During the first half of the nineteenth century, French composers primarily wrote vocal music; few of them composed works for violin and piano. From about 1870, French composers turned their attention to the violin-piano repertoire, producing some of the greatest works of the genre. Three distinctive compositional styles arose in France from 1870 to 1950: the Cosmopolitan Style, the Classic French Style, and Impressionistic Style. A fourth "style," which we can only label "other," borrows from the techniques and flavors of the other three.

César Franck and Guillaume Lekeu were representatives of the Cosmopolitan Style, in which composers developed their themes in traditional ways, but expanded standard homophonic texture with contrapuntal methods and cyclical forms.

Camille Saint-Saëns, Gabriel Fauré and Germaine Tailleferre represent French Classicism, with extreme refinement, melodic purity, and extreme nobility and a classical sense of structure. Instead of overt displays of emotion they used
sophisticated colors and delicate patterns of tones with perfect clarity of texture and form.

Claude Debussy and Francis Poulenc illustrate Impressionism by using of unresolved dissonance and uncommon scales such as whole tone, modal and pentatonic. The music evokes moods and atmospheres through rich and varied harmonies and tone colors.

Ravel and Milhaud applied such fresh elements as folk songs, dance rhythms, and multiple tonal centers into their personal styles. In his Tzigane, Ravel utilizes powerful gypsy tunes and rhythms. Milhaud’s Saudades do Brazil combine the flavor of Brazilian popular music with polytonal harmonies.

In three recitals, I strove to illustrate what common features are shared by each composer in each compositional style and how each selected composer individually developed them. In my first recital, I performed works by Francis Poulenc, Darius Milhaud with pianist, Hyun-Jung Kim and César Franck with pianist, Eunae Ko. My second recital that was assisted by pianist, Hyun-Jung Kim featured three violin sonatas written by Claude Debussy, Germaine Tailleferre, and Camille Saint-Saëns. With pianist, Eun-Jung Shon, I performed violin sonatas by Guillaume Lekeu and Gabriel Fauré and Tzigane by Maurice Ravel for my third recital.
WORKS FOR VIOLIN AND PIANO BY FRENCH COMPOSERS, 1870–1950

By

Chag-Hee 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 2007

Advisory Committee:
Professor Gerald Fischbach, Chair
Professor Evelyn Elsing
Professor Sung Won Lee
Professor Santiago Rodriguez
Professor James Stern
Dedication

For my mother, Kyung-Woon Han, who introduced me to the joy of music and my loving husband, Seong-Wook Joo, who offered me his continuous love and support throughout my DMA program.
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RECITAL SELECTIONS

Program 1


I. Allegro con fuoco

II. Intermezzo: Trés lent et calme

III. Presto tragico

Darius Milhaud arr. Claude Levy: Saudades do Brazil Op. 67 (1925)

I. Leme

IV. Corcovado

V. Tijuca

Performed with pianist, Hyun-Jung Kim

César Franck: Sonata for Violin and Piano in A Major (1886)

I. Allegretto ben moderato

II. Allegro

III. Recitativo Fantasia

IV. Allegretto poco mosso

Performed with pianist Eunae Ko

Friday, April 09, 2004 AT 5:30PM
Joseph & Alma Gildenhorn Recital Hal
Clarice Smith Performing Arts Center
University of Maryland, College Park
Program 2

Claude Debussy: Sonata for Violin and Piano in G Minor (1916–1917)

I. Allegro vivo

II. Intermède; Fantasque et léger

III. Finale; Très animé

Germaine Tailleferre: Sonata for Violin and Piano No. 1 in C-Sharp Minor (1921)

I. Modéré sans lenteur

II. Scherzo. Pas très vite et sans rigueur

III. Lent - Finale. Très vite

Camille Saint-Saëns: Sonata for Violin and Piano No. 1 in D Minor, Op. 75 (1885)

I. Allegro agitato – Adagio

II. Allegretto moderato

III. Allegro molto

Performed with pianist, Hyun-Jung Kim

Monday, November 22, 2004 AT 5:30PM
Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland, College Park
Program 3

Guillaume Lekeu: Sonata for Violin and Piano in G Major (1892)

I. Très modere - Vif et passionné
II. Très lent
III. Très anime

Gabriel Fauré: Sonata for Violin and Piano No. 1 in A Major, Op. 13 (1875)

I. Allegro molto
II. Andante
III. Allegro vivo
IV. Allegro quasi presto

Maurice Ravel: Tzigane (Rhapsody de concert) (1924)

Performed with pianist, Eun-Jung Shon

Tuesday, March 13, 2007 AT 8PM
Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland, College Park
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