

ACKNOWLEDGMENTS

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MASON FULLER, VIOLIN

DR. HWANG, PIANO

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SENIOR RECITAL

November 21st, 2025 | 7:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Violin Sonata in G major, K. 301 (1778) I. Allegro con spirito	Wolfgang Amadeus Mozart (1756-1791)
Violin Concerto in G Major (1760) I. Allegro moderato	Joseph Haydn (1732-1809)
Meditation from “Thais” (1893)	Jules Massenet (1842-1912)
Melodie, Op.42. No.8 (1878) III. Melodie	Pyotr Ilyich Tchaikovsky (1840-1863)
Concerto no.9, Op.104 (1858) I. Allegro maestoso	Charles de Bériot (1870-1802)

PROGRAM NOTES

Wolfgang Amadeus Mozart’s Violin Sonata in G Major, K. 301 (1778), composed during his stay in Mannheim, reflects his evolving chamber style, giving the violin greater independence alongside the piano; the spirited first movement exemplifies Classical elegance and rhythmic vitality. Joseph Haydn’s Violin Concerto in G Major (c. 1760), likely written for Esterházy concertmaster Luigi Tomasini, favors lyrical grace over virtuosic display and embodies the galant style of the early Classical period. Jules Massenet’s Méditation from “Thaïs” (1893), a serene intermezzo from his opera, captures the heroine’s spiritual transformation with soaring violin lines and Romantic lyricism, making it a beloved encore piece. Pyotr Ilyich Tchaikovsky’s Mélodie, Op. 42 No. 3 (1878), originally part of a suite titled “Souvenir d’un lieu cher,” offers introspective warmth and gentle lyricism, composed shortly after his Violin Concerto and described by the composer as a “song without words.” Charles de Bériot’s Violin Concerto No. 9 in A Minor, Op. 104 (1858), showcases the Franco-Belgian school’s blend of virtuosic brilliance and Romantic expressiveness; its Allegro maestoso movement is both technically dazzling and emotionally dramatic, bridging classical form with Romantic flair