

ABSTRACT

Title of Dissertation: WORKS FOR VIOLIN FROM DISTINCT EUROPEAN
COMPOSITIONAL TRADITIONS IN THE FIRST HALF
OF THE 20TH CENTURY: NATIONALISM,
IMPRESSIONISM, AND NEO-CLASSICISM

Sarm Kim, Doctor of Musical Arts, 2005

Dissertation directed by: Professor David Salness
Department of Music

20th century Europe fostered the development of a variety of trends in music which emerged on the heels of Romanticism. Compositions within each style exhibit recognizable common characteristics but are also crafted quite uniquely in the hands of individual composers. Commonalities and distinctions in 20th century violin works are illustrated in recordings of three recitals I performed in satisfaction of requirements for a Doctor of Musical Arts degree at the University of Maryland, College Park. As a violinist performing pieces typifying three great trends—Nationalism, Impressionism, and Neo-Classicism—I strove to approach each piece both from the perspective of the overarching style and also in a way that would convey the personal expression of each composer.

Musical Nationalism first appeared in the 19th century as composers strove to express their heritage and patriotism, primarily absorbing recognizable folk idioms into conventional styles. Following World War I, Nationalism was reinvented as composers expanded more pervasively upon the tonal and rhythmic vocabulary in their works. The Czech Leos Janacek pioneered the scientific study of folk music, followed in turn by

Hungarian Béla Bartók. Jean Sibelius of Finland is a third composer of the Nationalistic works performed in my first recital.

At the core of Impressionism—a term first used to describe a French school of painting that emerged in the late 19th century—is the use of suggestion to invoke a mood or sensation. Claude Debussy and Maurice Ravel championed and helped define musical Impressionism, exemplified by its characteristically allusive and evocative use of harmony and tone color. In my second recital I performed four works by Impressionist composers Debussy, Francis Poulenc, Eugene Ysaÿe, and Karl Szymanowski.

Neo-Classicism defines the 20th century style of juxtaposing the old with the new. Traditional musical features—such as harmonic tonal centers, symmetrical phrasing, and the use of standard forms—are incorporated with fresh elements—such as dissonance, irregular rhythms, and multiple or nonexistent tonal centers. My third recital features three Neo-Classic works composed by Paul Hindemith of Germany, and Serge Prokofiev and Igor Stravinsky of Russia.

WORKS FOR VIOLIN FROM DISTINCT EUROPEAN COMPOSITIONAL
TRADITIONS IN THE FIRST HALF OF THE 20TH CENTURY: NATIONALISM,
IMPRESSIONISM, AND NEO-CLASSICISM

by

Sarm Kim

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 David Salness, Chair
Professor James Stern
Professor Larissa Dedova
Professor Evelyn Elsing
Professor Sung-Won Lee

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about the Center

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library and rehearsal and classrooms under one roof.

CLARICE SMITH
PERFORMING ARTS
CENTER AT MARYLAND



Please remember to turn off beepers, watch alarms, and cellular telephones. Photography or recording of any kind without advance permission is prohibited.

Out of consideration for the artists and the audience, please note that no one will be seated while music is being performed. Latecomers will be seated at the first appropriate interval.

NOTICE. For your own safety, look for the nearest exit. In case of emergency, walk, do not run, to that exit.

The University of Maryland School of Music
presents

Sarm kim
violin

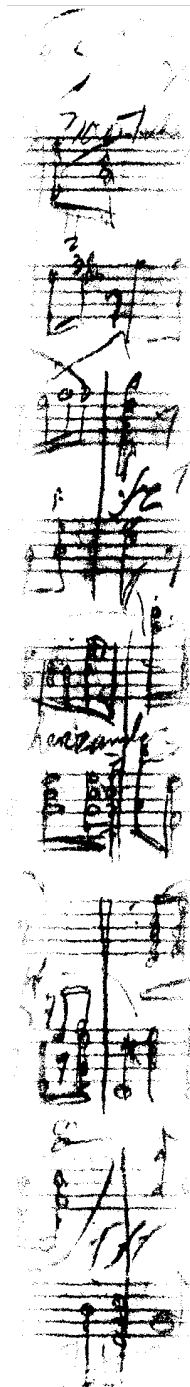
with

Hyun-Jung Kim
Piano

***Doctoral Dissertation Recital:
Distinct compositional traditions of the
20th century European composers***

Nationalism

April 6, 2004, 5:30 p.m.
Homer Ulrich Recital Hall
Tawes Fine Arts Building University of Maryland,
College Park



program

Concerto for Violin No.1 op. posth

Bela Bartok

- I. Andante Sostenuto
- II. Allegro Giocoso

(1881-1945)

intermission

Sonata for Violin and Piano

Leos Janacek

- I. Con moto
- II. Balada: Con moto
- III. Allegretto
- IV. Adagio

(1854-1928)

Five Pieces for Violin and Piano, op.81

Jean Sibelius

- I. Mazurka
- II. Rondino
- III. Walzer
- IV. Aubade
- V. Menuetto

(1865-1957)

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
Sarm Kim is a student of David Salness.*

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The University of Maryland School of Music
presents

Sarm Kim
violin

with

Hyun-Jung Kim
piano

**Doctoral Dissertation Recital:
Distinct compositional traditions of the
20th century European composers**

Impressionism

May 2, 2005 at 8PM
Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland



program

LA PLUS QUE LENTE

Claude Debussy
(1862-1918)

Sonata for Violin and Piano

I Allegro con fuoco
II. Intermezzo
III. Presto tragico

Francis Poulenc
(1899-1963)

intermission

Reve D'enfant

Eugene Ysaye
(1858-1931)

Sonata in D minor, op.9

I. Allegro moderato
II. Andantino tranquillo - Scherzando
III. Allegro molto quasi presto

Karol Symanowski
(1882-1937)

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CLARICE SMITH
PERFORMING ARTS
CENTER AT MARYLAND



Please Note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit - walk, do not run to that area.

THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
Presents

Sarm Kim

violin

Hyun-Jung. Kim
piano

Dissertation Title:
**Distinct compositional traditions of the
20th century European composers
Neo-Classicism**

Wednesday, September 28, 2005 8:00pm

JOSEPH & ALMA GILDENHORN RECITAL HALL
Clarice Smith Performing Arts Center University
of Maryland

PROGRAM

PAUL HINDEMITH (1895-1963)

Sonata in E for violin and piano

Ruhig bewegt

Langsam ^ Sehr lebhaft

SERGEI PROKOFIEV (1891-1953)

Sonata for solo violin, op. 115

Moderato Theme and

Variation

Con brio - Allegro Precipitato

INTERMISSION

IGOR STRAVINSKY (1882-1971)

Suite Italienne Introduzione

Serenata

Tarantella

Gavotta con due variazioni

Scherzino

Minuetto e finale

RECEPTION TO FOLLOW IN STUDENT LOUNGE

This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree. Sam Kim is a student of David Salness.