

4-12-2003

## Senior Recital: Lauren Kim, violin

Department of Music, University of Richmond

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SENIOR RECITAL

Lauren Kim, violin

assisted by  
Joanne Kong, piano



APRIL 12, 2003, 7:30 PM  
PERKINSON RECITAL HALL

0122-5147

## PROGRAM

### Praeludium and Allegro

(In the style of Pugnani)

Lauren Kim – Violin

Joanne Kong - Piano

Fritz Kreisler

(1875-1962)

Fritz Kreisler was an American violinist and a composer born in Vienna, Austria. He began to learn violin when he was four and entered the Musikverein Konservatorium at the age of seven.

He was interested in composing in the “olden style,” which he ascribed to various composers in the eighteenth century, such as Pugnani (1731-1798). This piece is an example of this style. It is divided into two big parts: the first part is a slow introduction with broad bow strokes of quarter notes and the second part shows his virtuosity with fast runs of sixteenth notes.

### Sonata No. 1 in G Minor

for Unaccompanied Violin, BWV 1001

Lauren Kim – Violin

I. Adagio

7:15 - 11:50

~~II. Fuga~~

Fuga cancelled

J.S. Bach

(1685-1750)

These two movements are from the first of Bach's three sonata and partita works for solo violin, which he began to compose in Cöthen, in 1720. The pieces are arranged as cycles, with every sonata followed by a partita. The first movement *Adagio* serves as a prelude with free melody lines that almost have an effect of improvisation. The strict polyphony of the *Fuga* emphasizes thematic relationships over virtuosity.

~~VERY SHORT RECESS = ABOUT 2 TO 3 MINUTES~~

## Rhapsody No. 1 for Violin and Piano

Béla Bartók  
(1881-1945)

Lauren Kim – Violin  
Joanne Kong – Piano

- I. Lassu (slow) 13:05 - 17:14  
II. Friss (fresh) 17:16 - 22:28

This piece was composed in 1928 and dedicated to Joseph Szigeti, a Hungarian violinist. The *lassu* is in a ternary form, opening with a heavy peasant-like melody in a Lydian mode. It is followed by a calm passage featuring the short-long accents typical in Hungarian folk dance. The first melody returns in the third section, with a brief coda that finishes the movement. The *friss* sounds like vibrant Hungarian Gypsy music. It begins calmly in a pleasant speed and the tempo gradually gets very fast until right before the second ending that starts with a charming melody. The tempo begins to increase toward the end of the piece, finishing it with brilliant dissonant arpeggios.

Intermission

## Concerto No. 1 in G Minor, op. 26

Max Bruch  
(1838-1920)

Lauren Kim – Violin  
Joanne Kong – Piano

- I. Prelude 35:39  
II. Adagio 42:42  
III. Finale 49:42

This Violin Concerto was written between 1857-66, dedicated to Joseph Joachim, and it was a phenomenal success. Joachim called this piece “the richest, the most seductive” out of the four most famous German violin concertos – the Beethoven, the Mendelssohn, the Brahms, and the Bruch. The first movement introduces the piece with a beautiful prelude and the *Adagio* starts calmly but it is gradually heightened by vibrant high notes in the register. Bruch greatly accelerates the speed in the very last part of *Finale* and it finishes the piece with intensity that makes the listeners’ heart beat fast.