

The University of North Carolina at Chapel Hill Department of Music,  
as part of the William S. Newman Artists series,  
presents

# Sunmi Chang, violin

# Clara Yang, piano

Thursday, March 23, 2023

7:30 pm

Moeser Auditorium

## Program

Fantasy No. 1 for violin and piano

Florence Price  
(1887-1953)

*Sueños de Chanmbi: Snapshots for an Andean Album* (2002)

Gabriela Lena Frank  
(b. 1972)

I. Harawi de Quispe

II. Diablicos Puneños

III. Responsorio Lauramarqueño

IV. P'asña Marcha

V. Adoración para Angelitos

VI. Harawi de Chambi

VII. Marinera

*Mother Tales* (2022, commissioned work)

Liliya Ugay  
(b.1990)

I. Croon

II. Perpetual delight

Sonata for violin and piano, Op. 34

Amy Beach  
(1867-1944)

Allegro moderato

Scherzo

Largo con dolore

Allegro con fuoco

## About the Artists

**A**s the laureate of both the 2007 International Markneukirchen and Sion-Valais International Violin Competitions, **Sunmi Chang** has performed widely to much acclaim throughout North America and Europe as a soloist and chamber musician. In 2008, she was the soloist of the Yale Philharmonia's tour to Seoul, Beijing, and Shanghai, performing the Beethoven Concerto. She studied at the Yehudi Menuhin School in England and at the Hanns Eisler Musikhochschule in Berlin with Prof. Eberhard Feltz. An active chamber musician, Ms. Chang won first prize at the Plowman Chamber Music Competition and has collaborated with many renowned artists. She was invited to take part in the Rising Stars Series at Caramoor, Music@Menlo and Chamber Music Northwest. She completed her studies with Peter Oundjian, Ani Kavafian, and Soovin Kim in 2009, earning the Artist Diploma and the Master of Music degree at Yale University, where she won the concerto competition in 2006. She was a tenured member of the St. Paul Chamber Orchestra from 2009 to 2015 and she recently completed a Doctor of Musical Arts in Violin Performance from the University of Michigan in 2020.

**P**raised by Fanfare as "a first-rate pianist who isn't afraid of challenges," Chinese-American pianist **Clara Yang** has performed in notable venues such as Weill Hall at Carnegie Hall (New York), Auditorio Nacional de Musica (Madrid), the Forbidden City Concert Hall (Beijing), Remonstrantse Kerk (The Netherlands), the Seymour Centre (Sydney, Australia), the Barclay Theater (Irvine, California), Kodak Hall at the Eastman Theater (Rochester, New York), the Sunset Center (Carmel, California), Memorial Hall (Chapel Hill, North Carolina), Meymandi Concert Hall (Raleigh, North Carolina), and in series such as Carolina Performing Arts, Dame Myra Hess (Chicago Cultural Center), and Museu d'Història de Barcelona (Barcelona, Spain). She is currently Associate Professor of Music and Head of Keyboard Studies at UNC-Chapel Hill.

## Program Notes

### Florence Price (1887–1953)

#### *Fantasia No.1 for Violin & Piano*

The *Fantasia No. 1* in G Minor for violin and piano is the first of Price's two works in that genre. The autograph is dated July 15-16, 1933. This date places it in the chronological vicinity of some of Price's works that are best known today: the First (E-minor) *Fantasia nègre* (1929-32)<sup>5</sup> and *Piano Sonata in E Minor* (1932), the *First Symphony* (1932), the *Piano Concerto in D Minor* (1932-34). Like all those already well-known compositions, the *Violin Fantasy No. 1* reflects Price's remarkable fluency in synthesizing the traditions and idioms of post-Romantic concert music with the melodic and harmonic idioms of African American folksong.

— John Michael Cooper

### Gabriela Lena Frank (b. 1972)

#### *Sueños de Chambi: Snapshots for an Andean Album*

This piece is inspired by the work of Martin Chambi (1891–1973), the first Amerindian photographer to achieve international acclaim, albeit posthumously. In a career spanning half a century, he recorded as much Peruvian life, architecture, and landscape as possible, having had the good fortune to train with Max T. Vargas in the southern Peruvian town of Arequipa Inca empire, which became his home base for his study of indigenous cultures. In his documentation of both the Quechua-speaking descendants of the Incas and the mestizo (mixed-race) populous, Chambi produced more than 18,000 glass negatives depicting the customs and festivals, the working lives, and public celebrations of 20th-century Peruvians.

"*Sueños de Chambi* is my musical interpretation of seven photographs from Chambi's vast collection of pictures. I was first introduced to Chambi's work at the encouragement of compadre and friend Rodney Waters, a pianist and

fine photographer himself. Having watched me explore my Peruvian heritage (in music and otherwise) for some time, Rod purchased a slim volume containing some of Chambi's work for me one day... and I fell in love with the images. In the summer of 2006, several years after the completion of this work, I had the opportunity to meet the descendants of Martin Chambi in Cusco and witness their ongoing efforts to bring more international attention to Chambi's vast body of work. I am hopeful that such exposure will encourage more study of this important and very beautiful collection"

— Gabriela Lena Frank

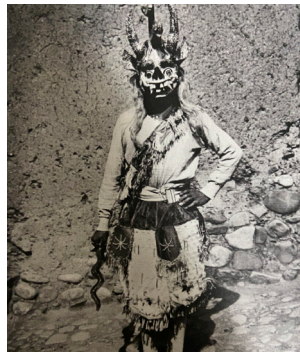
### I. Harawi de Quispe "Portrait of Miguel Quispe"

Nicknamed "El Inca" for hiking these mountains barefoot, Miguel Quispe was famous for his nonviolent organizations against the deplorable economic conditions of the Indians. Here, he is photographed in profile, the lines of his face and Inca outfit quietly brilliant.



