

4-18-2009

Sophomore Recital: Jacqueline Morin, violin, and Caitlin Morin, violin

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Sophomore Recital: Jacqueline Morin, violin, and Caitlin Morin, violin" (2009).
Music Department Concert Programs. 470.
<https://scholarship.richmond.edu/all-music-programs/470>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

UNIVERSITY OF RICHMOND LIBRARIES

MXX090418P



3 3082 01023 8029

THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents

Jacqueline Morin, *violin*
Caitlin Morin, *violin*

Sophomore Recital

Assisted by
Dr. Joanne Kong, *piano*

April 18, 2009
3:00 p.m.
Perkinson Recital Hall
North Court



Program Notes

Romanian Folk Dances

Béla Bartók (1881-1945)

The six dances in this series are based on folk-song melodies and dance forms from Transylvania. They are all short, light items but each contains a variety of contrasting harmonies. The first of the dances is known as the "Stick Dance," a colorful, lively piece whose carefree gait defines Romanian flavors. Following, the "Sash Dance" has a start-and-stop manner throughout its half minute, contrasting the sequential "In One Spot" which is characterized by an airy yet exotic theme in the upper register, reminiscent of a gypsy-like character. Number four in the collection is "Horn Dance," a slow piece which conveys a pastoral melody while carrying the listener through variations of a recurring theme. The next, fast-paced "Romanian Polka" is ornamented with grace notes to portray a peasant-like dance theme. The final piece is the "Fast Dance," which features two celebratory themes, creating a rolling tempo and rhythmic variation.

Symphonie Espagnole for Violin and Orchestra Op. 21

Andante

Edouard Lalo (1823-1892)

This work has often been understood in relation to Lalo's Spanish heritage, even though Lalo himself was thoroughly French, and wrote the piece largely in response to the wave of French nationalism that followed the Franco-Prussian War. It celebrates rich tonalities of the violin climbing to the high register of the instrument while implying exotic idioms of Spain.

Leibesfreud

Fritz Kreisler (1875-1962)

Many of Kreisler's works are classified as charming, melancholic, or majestic, which impart a Viennese flavor to his violin and piano music. The title of *Liebesfreud* is translated as "Love's Joy." The exuberant feel of this work is transmitted through the chordal beginning and throughout the piece's various sections of the rondo form, with the first theme recurring after each variation. The movement of the variations describes uplifting but different moods, as one who is wrapped up in the bliss of true love.

CONTINUED...



Program

Romanian Folk Dances

- I. Stick Dance
- II. Sash Dance
- III. In One Spot
- IV. Horn Dance
- V. Romanian Polka
- VI. Fast Dance

Béla Bartók
(1881-1945)

Symphonie Espagnole

- IV. Andante

Eduoard Lalo
(1823-1892)

Caitlin Morin, *violin*
Dr. Joanne Kong, *piano*



Liebesfreud

Fritz Kreisler
(1875-1962)

Concerto No. 3 in B Minor

- I. Allegro non troppo

Camille Saint-Saëns
(1835-1921)

Jacqueline Morin, *violin*
Dr. Joanne Kong, *piano*



Three Duets

- I. Praeludium
- II. Gavotte
- III. Walzer

Dmitri Shostakovich
(1906-1975)

Caitlin Morin, *violin*
Jacqueline Morin, *violin*



Program Notes, Continued

Violin Concerto No. 3 in B Minor

Allegro non troppo

Camille Saint-Saëns (1835-1921)

Saint-Saëns' third violin concerto was written in 1880 for the great Spanish violinist Pablo Sarasate, who performed the premiere of the work at one of Saint-Saëns' Monday concerts on January 2, 1881. Twenty years earlier he had written his first violin concerto for Sarasate; their long-standing friendship appears to have had considerable influence on the development of Saint-Saëns' style of writing for the violin. He uses the solo instrument in numerous challenging passages of harmonics, multiple stops, and very high registers. The first movement maintains an interesting balance of boldly assertive passages and contrasting introspective cantabile sections, both styles reflecting the qualities of Sarasate's spectacular playing. The first theme, a vigorous melody in B minor, is presented by the solo violin. The second theme, in B major, is in a more tranquil, lyrical mood.

Three duets

Praeludium

Gavotte

Waltzer

Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich is best known for his symphonies, concertos and string quartets, but he actually wrote in many other forms, such as operas, songs, piano music, ballets and even film music. A considerable amount of this "unknown" music of Shostakovich has been re-worked into ballets, orchestral suites and chamber music, the latter typically for unusual ensembles, by the composer's friend Levon ("Lev") Atovmyan. In 1955, Atovmyan arranged three short pieces by Shostakovich into a suite for the unusual ensemble of two violins and piano. The opening Prelude comes from music for the film *The Gadfly*, and, rare for Shostakovich, is influenced by Tchaikovsky. The Gavotte and the Waltz are from earlier in Shostakovich's career (1933) and were part of the incidental music for a play by Pavel Sukhotin based on Balzac's *The Human Comedy*.



*We would like to thank all those who have made this recital possible:
Our patient teacher Susy Yim, our accompanist Dr. Joanne Kong, all those supporting us
through the music department, Dr. Gene Anderson and Ms. Barbara Melton,
our exceptionally dedicated mother, and the rest of our family and friends.*

Thank you for helping to make this recital a success!