

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

Jacelyn Zhu
Senior Violin Recital

assisted by Mr. Tyler Kemp, Pianist

Monday, April 21, 2014 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

period to the exuberant, self-expressive, passionate Romantic period. His **Violin Sonata No. 8** was written in the early/middle part of his life when he was beginning to break away from Classical restraints, and experimenting with syncopation and lots of off-beat sforzandi, as can be seen especially in the first movement. The first movement is in a three part classical sonata form, with an exposition of the main theme, a development and exploration of the materials, and finally a return to the main theme. The second and third movements are in rondo form, with a principle theme, and divergents. Sonatas differ from other solo works because there is increased partnership between the violin and piano, rather than just a solo violin with piano accompaniment. The piano, in a reverse soloist role, actually introduces the singing, lyrical theme in the second movement, and the romping boisterous theme third movement, with the violin used as an accompaniment.

The two movements from Rochberg's **Caprice Variations** use techniques that are common to modern music. The Arabesque contains serialism, or the use of highly organized mathematics to compose music. It also uses a lot of alternative techniques, such as using the stick of the bow to hit the string (*col legno*), and scraping the bridge with the bow to cause a scratching sound (*ponticello*). The *Vivace* is more minimalistic in nature. It uses three distinctive musical patterns introduced in the beginning, and hypnotically spins out and develops these patterns throughout this two-minute piece.

Mozart was the prodigy composer of the classical age. He was extremely competent on both violin and piano, and toured throughout Europe with his father and sister during most of his childhood. As he travelled, Mozart picked up many different fads and styles in the music of his day, traits of which can be seen in his music, which is both imaginative and ingenious. His **Violin Concerto No. 4** was composed when he was 19 years old. It is exemplary of Mozart's style, full of grace and exquisitely balanced

phrases. The challenge with Mozart is to play with an innocent, charming, and graceful character while still maintaining a virtuosic and exciting sound.

Paganini's **24 Caprices** are known to every violinist as the epitome of modern violin technique. Each caprice is very short, but chock-full of fantastic techniques, the likes of which were virtually unknown to the musical world before Paganini's time. Both a composer and a violinist himself, you can imagine the shocking impression Paganini's performances had, with his unnaturally long fingers flying across the fingerboard at speeds of light! Caprice 18 is divided into two parts, the G-string imitating a trumpet in the first section, and rapid successive thirds in the second section. Sibelius and Prokofiev are both composers in the transition stage between the Romantic and Modern eras. Sibelius' violin concerto was written 15 years earlier than Prokofiev's, and resembles the Romantic era with its broad melodies and more classic tonality. The very virtuosic third movement is held in contrast with the lyrical earlier movements. This movement has been described as "a polonaise for polar bears," with a very rhythmic first theme and waltz-like second theme. At the premier some 100 years ago, it was actually pronounced "unplayable" by the premiering violinist, and was considered a flop. The premier of Prokofiev's violin concerto, interestingly enough, was also considered a failure. The Parisian audience, who had not long ago experienced the *Rite of Spring*, was expecting a shocking modern piece, which was not at all the case. The second movement that I am playing is out of context with the rest of the lyrical, Mendelssohn-like concerto. Instead of the fast-slow-fast that is typical of most concertos, Prokofiev used a slow-fast-slow structure with the middle movement consisting of motor-like, technically challenging passages. The second movement is typical of Prokofiev's style, a virtuosic and "grotesque" take on the classical scherzo, full of sudden shifts of articulation and accent.

DEPARTMENT OF MUSIC MISSION STATEMENT

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in "Arts Ablaze 2013-2014." It is through these and other wonderful relationships in the greater Jackson community that makes many of our concerts possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

For a complete listing of Music Department scheduled spring semester programs, please visit our website at <http://www.belhaven.edu/music/recitals.htm>. A complete listing of major Belhaven University arts events may be found at <http://www.belhaven.edu/arts/schedule.htm>.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Mr. Song Xie; student workers –house manager, Thorburn McGee; ushers, Hannah Wilson & Andrew Horton; stage manager, Clay Coward; recording/sound, Dorothy Claire Glover; lighting, Stephen Craig; videographer/photographer, Justin Nipper; page turner, Rachel Walczak; reception hosts, Miranda Kunk & Elizabeth Walczak.

UPCOMING EVENTS

Monday, April 28, 7:30pm, Concert Hall

Rachel Walczak & Jessica Ziegelbauer Junior
Piano & Voice Recital

Thursday, May 1, 7:30pm, Concert Hall

Morgan Robertson Senior Musical Theatre Project

Friday, May 2, 2:30pm, Concert Hall

Megan van der Bijl Senior Piano Recital

Friday, May 2, 7:30pm, Concert Hall

Lydia Moore Senior Voice Recital

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Belhaven University Department of Music Presents



Jocelyn Zhu Senior Violin Recital

FEATURED WORKS

Bach Sonata No. 1, Mozart Violin Concerto No. 4
Beethoven Sonata No. 8, Paganini Caprice 18,
Sibelius Violin Concerto, Prokofiev Concerto No. 1,
Rochberg Caprices

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UNIVERSITY

Complimentary Admission

Center For The Arts is located at 835 Riverside Drive in Jackson

For more information, please call 601. 974. 6494

Accompanied by Mr. Tyler Kemp