ABSTRACT

Title of Document: A SURVEY OF NATIONALISTIC MUSIC
FOR VIOLIN AND PIANO
WRITTEN BETWEEN 1850 AND 1950
Joo-in Lee, Doctor of Musical Arts, 2009

Directed By: Professor Gerald Fischbach, School of Music

The term “Nationalism” when applied to music usually refers to music with the flavor of a particular country or culture. The period from the mid-nineteenth through the mid-twentieth centuries saw a great flowering of such music. This flavor comes frequently from use of ethnic/regional folk tunes and dance rhythms. It also comes through assimilation of one culture’s musical traditions by another: traces of the English Morris Dance can be found in Norwegian folk dance music, for instance. The fascination with the exotic qualities of East Asian folk music can be found in the music of the French Impressionists.

Nationalism extends to extra-musical elements of the culture and politics of the time. My studies on this topic extends to listening and discovery of other musical genres such as orchestral works, art-songs, and operas that are related to and
influenced by the works I have chosen to study and perform. The extra-musical
genres—literature, history, and the study of various cultures surrounding the
composers—became important sources of study for me as I strove to deepen my
understanding of the aestheticism of nationalism in music. As a violinist, I strive
to refine my skills in interpreting the musical/technical elements such as diverse
rhythmic patterns, folkloric melodies, and exotic harmonies discovered in the
repertoire I chose. Understanding the musical ideas and extra-musical traits
that influenced nationalistic music not only enhances my skills in the performance
of these works but also helps deliver the emotional expressions (e.g., sweetness,
fire, humor, nostalgia) that must be communicated in performances of this
repertoire.

**Recital I** (April 30, 2007 at 8PM Ulrich Recital Hall, University of Maryland)
assisted by Minna Han, Heather Lauffer, piano

Sonata for violin and piano in G minor
Claude Debussy  
(1862–1918)

Violin Sonata No. 2 (1924), *Poème Mystique*  
Ernest Bloch (1880–1959)

Sonata for Violin and Piano No. 3 in C minor, Op. 45  
Edvard Grieg (1843–1907)

**Recital II** (November 18, 2007 at 5:30PM Gildenhorn Recital Hall, UMD)
assisted by Minna Han, Piano

Sonata for Violin and Piano No. 2 in D Major, Op. 94  
Sergei Prokofiev  
(1891–1953)

**Recital III** (April 12, 2008 at 8PM Gildenhorn Recital Hall, UMD)

assisted by Minna Han, Piano

Grand Duo Concertante in F-sharp minor, Op. 21  C. V. Alkan (1813–1888)

*Polonaise Brillante* in D Major, Op. 4  Henryk Wieniawski (1835–1880)

Sonata for Violin and Piano No.1 in D minor, Op. 75  Camille Saint-Saëns

(1835–1921)
A SURVEY OF NATIONALISTIC MUSIC FOR VIOLIN AND PIANO WRITTEN BETWEEN 1850 AND 1950

By

Joo-in Lee

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 2009

Advisory Committee:

Professor Gerald Fischbach, Chair
Professor James Stern
Professor Rita Sloan
Professor Delores Ziegler
Professor Sung Won Lee
Table of Contents

CDI

**Recital I** (April 30, 2007 at 8PM Ulrich Recital Hall, University of Maryland)
assisted by Minna Han, Heather Laufer, piano

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata for violin and piano in G minor</td>
<td>Claude Debussy (1862–1918)</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Piece</th>
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</tr>
</thead>
<tbody>
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</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Piece</th>
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</tr>
</thead>
<tbody>
<tr>
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</tr>
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</tr>
</tbody>
</table>
Bibliography


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Discography:


