

Upcoming Music Events

Kirk Concert & Master Class Series Presents:
Kirstin Chavez, mezzo-soprano & Paolo Gualdi, piano
Thursday, February 28, 2019
Master Class at 1 pm
Concert at 7:30 pm
Presser Hall, Maclean Auditorium

Music Student Recital Hour
Tuesday, February 26, 2019 at 1 pm
Presser Hall, Maclean Auditorium

Senior Recital: Yasmin Edwards, mezzo-soprano
Sunday, March 24, 2019 at 3 pm
Presser Hall, Maclean Auditorium

Spring Equinox Concert
Friday, March 29, 2019 at 8pm
Bradley Observatory

Senior Recital: Catherine Weeks, cello
Sunday, March 31, 2019 at 3 pm
Presser Hall, Maclean Auditorium

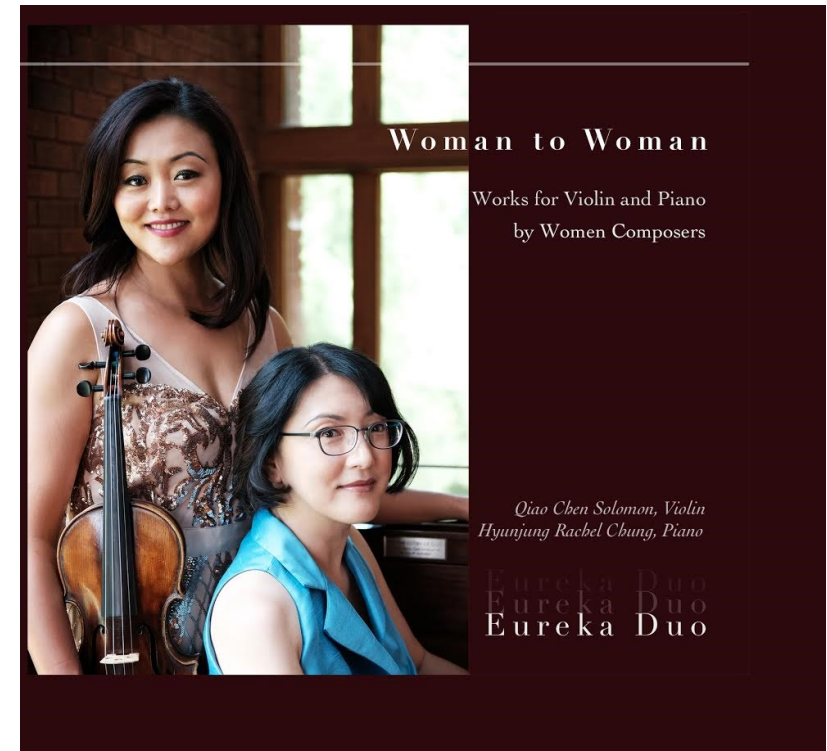
Agnes Scott College Community Orchestra
Sunday, April 6, 2019 at 3 pm
Presser Hall, Gaines Auditorium

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

Eureka Duo: Woman to Woman

Qiao Chen Solomon, violin
Hyunjung Rachel Chung, piano



**AGNES
SCOTT**
COLLEGE

DEPARTMENT
OF MUSIC

Sunday, February 10, 2019 at 3 pm
Presser Hall, Maclean Auditorium
Agnes Scott College
141 E. College Ave.,
Decatur, Ga. 30030

Program

Three Romances for Violin and Piano, Op. 22
I. Andante molto

Clara Wieck Schumann
(1819-1896)

Sonata for Violin and Piano in A Minor, Op. 7
I. Allegro moderato
II. *Scherzo. Allegro grazioso*
III. *Romanze. Andante grazioso*
IV. *Finale. Allegro vivace*

Dame Ethel Smyth
(1858-1944)

Pause

Sonata for Violin and Piano in A Minor, Op. 34
I. Allegro moderato
II. Scherzo
III. Largo con dolore
IV. Finale. Allegro con fuoco

Amy Beach
(1867-1944)

Qiao Chen Solomon, Violin Hyunjung Rachel Chung, Piano

Acknowledgement

Thank you for coming to today's recital. This program is a celebration of Eureka Duo's debut CD "Woman to Woman" featuring works for violin and piano by women composers. I want to thank Holder Fund for making this CD project possible and I am so grateful for the support from the committee members of Holder Fund. I am thankful to my duo partner Dr. Hyunjung Rachel Chung who has similar interest as I do in research and perform under represented works by women composers. Her dedication for music is a constant inspiration to me. I also want to thank our recording engineer Dr. Sungbae Kim from Studio Jeeb for his patience during some long recording sessions and his expert suggestions for this project. Thank you Chloe Weeks for the artful concert poster and program design, and to my wonderful colleagues from the Music Department for their support of me and their willingness to lend a helpful hand when I need it. SAI, thank you so much for your assistance with stage managing to ensure the smooth flow of this program. Last, I want to express my love and gratitude to my family for their unconditional love and their support of my passion as a musician and an educator.

women composers in her two award-winning albums in the Studio Jeeb label: *My Cherished Garden: Piano Works by American Women Composers* (2017) and *Three Piano Sonatas by Women Composers* (2018). As an acclaimed collaborative pianist, she has enjoyed collaborations with renowned instrumentalists and singers. Particularly, with a violinist Dr. Qiao Chen Solomon, she inaugurated Eureka Duo in 2014 and has presented chamber music written by women composers regularly. Also, Rachel frequently shares a stage with her husband and a tenor Dr. Sungbae Kim.

A devoted educator, Hyunjung Rachel Chung is an associate professor at Spelman College in Atlanta, Georgia. Chung earned 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 principal teachers are Kwi Hyun Kim, Arkady Aronov, Boris Slutsky, the late Theodore Lettvin, and Susan Starr.

Eureka Duo

Violinist Qiao Chen Solomon and Pianist Hyunjung Rachel Chung met in 2012 while teaching on the music faculty at the Grumo Music Festival in Italy. The two enjoyed collaborating at the festival and decided to continue working together beyond Grumo. Qiao and Rachel both hold faculty positions at women's colleges in the metro Atlanta area. Being part of the community of educating women, they share a passion for promoting works by women composers—works that are historically overlooked and undervalued. Since the establishment of the Eureka Duo, they have performed regularly in various concert venues and music festivals in the Southeast region, and they have studied and performed works by Amy Beach, Jennifer Higdon, Augusta Read Thomas, Rebecca Clark, Lili Boulanger, and Clara Schumann. They conspire to research, study, and perform the music of women composers, and to bring this music to today's audience.

Eureka's Debut CD "Woman to Woman" is released on February 7th 2019 and is available for sale at this concert. It is also available for download on CD Baby <https://store.cdbaby.com/cd/eurekaduo>

Program Notes

Three Romances for Violin and Piano, Op. 22 (1853) by Clara Wieck Schumann (1819-1896)

Three Romances, Op. 22 is a mature work written after the composer's celebrated marriage to Robert Schumann in 1840. Unlike her earlier compositions mainly designed for the audience's amusement, Schumann's later productions, including the *Piano Sonata* and *Piano Trio* (both in G minor coincidentally), show a great deal of mastery of structure, harmony, and counterpoint. However, she stopped composing after her husband's death in 1856—probably due to family and performance obligations. Dedicated to her lifelong friend and a legendary violinist Joseph Joachim, *Three Romances* joined her small number of publications and was performed in public many times with the composer herself at the piano. Each movement in ternary form presents an ingenious contrasting middle section with increased rhythmic activity, changes of mode or key, or different articulation.

Sonata for Violin and Piano in A Minor, Op. 7 (1877) by Dame Ethel Smyth (1858-1944)

Dame Ethel Smyth was active during the British musical Renaissance and a significant figure of the women's suffrage movement. Despite the severe gender-biased opposition of her father, Smyth pursued her dream to become a professional musician. After a brief study with Heinrich Reinecke at the Leipzig Conservatory, she left the conservatory but remained in the city for over 10 years. She took private lessons and was involved in the influential musical circle that included Brahms, Grieg, Joachim, and Clara Schumann. Her *Violin Sonata, Op. 7 (1887)* belongs to this period and is stylistically indebted to Brahms. The first public performance of the sonata occurred at the Leipzig Gewandhaus. The first movement in traditional sonata form is full of Brahmsian energy chiefly generated by the rhythmic juxtaposition of driving triplets and syncopation. The Scherzo and Finale movements exhibit a similar structural plan, which is unconventional in a way. Neither concludes with a restatement of the opening section. Instead, Smyth imbues each codetta with the primary thematic idea. The glorifying third movement shows witty contrast between Andante grazioso fortified with long-sustaining melodic lines, and Allegro echoing a hint of Irish folk music.

Sonata for Violin and Piano in A Minor, Op. 34 (1896) by Amy Beach (1867-1944)

Amy Marcy Cheney Beach is unarguably a symbolic figure among women composers who produced more than 150 opuses, including large-scale, multi-movement works such as a symphony, opera, concerto, and chamber music. Although she had excellent opportunities to unfold her career as an active performer of her time, she limited her public appearances and focused on composition after her marriage to honor her husband's wishes. However, Beach quickly restored her reputation as a performer in Europe after the death of her husband (1910) and mother (1911). Published in 1899, the *Sonata for Violin and Piano Op. 34* was one of her flagship works. It is a technically and musically formidable work employing a high degree of chromaticism, wide instrumental ranges, sharply contrasting moods, incessant rhythmic activity, and contrapuntal textures. The composer applies an intriguing twist to a traditional sonata form in the first movement by using two contrasting themes in the home key. Also, the beautiful secondary theme in the dominant key is introduced by the violin first and immediately transformed by the piano. The ensuing Scherzo movement pleasantly suggests the sound and mood of the fiddle-based American old-time music. After a lengthy Wagnerian third movement, Beach concludes the *Sonata* with a triumphant Finale in sonata form reinforced by various structural auxiliaries such as an introduction, a slow lyrical secondary theme, a fugato in the development, and an enlivened coda.

(Hyunjung Rachel Chung, 2018)

Bios

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 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. In 2003 she 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.

Qiao currently serves as 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. Her teachers include Yinglan Sheng, Dr. Claire Chan, Hong Wang, Mariana Sirbu, and Dr. Levon Ambartzumian.

Since making her Carnegie Hall New York debut recital in 1996, Korean-American pianist **Hyunjung Rachel Chung** has paved a multifaceted path as a performer, educator, recording artist, and avocational composer. Her solo and collaborative recitals have taken her throughout North America, Europe, and Asia. She has appeared as a lecturer and masterclass presenter in many conferences and festivals including National Music Teachers Association National Conference, College Music Society International Conference, Hawaii International Conference for the Arts and Humanities, Grumo Festival, Forty Fingers International Piano Festival in Rome, South Carolina Chamber Music Festival, Arioso Musica Domani International Composition Prize, and Piano at Peabody Workshop.

Dedicated to the music of our time as well as the neglected and forgotten music, she has performed and recorded various piano solo works by