

AUSTRO-GERMAN VIOLIN REPERTORIE
FROM BAROQUE THROUGH ROMANTIC PERIOD

By

Jinjoo Jeon

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2010

Advisory committee:

Professor David Salness, chair
Professor Suzanne J. Beicken
Professor Evelyn Elsing
Professor Sung Won Lee
Professor Rita Sloan

ABSTRACT

Title of dissertation: AUSTRO-GERMAN VIOLIN REPERTOIRE
FROM THE BAROQUE THROUGH ROMANTIC
PERIOD

Jinjoo Jeon, Doctor of Musical Arts, 2010

Dissertation directed by: Professor David Salness
School of Music

At the end of the sixteenth century, Germany had become one of the most active centers of early Baroque music, and therefore Austro-German music came to dominate Western music. An investigation of violin works written during this period reveals the ways in which Austro-German compositions are extraordinary contributions to the violin repertoire. This research warranted further study and performance of these works in order to determine what influence these composers had on the violin repertoire as a whole. For my dissertation recital project, I trace the history of works for violin focusing the violin concerto repertoire in particular. A genre which remained popular throughout the century, the nineteenth-century concerto served primarily as a vehicle for virtuosic display of the violin and piano as never before.

For my research I studied and performed works selected from the Baroque through the Romantic period in three recorded recitals with collaborative pianists Ilya Sinaisky, Sun-ha Yun, and Seyon Lee at the Gildenhorn Recital Hall, Clarice Smith Performing Arts Center. I selected particularly prominent pieces which represent the work of

significant composers from each period. The composers discussed include Johann Sebastian Bach (1685-1750), owing to the fact that his works are the culmination of the Baroque era during the first half of the eighteenth century; from the Classical period, Wolfgang Amadeus Mozart (1756-1791) all of whom emerged mixing German and Italian traditions into his own style, and Ludwig van Beethoven (1770-1827), the bridge composer between the Classical and the Romantic periods; Romantic composers, Franz Schubert (1797-1828), Johannes Brahms (1833-1897), Robert Schumann (1810-1856), Felix Mendelssohn (1809-1847), and Max Bruch (1838-1920), all who tended to mix Classic and Romantic elements.

As a violinist, I learned that their own original sound, rich harmonies and unique expression made these works worthy of becoming masterpieces. I have relished the opportunity for musical and professional growth in exploring these substantial compositions.

Table of Contents

CD Contents.....	1
------------------	---

CD CONTENTS

CD 1: Recital 1 - Monday, May 4, 2009 in the Choral Room - CSPAC

(Assisted by Sun-ha Yun, piano)

1. Johann Sebastian Bach (1685-1750) *Chaconne from Partita No. 2 in D minor, BWV 1004*

Wolfgang Amadeus Mozart (1756-1791) *Violin Concerto No. 4 in D Major, K. 218*

2. I Allegro
3. II Andante cantabile
4. III Rondeau

Ludwig van Beethoven (1770-1827) *Sonata for Piano and Violin in G Major, Op. 30, No. 3*

5. I Allegro assai
6. II Tempo di minuetto, ma molto moderato e grazioso
7. III Allegro vivace

CD 2: Recital 2 - Sunday, February 22, 2009 in Gildenhorn Recital Hall - CSPAC

(Assisted by Ilya Sinaisky, piano)

Robert Schumann (1810-1856) *Violin Sonata No. 1 in A minor Op. 105*

1. I Mit ledenschaftlichem Ausdruck
 2. II Allegretto
 3. III Lebhaft
4. Felix Mendelssohn (1809-1847) *“On Wings of Song” Op. 34, No. 2*
(transcribed by Joseph Achron)

Johannes Brahms (1833-1897) *Violin Concerto in D minor Op. 77*

5. I Allegro non troppo
6. II Adagio
7. III Allegro giocoso, ma non troppo vivace

CD 3 Recital 3 - Saturday, March 6, 2010 in Ulrich Recital Hall – Tawes Building

(Assisted by Seyon Lee, piano)

1. Franz Schubert (1797-1828) *Fantasia in C Major Op. 159, D 934*

Max Bruch (1838-1920) *Scottish Fantasy Op. 46* (1880)

2. I Introduction-Adagio cantabile
3. II Scherzo

4. III Andante sostenuto
5. IV Finale

*CSPAC – Clarice Smith Performing Arts Center, University of Maryland, College Park