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### Jacqueline Morin, violin. Senior Recital

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND**  
**DEPARTMENT OF MUSIC**  
**Presents in concert**

**JACQUELINE MORIN**  
*violin*

*Senior Recital*

ASSISTED BY  
Dr. Joanne Kong, *piano*



**Saturday, April 23, 2011**  
**7:00 p.m.**

**UNIVERSITY OF RICHMOND**  
**Perkinson Recital Hall**

## Program Notes

### Sonata No. 3 in D minor (Brahms)

This expansive sonata is the last violin sonata Brahms composed, and was premiered in 1888 in Budapest by Jenő Hubay, the composer of the last piece on this program, "Hejre Kati." The sonata opens with a lengthy, yet beautiful *Allegro* exhibiting dialogue between the violin and piano as the two instruments exchange solo and accompaniment. The mood of this movement begins with a pleading persistence, particularly noted in the violin. During the movement's development, the music bumbles with flowing eighth notes between the two voices before the main theme returns. The movement suddenly awakens in the violin with a startling lyrical line as the persistent character reappears. The music slows to a quiet and almost unsettling line in the violin before finally concluding with a last, now placid statement of the opening theme.

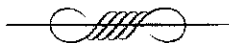
The second movement of the sonata, *Adagio*, is emotional and lyrical, starring the violin as the soloist while the piano assumes the role of accompaniment. This movement displays a pensive and calm character, leaving the listener with a sigh of reflection.

Almost as if in response to the second movement, the piano is featured in the third movement, *Un poco presto e con sentimento*, as the violin assumes the role of the accompanist. This movement is seemingly lighthearted at the beginning but contains virtuosic chords, which bring an ominous feel to the music as it is propelled into a more anxious mood.

The final movement, *Presto Agitato*, is an exciting and fiery comment on which the sonata ends. The entire movement exhibits a passionate, frenzied, and turbulent mood with only slight moments of restless calm.

### Hejre Kati (Hubay)

"Hejre Kati" by Jenő Hubay translates into "Come on, Katie." This showpiece is unquestionably characteristic of the Romantic era, exhibiting a wide range of emotions. The piece begins *Lento ma non troppo* (slowly, but not too much) displaying a mood of romantic captivation with a free and flowing sense of time and many luscious shifts. The piece soon transitions to a quicker tempo (*Allegro moderato*) with pulsing direction and determination. With a slight cadenza-like passage, however, the piece sweeps back into the original character. This mood is short-lived as the excitement of the piece commences with a brisk tempo change accompanied by trills, *glissandos*, and embellishments galore. "Hejre Kati" is not only fun to listen to, but also fun to play as it demands a variety of ornamental techniques rarely used as thickly in most classical violin repertoire.



## SENIOR RECITAL

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

### Program

Sonata No. 3 in D minor, Op. 108

Johannes Brahms  
(1833-1897)

I. *Allegro*

II. *Adagio*

III. *Un poco presto e con sentimento*

IV. *Presto agitato*

Scenes from Czardas, Op. 32  
No. 4. Hejre Kati

Jenő Hubay  
(1858-1937)



Please silence cell phones, digital watches, and paging devices before the event.

I would like to thank my teachers who have patiently encouraged me  
with every step of my violin journey these last four years,  
Susy Yim and Dr. Joanne Kong.

I would also like to thank Barbara Melton for all of her scheduling help  
and program construction for every recital and rep class  
and Dr. Gene Anderson as the tireless leader of everything music  
at the University of Richmond.

Above all, I would like to thank my family,  
whose constant love and support enabled me to succeed  
not only in violin, but all of life's endeavors.

