Abstract

Title of Dissertation: 20th CENTURY FRENCH OBOE REPERTOIRE FROM TWO GROUPS OF COMPOSERS: "LE TRITON" AND "LE JEUNE FRANCE"

Yeong Su Kim, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Mark Hill
School of Music

In Paris, during the early 20th century, several composer groups banded together for various purposes, including "Les Six" (1920), "Le Triton" (1930), "La Spirale" (1935) and "Le Jeune France" (1936). I have decided to examine and contrast works for oboe and English horn from two of these groups: "Le Triton" and "Le Jeune France."

Henri Tomasi, Darius Milhaud, Francis Poulenc and Arthur Honegger were members "Le Triton" group, which was formed 1930. Even though their formal association was relatively unknown, they shared some compositional traits, while developing their own individual styles. A few years later, André Jolivet, Daniel-Lesur, Yves Baudrier and Olivier Messiaen were founding members of "Le Jeune France."

Unlike "Le Triton", "Le Jeune France" was very active as a group by giving a series of concerts and sharing their compositions with each other. This group’s purpose was to base its composers’ works on a foundation of national elements. At first this group of composers was heavily influenced by impressionism, and gradually each developed his own personal musical language. However, both "Le Triton" and "Le Jeune France"
advocated French avant-garde music in their later works. While it is difficult to ascertain exactly when these groups disbanded, it is safe to say the World War II was a disrupting influence.

For my dissertation recitals, I have chosen these two groups of composers because I want to explore and present this interesting but less familiar 20th century oboe repertoire. Many of these composers are rarely represented in today's oboists' repertoire. These include Daniel LeSur, Henri Tomasi, André Jolivet, and Arthur Honegger. Some of this repertoire has not yet been commercially recorded or is out of print. I believe it is very challenging and rewarding to perform the oboe works by these composers due to their technical and stylistic difficulties.

After examining the solo and chamber pieces for oboe by composers of these two groups, I have assembled three programs for my dissertation project. My criteria for selecting the repertoire were 1) musical interest, 2) technical challenge and 3) relative unfamiliarity of the work.
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by

Yeong Su 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 2006

Advisory Committee:

Professor Mark Hill, Chair
Professor Christopher Gekker
Professor Donald Sutherland
Professor Christopher Vadala
Professor Edward Walters
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University of Maryland, College Park

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Yeong Su Kim, oboe
Eunae Ko, piano
Katrina Smith, flute
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Ulrich Recital Hall in Tawes Fine Arts Building
University of Maryland, College Park

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Yeong Su Kim, oboe
Chia-Chi Chen, bassoon
Eunae Ko, piano

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Gildenhorn Recital Hall in Clarice Smith Performing Arts Center
University of Maryland, College Park

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Yeong Su Kim, oboe
Eunae Ko, piano
Dong-Wook Kim, violin
Yunjin Oh, viola
Victor Coo, cello
Josh Lebar, bass
Katrina Smith, flute
Hyunjo Byun, clarinet
Heidi Littman, horn
Chia-Chi Chen, bassoon