bad to be naughty?

Even if you're grown-up, you have lots of fun listening to the story. You can also have lots of fun listening to how Prokofiev pulls the strings of his musical "characters". For starters, what do you make of the "characters" themselves? The flute becomes a really cool "little bird". The oboe and its tune bring to mind a duck called Gemima rather than Donald, the slinky black clarinet just oozes "cat", and the gruff bassoon grumbles "grandad" to a "T". But, while you revel in the spectacular noise of the hunters' rifles, you just might wonder which of them is toting what sounds like a six-inch naval cannon, and why!

Then there's Peter himself, whose introduction on the strings seems to paint a picture of sweetness and light: how many parents have a lad like this (and be ruthlessly honest with yourselves!)? But then, how many of them will look at you as if butter wouldn't melt in their mouths, doe eyes saying, "Would I do such a thing?" - and all the time hoping that you don't spot the catapult hidden behind their backs? Well, listen to what Prokofiev does with Peter's tune: even at the outset there's a lurch in the harmony that would make any respectable parent - or grandparent - deeply suspicious!

- Paul Serotsky

Orchestra Personnel

Dr. Qiao Solomon, conductor
Patrick Ryan, concertmaster

Violin 1

Patrick Ryan, concertmaster *#
Eleanor Wynne '19
Dorothy Miller
Karina Leung '18
Laurie Israel
Ellen Slack
Jewel Zambrano
Pedro Miszewski da roza

Violin 2

Briana Robinson '16 *
Chloe Weeks '16
Annalee Craigmile '12
Tracia Lakes '12
Karen Devendorf
Gordon Boice
Stephanie Prevost
Reagin Turner '19
Alex Brown '18
Jim Walker

Viola

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

Cello

Emily Smith '20
Barney Culver #
LeeAnn Richardson
Casey Green

Bass

Jackie Pickett *#
Diogo Baggio Lima

Harp

Monica Hargrave #

Flute

Erica Sanders '18
Claire Moore '21
Jessica Sherer #

Oboe/English Horn

Kimberly Perrins #

Oboe

Connie Tran '21
Lindsey Siegel

Clarinet

Alexis Turek '20
Audrey Goodnight '19
Katherine White

Bass Clarinet

Rocio Harvey

Bassoon

Amy Leonard
Marie Hodgman-Schoeneberg '98

Contrabassoon

John Lenahan

Horn

Amy Black #
Sydney Queen
Catherine Kilroe-Smith

Trumpet

Jaylen Jamerson '15
Alan Koch #

Trombone

Joy Hecht '14
Matt Hodgson #
Ian Presti-Hodgson

Tenor Saxophone

Marla Feeney #

Soprano Saxophone

Marian White '20

Percussion

Abigail Popwell
Michael Ross Skillern
Emrah Kotan #
Xiangyuan He '19
Tiffany Yang '19

* Section Leader
Faculty Member