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### Matthew Robinson, violin

Department of Music, University of Richmond

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**MATTHEW ROBINSON**  
**VIOLIN**

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

**PERKINSON RECITAL HALL**  
**SATURDAY, APRIL 16, 2022**  
**7:30 PM**

**Department of Music**



## PROGRAM

Violin Concerto in D Major, op. 35

Pyotr Ilyich Tchaikovsky

I. *Allegro moderato*

(1840-1893)

-- PAUSE (five minutes) --

Violin Concerto No. 2 in D Minor, op. 22

Henryk Wieniawski

II. *Romance (Andante non troppo)*

(1835-1880)

III. *Allegro con fuoco - Allegro moderato, à la Zingara*

## NOTES ON THE PROGRAM

### **Pyotr Ilyich Tchaikovsky. Violin Concerto in D Major, op. 35**

The Violin Concerto in D major, op. 35 was composed in 1878 and is the only concerto for violin written by Tchaikovsky. The work originally received an unsatisfactory reception, yet has since grown to become highly regarded and an essential piece of a violinist's repertoire. The piece opens with an agreeable melody in the accompaniment, before introducing a new subject that clashes with the original melody, setting up the entrance of the solo violin. At first, the violin gives a response to the subject presented in the introduction, yet this response soon becomes the main theme. Development of this theme begins almost immediately, with gentle interruptions by a second, more delicate theme. The cadenza is written by Tchaikovsky himself, and it further develops both themes while allowing the soloist freedom of expression throughout the technical passages.

### **Henryk Wieniawski. Violin Concerto No. 2 in D Minor, op. 22**

Henryk Wieniawski, both virtuoso and composer, was acclaimed as one of the greatest violinists of his time. He composed extensively throughout his career, publishing two violin concertos and multiple other solo violin works. His second violin concerto, premiered in 1862, is by far his most famous work. The second movement, *Romance (Andante non troppo)*, has been lauded for its passion and melodic simplicity. The final movement, *Allegro con fuoco—Allegro moderato, à la Zingara*, calls upon Hungarian folk themes to bring the piece to a dramatic and resounding close.