

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 Brilliantes (1877), and the playing style of Hungarian school
 - A. Background
 - B. The structure of Hubay’s *Carmen Fantasy Brilliante* 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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106th Season



SCHOOL OF MUSIC AND DANCE

Room 192 Music
10:00 a.m.

Wednesday morning
April 26, 2006

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

