**PROGRAM**

**Introductory Remarks**

**Lecture**

I. Introduction
   A. Background of nineteenth century Exotic Taste: The “Style Hongrois”
   B. The exotic/gypsy elements in Carmen
   C. The fiddle tradition in gypsy music

II. Jenő Hubay (1858-1937)
   * Carmen Fantasy Brilliiants (1877), and the playing style of Hungarian school
      A. Background
      B. The structure of Hubay’s Carmen Fantasy Brilliant and its adapting elements of Hungarian gypsy fiddle playing
      C. The Characteristic of Hungarian school violin playing

III. The Franco Master: Pablo Sarasate (1844–1908)
   and his Carmen Fantasy, Op. 25 (1883)
   A. Background and overview
   B. The structure of Sarasate’s Carmen Fantasy Op. 25
   C. Sarasate’s playing style

IV. The Ultimate Virtuoso: Jascha Heifetz (1901–1987)
   and Waxman’s Carmen Fantasy (1947)
   A. Background of Waxman’s Carmen Fantasy
   B. The structure of Waxman’s Carmen Fantasy and its relation to Bizet’s opera Carmen
   C. Heifetz’s playing style—observation from his recording of Waxman’s Carmen Fantasy

V. Conclusion
   A. The “Higher, Faster, Louder” trend in violin playing from the nineteen- to the twentieth-century
   B. Reflection on the fundamentals of music

**Final Remarks**

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**DOCTORAL LECTURE**

**CHENG-AN GINA CHI, violin**

*A COMPARISON OF THREE FANTASIES FOR VIOLIN AND ORCHESTRA BASED ON THEMES FROM BIZET’S OPERA “CARMEN”*

This lecture is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Violin Performance

Cheng-An Gina Chi is a student of Kathryn Lucktenberg

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106th Season