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### Mandy Zhou, violin

Department of Music, University of Richmond

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**MANDY ZHOU**  
**VIOLIN**

**FROM THE STUDIO OF**  
**SUSY YIM**  
**ASSISTED BY**  
**DR. JOANNE KONG, PIANO**

**PERKINSON RECITAL HALL**  
**FRIDAY, APRIL 22, 2022**  
**7:30 PM**

**Department of Music**



**RICHMOND**  
School of Arts & Sciences

## PROGRAM

Violin Sonata No. 3 in D Minor, op. 108

I. *Allegro*

II. *Adagio*

Johannes Brahms

(1833-1897)

Duetto a violino e viola, op. 9

II. *Polonese*

Alessandro Rolla

(1757-1841)

Mandy Zhou, violin

Mimi Laws, viola

Piano Quintet No. 2, in A Major, op. 81

I. *Allegro, ma non tanto*

Antonín Dvořák

(1841-1904)

Mandy Zhou, violin

Ju Hye Kim, violin

Mimi Laws, viola

Brianna Cantrall, cello

Elva Xiao, piano

-- PAUSE (five minutes) --

Butterfly Lovers' Violin Concerto

Chen Gang

(b.1935)

He Zhanhao

(b.1933)

## NOTES ON THE PROGRAM

### **Johannes Brahms. Violin Sonata No. 3 in D Minor, op. 108**

Johannes Brahms's Violin Sonata No. 3 in D Minor, op. 108, is the last of his violin sonatas, composed between 1886 and 1888. Throughout his life, Brahms wrote a number of symphonies and concertos, and his sonatas share common features with his symphonic pieces. According to Orrin Howard, Brahms's compositional methods in the first movement become an object lesson in Classic-Romantic procedures. In the first movement, the motive starts with an ascending fourth, while the violin and the piano have the opposite momentum, with longer lyrical lines in the violin and agitated arpeggios in the piano. The second subject has a romantic, expressive melody in F major, and the arpeggio pattern is passed between violin and piano. In the last subject, Brahms uses motives from the beginning and from the second subject, which intensifies the ending of the story, making its listeners continue to wonder. There is a final restating of the theme across three octaves, and a cadence on D major, leading directly into the *Adagio*. The second movement of the piece is more lyrical and romantic, with slow and steady melodies on the violin and piano accompanying in a lower range on each beat. As opposed to the first movement's fast pace and energy, the second movement ponders deep thoughts.

### **Alessandro Rolla. Duetto a violino e viola, op. 9**

Alessandro Rolla was an Italian viola and violin virtuoso, composer, conductor, and teacher in the early Romantic Era. He was best known as "the teacher of the great Paganini". In addition, many of the technical innovations used by Paganini in his caprices were first introduced by Rolla, for example, fast passages in thirds and sixths, octaves from the first to the eighth position, and fast ascending and descending scales. Rolla's role was crucial in the development of violin and viola techniques. This movement, *Polonese*, is fast and joyful, with close and immediate interactions between the

*Continued ...*

violin and viola throughout the piece. The motive in the beginning repeats several times in this movement.

**Antonín Dvořák. Piano Quintet No. 2, op. 81**

Dvorak lived in the era of 19th-century Romantic music. He combined idioms of folk music with classical. Characteristically, these elements include styles and forms of song and dance. This quintet was composed as the result of the Dvorak's attempt to revise an earlier work, the Piano Quintet in A Major, op. 5. He was dissatisfied with the op. 5 quintet and destroyed the manuscript not long after its premiere. Fifteen years later, he reconsidered and retrieved a copy of the score from a friend and started making revisions. However, instead of editing the previous work, he decided that he would compose something entirely new. The piece begins with a gentle, folk-like theme in the cello, which will later be echoed in other instrumental parts. The lyrical theme is carried by each of the instruments, with dramatic unisons in between. The piece is a good example of how folk elements shaped Dvorak's composition, as he was able to regularize these elements and adapt them into a Western, classical context.

**Chen Gang and He Zhanhao. Butterfly Lovers' Violin Concerto**

The Butterfly Lovers' Violin Concerto is one of the most famous works of Chinese orchestral music. It is an adaptation of an ancient legend, the Butterfly Lovers, which tells the story of two lovers, kept apart by their families, who transform into an inseparable pair of butterflies after their tragic deaths. This concerto uses a pentatonic (five-note) scale, the classic technique for traditional Chinese folk music. The gliding ornamentations written for the violin serve to mimic traditional Chinese instruments such as the *erhu*. While this concerto contains only one movement, it has seven separate sections, each telling a different part of the story of the Butterfly Lovers.