### II. Diablicos puneños

This picture ("Danzarin de la Diablada, 1925") features a single dancer from the southern Peruvian region of Puno dressed as a devil. The piano flows attacca into this second movement from the first, setting the scene for a dance number with a singing melody on repeated notes. Black-note clusters imitate shacapa percussion while the violin plays in legato and connected parallel fourths to imitate the tayqa, an extremely large and breathy panpipe.



### III. Responsorio lauramarqueño

In this picture ("Shepherds Piping in their Flocks"), two shepherds, presumably father and son, are portrayed with their flutes, against the backdrop of the Peruvian highlands, calling in their sheep.



#### IV. P'asña marcha

This picture ("P'asña marcha") features women, known as bastoneras de Quiquijana, who dance for one another. In a game testing their skill, they balance large poles on their heads while performing intricate dance steps.



#### V. Adoración para angelitos

As a piano solo, the 5th movement of the work sets a Peruvian nursery rhyme to reflect "Dead Child Displayed for the Mourners, Cusco, Peru, 1920."



#### VI. Harawi de Chambi

This photo is a self-portrait of Chambi which caught my eye for its similarity to the first portrait of Miguel Quispe. Both photos are in profile, in tranquil repose of quiet strength, and bathed in a halo of intertwining light and dark. Consequently, the same harawi melody from the introduction is set in the finale.



#### VII. Marinera

"Folkloric Musicians, Cusco, Peru, 1934" was the inspiration for the final movement, written in an enlivened marinera style, a coastal dance popular among folk musicians throughout Peru.



**Liliya Ugay (b. 1990)**

**“Mother Tales” (2022, commissioned work)**

Mother Tales’ first movement, “Croon,” begins with an intentionally whispery violin solo, just barely surfacing over wide, lush piano chords. The theme is soft and patient, full of dissonance but not unpleasant. It evokes the image of a harried mother singing a lullaby to an unruly child, often diverting into fast-moving technical flourishes. The instruments’ rhythmic lines are often at odds, shifting constantly between soft, harmonic moments, and outbursts of worry and anxiety. The violin tone varies between rich singing melodies and thin, ethereal harmonics (created by pressing lightly enough on a string to evoke a whistling overtone); this effectively captures the full experience of a mother as both a vibrant professional and a sleep-deprived, thinly-stretched homemaker.

The second movement, “Perpetual Delight,” continues the varied emotional experience, underpinned by rhythmic, generally cheery, rhythm, but always toeing the line between jubilant and frenetic. The violin pizzicato playing is exuberant and clear over the piano’s flurry of joyful dissonance, telling stories of hectic days full of both celebration and contemplation, of joy and of introspection.

— Andrea McKerlie Luke

**Amy Beach (1867–1944)**

**Sonata for Violin & Piano, Op. 34**

Amy Cheney was born on a farm in New Hampshire. At a very early age (two), she harmonized whatever her mother sang to her, and soon thereafter could play it on the piano. Her parents did not exploit her as a child prodigy, instead arranging for her to study in Boston and later Germany. She made her debut with the Boston Symphony playing the Chopin F-minor piano concerto. The same orchestra later performed her “Gaelic” symphony, the first symphony by an American woman, and the first American symphony to quote folk themes.

Why then, is her name almost unknown to today’s concert-goers? There are several reasons which singly or in combination may have contributed to Mrs. Beach’s current obscurity. First, she wrote tonal, melodic music in traditional forms. As surprising as this may seem as a reason for obscurity, it makes some sense.

Amy Beach wrote in a musical tradition that, by the 1920s, was perceived to be a thing of the past. This was especially so after the horrors of World War I, and the resultant anti-Edwardian reaction that nearly relegated Elgar to a similar degree of obscurity. Beach did not write “new” music, as did Stravinsky. Beach’s music had no champions in the conservatories, either here or abroad. Although her symphonies were performed in Europe, no European orchestras made them their own. Not coming from Europe herself, as did Dvorak and Tchaikovsky, her music had less cachet with American audiences. Also, Beach did not have to go on tour to make a living or support a family, as did Brahms and Dvorak.

Although she was well respected by her contemporaries and well-represented in books and journals of the day, the popularity of Beach’s art did not withstand the advent of musical modernism. From the time of her death until the early 1970s, Beach’s music was as good as forgotten. Renewed interest in female composers coincided with the 1976 bicentennial of the American Revolution, which brought renewed interest in American composers in general. However, Amy Beach’s music is still perhaps more written about than actually heard.

To speculate about the reasons for its obscurity is natural, because Amy Beach’s violin sonata is a wonderfully complex, assertive yet introspective, exhilarating work, worthy of almost any major late-Nineteenth century composer. It is a masterwork that will reward even casual listening, and deserves much more currency.

Beach wrote this sonata in 1896, when she was 29 years old. She gave its première with Franz Kneisel in 1897. There is an undeniably ripe, fin-de-siècle voluptuousness to the shape of Beach’s melodies. Her writing reveals shadings of Wagnerian chromaticism and Impressionist harmonies, all in the service of genuine and powerful emotion. Beach’s handling of the instruments and the balance between them is deft, and her youthful, exuberant self-confidence is demonstrated by the insouciant quasi-academic fugue that pops up in the last movement.

— John Marks

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