ABSTRACT

Title of dissertation: NEOCLASSIC VIOLIN SONATAS, 1922-1977
Shih-Yun Hsieh, Doctor of Musical Arts, 2005

Dissertation directed by: Professor Gerald Fischbach
School of Music

Neoclassicism is a style that can be traced through the works of certain composers in the twentieth century. Classical music in the twentieth century underwent a profusion of stylistic changes. In order to rival the lengthy and exaggerated musical gestures of the late romantic period, Stravinsky launched the neoclassical movement in the 1920s. Stravinsky and other composers endeavored to reestablish the order and balance of the classical period. Strictly speaking, Neoclassicism was prevalent between the two world wars; however, some composers still followed this path after the 1950s.

In the category of violin sonatas, Neoclassicism is demonstrated by composers with diversified styles and characters. They adopted not only the classical spirit in these works, but also derived inspiration from music of the baroque and romantic periods. As representatives of neoclassical violin sonatas, I have selected nine works to present during my dissertation recitals. These works provide
a comprehensive survey of neoclassical violin repertoire. I have chosen music of Béla Bartók, Paul Hindemith, Maurice Ravel, Bohuslav Martinů, Igor Stravinsky, Sergei Prokofiev and Aaron Copland. Neoclassicism is an international movement; therefore, the composers I have chosen are from various countries including Hungary, Germany, France, Czechoslovakia, Russia and America. Each composition represents a unique fusion of classical forms with diversified materials and personalities. The Neoclassical movement was by no means merely a recreation of the eighteenth century’s musical style. The French composer Erik Satie said, “For me, the New Spirit is above all a return to classical form—with modern sensibility.”
NEOCLASSIC VIOLIN SONATAS, 1922-1977

by

Shih-Yun Hsieh

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 2005

Advisory Committee:

Professor Gerald Fischbach, Chair
Professor Joel E. Baker
Professor Jennifer DeLapp Birkett
Professor Evelyn Elsing
Professor Frank Hetrick
Professor James Stern
DEDICATION

To my father, my mother, and my husband
ACKNOWLEDGEMENTS

I would like to express my sincerest gratitude to my advisor, Professor Gerald Fischbach, for his devotion in guiding me with my dissertation. As a musician, I have grown tremendously whilst studying with him during my pursuit of the doctoral degree at the University of Maryland. He is my dearest mentor who constantly inspires me in many aspects of life. I am grateful for Dr. James Stern’s help with preparing one of my dissertation recitals. He has shared with me many thoughtful ideas regarding my dissertation and my violin playing. I would also like to thank Mr. Daniel Heifetz, my teacher during my pursuit of the master’s degree at the University of Maryland. His guidance played an indispensable role in my musical life. I very much appreciate the resources Dr. Jennifer DeLapp Birkett provided for my research and also her serving on my dissertation committee. I would also like to thank Professor Frank Hetrick for serving as Dean’s representative on my dissertation, and Professor Joel E. Baker and Professor Evelyn Elsing for their encouragement and support, and for serving on my dissertation committee.
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**CD I:**
Shih-Yun Hsieh DMA Dissertation recital I  
Neoclassic Violin Sonatas, 1922–1977  
April 10, 2003 at 8:00 pm, Gildenhorn Recital Hall  
University of Maryland, College Park  
Recorded and mastered by Opusrite™ Audio Productions

Shih-Yun Hsieh, violin  
Shih-Peng Chang, violin  
Jeong-Yoon Choi, piano  
Susan Slingland, piano

Sergei Prokofiev (1891–1963)  
[1]–[4]  Sonata No.1 for Violin and Piano in f minor op. 80  27:57  
Andante assai  
Allegro brusco  
Andante  
Allegrissimo-Andante assai, come prima

Bohuslav Martinů (1890–1959)  
[5]–[8]  Sonatine for Two Violins and Piano  13:37  
Allegro  
Andante  
Allegretto  
Poco Allegro

Igor Stravinsky (1882–1971)  
[9]–[12]  Divertimento for Violin and Piano  23:02  
Sinfonia  
Danses suisses  
Scherzo  
Pas de deux (Adagio-Variation-Coda)

Total Playing Time: 63:34
CD II:  Shih-Yun Hsieh DMA Dissertation Recital II
Neoclassic Violin Sonatas, 1922–1977
November 19, 2003 at 5:30 pm, Gildenhorn Recital Hall
University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions

Shih-Yun Hsieh, violin
Eliza Ching, piano

Igor Stravinsky (1882–1971)
[1]–[5]            Duo Concertante for Violin and Piano   16:30
Canzona
Eglogue I
Eglogue II
Gigue
Dithyrambe

Paul Hindemith (1895–1963)
[6]–[9]             Solo Violin Sonata Op. 31, No.2    11:19
Leicht bewegte Viertel
Ruhig bewegte Achtel
Gemächliche Viertel
Fünf Variationen über das Lied “Komm, lieber Mai” v. Mozart

Sergei Prokofiev (1891–1963)
[10]–[13] Sonata No. 2 for Violin and Piano in D Major op. 94a  25:35
Moderato
Scherzo (Presto)
Andante
Allegro con brio

Total Playing Time: 53:42
CD III: Shih-Yun Hsieh DMA Dissertation Recital III
Neoclassic Violin Sonatas, 1922–1977
March 3, 2005 at 8 pm, Gildenhorn Recital Hall
University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions

Shih-Yun Hsieh, violin
Eliza Ching, piano

[1]–[3] Aaron Copland (1900–1990)
Duo for Violin and Piano 13:44
Flowing
Poetic, somewhat mournful
Lively, with bounce

Second Sonata for Violin and Piano 20:47
Molto moderato
Allegretto

[6]–[8] Maurice Ravel (1875–1937)
Sonata for Violin and piano 19:00
Allegretto
Blues
Perpetuum mobile

Total Playing Time: 53:49