



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Thursday, March 2, 2017 • 7:00 p.m.

Fan Zhang

Certificate Recital

DePaul Recital Hall
804 West Belden Avenue • Chicago

Thursday, March 2, 2017 • 7:00 p.m.

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Fan Zhang, violin

Certificate Recital

Beilin Han, piano

PROGRAM

Johann Sebastian Bach (1685-1750)

Violin Sonata No. 1 in G Minor, BWV 1001 (1720)

Adagio

Fugue

Siciliana

Presto

Wolfgang Amadeus Mozart (1756- 1791)

Violin Concerto No. 4 in D Major, K. 218 (1775)

I. Allegro

Beilin Han, piano

Intermission

Erich Wolfgang Korngold (1897-1957)

Violin Concerto in D Major, Op. 35 (1945)

Moderato nobile

Romanze

Allegro assai vivace

Beilin Han, piano

Fan Zhang is from the studio of Olga Dubossarskaya Kaler. This recital is presented in partial fulfillment of the degree Certificate in Performance.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

PROGRAM NOTES

Johann Sebastian Bach (1685-1750)

Violin Sonata No. 1 in G Minor, BWV 1001 (1720)

Duration: 15 minutes

Johann Sebastian Bach was born in 1685 to a musical family as the youngest child of Johann Ambrosius Bach. Bach started learning violin when he was very young and was hired as the Konzertmeister in Weimar, a court with a strong violin tradition. During the years (1717-1723) that Bach stayed in Cöthen, he had a chance to play with chamber musicians. He composed a number of instrumental pieces such as Brandenburg Concertos and the works for solo violin.

The set of unaccompanied violin music contains three sonatas and three partitas. Each of the sonatas consist of four movements in the slow- fast-slow- fast pattern of the Baroque sonata. Each sonata's first two movements are paired as a prelude and fugue. The Partitas are more or less like the dance suite form. The order of the keys for the whole set start from the G minor, the lowest open string on violin, to the E minor partita, the highest open string on the instrument.

During the time of Bach, both Italian and French styles had become the prevalent styles in music. Bach used the rubato, which means robbed or stolen time in Italian, in the first movement as it gives the adagio a rich character. The second movement is a Fugue. This movement is full of three-note and four-note chords. As a melody instrument, the most challenging technique for the violinist is performing the melody line while the accompaniment plays its part. Based on this structure, this movement is exhilarating to both hear and perform. The third movement is called Siciliana. This type of dance was popular in the late 17th and 18th century. It is a slow movement in 12/8 where the listener can feel the accompanying part under the melody line. In the last movement, Bach broke the chords to fast 16th notes and made vigorous changes of harmonies. Bach occasionally added slurs in the quick moving and flowing notes to make this movement more exciting.

Wolfgang Amadeus Mozart (1756- 1791)

Violin Concerto No. 4 in D Major, K. 218 (1775)

Duration: 9 minutes

Austrian composer, violinist, and pianist Wolfgang Amadeus Mozart was born in 1756 in Salzburg. He was taught violin by his father Leopold at the age of 6 and gave his concerto debut when he was 7 years old. Between the years 1769 and 1773, Mozart went to Italy with his father to study composition. While in Italy, he met one of Italy's finest violin virtuosos, Pietro Nardini and his talented student, Thomas Linley, who was the same age as Mozart. During this period of playing with the great violinist, Mozart began to compose seriously for the violin. Mozart wrote his last 4 of 5 violin concertos in one year, 1775.

The first movement of Violin Concerto No.4 is concerto-sonata form, which starts from high up on the E string, bright and crisp, melody line moves very fast, combined with the lyric second theme. As such, Mozart's violin concerto asks the performer to have solid bow technique and sensitivity to the melody and phrase. As musicologist Neal Zaslaw says: "We may guess how Mozart played the violin, for he valued in performers what we value in his music: beauty, clarity, logic, balance ... once, after hearing a difficult violin concerto performed, he informed his father that he enjoyed it but added, 'You know that I am no lover of difficulties.' The paradox is that Mozart's playing down of virtuosity for its own sake in his violin concertos makes them harder, not easier, to perform well."

Erich Wolfgang Korngold (1897- 1957)

Violin Concerto in D Major, Op. 35 (1945)

Duration: 30 minutes

Erich Wolfgang Korngold born in Austria in 1897, started playing piano at age 6, started composing at age 8, and at age 11 archived a set of music for ballet. Both Gustav Mahler and Richard Strauss used to guide him. At the age of 20, his first opera came out. From there, he had become popular by his opera in Europe. In 1934, Korngold was coaxed by Reinhardt to take a

job in Los Angeles to adapt the music of Mendelssohn for the Warner Brothers, movie version of Reinhardt's Hollywood Bowl production of "A midsummer Night's Dream." To Korngold, movies were "opera without singing." During his dozen years in Hollywood, he won two Academy Awards, composing scores for 18 movies, two of them, Anthony Adverse (1936) and The Adventures of Robin Hood (1938) won the Oscar.

The themes of Korngold's violin concerto come from his film scores, including Another Dawn (1937) and Juarez (1939) in the first movement, Another Adverse in the second movement, and The Prince and the Pauper (1937) in the third movement. He composed this violin concerto for his family friend, Polish violinist, Bronislaw Huberman. Every time, Bronislaw saw Korngold, he made the joke with Korngold: "Erich, where is my concerto?" Eventually, after a dinner, Korngold responded to Bronislaw' mock-serious question by playing the theme from Another Dawn on piano. Bronislaw exclaimed, "That's it! That will be my concerto. Promise me you will write it." Soon, Korngold finished his 3 movement's concerto. After an unsuccessful rehearsal with another violinist Bronislaw Gimpel, who thought the violin part too demanding, violinist Jascha Heifetz took over this concerto and even added more difficult part(s) into the solo. At the end, korngold and Heifetz debuted this violin concerto in 1947. The New York Times dismissed it as a "Hollywood concerto."

Notes by Fan Zhang.

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