

## 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  
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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	
[1]–[4]	Sergei Prokofiev (1891–1963) Sonata No.1 for Violin and Piano in f minor op. 80 Andante assai Allegro brusco Andante Allegrissimo-Andante assai, come prima	27:57
[5]–[8]	Bohuslav Martinů (1890–1959) Sonatine for Two Violins and Piano Allegro Andante Allegretto Poco Allegro	13:37
[9]–[12]	Igor Stravinsky (1882–1971) Divertimento for Violin and Piano Sinfonia Danses suisses Scherzo Pas de deux (Adagio-Variation-Coda)	23:02

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	
[1]–[5]	Igor Stravinsky (1882–1971) Duo Concertante for Violin and Piano Cantilène Eglogue I Eglogue II Gigue Dithyrambe	16:30
[6]–[9]	Paul Hindemith (1895–1963) Solo Violin Sonata Op. 31, No.2 Leicht bewegte Viertel Ruhig bewegte Achtel Gemächliche Viertel Fünf Variationen über das Lied “Komm, lieber Mai” v. Mozart	11:19
[10]–[13]	Sergei Prokofiev (1891–1963) Sonata No. 2 for Violin and Piano in D Major op. 94a Moderato Scherzo (Presto) Andante Allegro con brio	25:35

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 Flowing Poetic, somewhat mournful Lively, with bounce	13:44
[4]–[5]	Béla Bartók (1881–1945) Second Sonata for Violin and Piano Molto moderato Allegretto	20:47
[6]–[8]	Maurice Ravel (1875–1937) Sonata for Violin and piano Allegretto Blues Perpetuum mobile	19:00

Total Playing Time: 53:49