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THE TAIWANESE VIOLIN SYSTEM: EDUCATING BEGINNERS TO PROFESSIONALS

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THE TAIWANESE VIOLIN SYSTEM:
EDUCATING BEGINNERS TO PROFESSIONALS

DOCTOR OF MUSICAL ARTS PROJECT

A DMA Project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
Yu-Ting Huang
Lexington, Kentucky
Director: Daniel Mason, Professor of Violin
Lexington, Kentucky
2020

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ABSTRACT OF DMA PROJECT

THE TAIWANESE VIOLIN SYSTEM: EDUCATING BEGINNERS TO PROFESSIONALS

The purpose of this study is to provide scholars information concerning of the Taiwanese violin educational system from the introduction of the violin in Taiwan to its current status as one of the most popular instruments to study.

The first chapter of this dissertation will discuss the most influential violin educators in Taiwan, about which very little has been published. The key figures such as Fu-Xing Zhang and Shu-De Li capitalized on the opportunities provided them by the Japanese occupation, playing a crucial role in the development of the Taiwanese music education system. The accomplishments of these musicians continue to be instructive to educators both within and outside of Taiwan.

This dissertation also explores one of the seminal Taiwanese textbooks and its use by the country's pedagogues. The first major textbook to incorporate original material from a Taiwanese teacher was Wong's Violin Teaching System, the final volume of which was completed by Fu-Tang Wong in 2006. In this textbook, Wong significantly contributed to Taiwanese pedagogy through his focus on the development of students' basic posture and the visual learning of pitch, including progressive etudes with each new lesson. These books demonstrate how to teach successfully, how to provide a smooth progression of difficulty for advancing students, and the incorporation of local folk music into the curriculum.

Influential Taiwanese pedagogues have consistently stressed the fundamental triangular relationship between teachers, students, and parents. Taiwanese scholars discuss a host of common questions about the role of parental influence on a developing violinist. Some of these include: what should parents do when their children decide to learn the violin; how to give your child an ideal practice space; how to help children practice; and how to help a child through emotional low points in the process.

In the final chapter, I will provide an analysis of the Taiwanese professional music education system from 3rd grade through college, exploring the difficulties of the system and how it influenced my own development.

KEYWORDS: Taiwanese Violin Pedagogy, Violin Education, Fu-Xing Zhang, Shu-De Li, Wong's Violin Teaching System

Yu-Ting Huang

10/16/2020

Date

THE TAIWANESE VIOLIN SYSTEM:
EDUCATING BEGINNERS TO PROFESSIONALS

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DEDICATION

To

My undergrad professor Keh-Shu Shen, who inspired me to pursue a DMA degree and told me, “Work hard, be yourself and follow your dream.”

My parents who provided everything I needed from an early age, helped pay for my studies, and encouraged me to never give up;

My DMA supervisor Daniel Mason who became my “chicken head” after I told him that I felt like a headless chicken, guided me when I was lost, and supported me when I was worried.

My lovely husband Zhi Tang, who always believed in my ability to earn a doctorate degree, helped me when I was frustrated with writing, and accompanied me when I had hard times in my research.

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CHAPTER 1. THE EARLY HISTORY OF TAIWANESE VIOLIN EDUCATION

1.1 Overview of Fu-Xing Zhang's Violin Education Style

Lack of documentation on violin performance and education before the Japanese occupation of Taiwan in 1895 make its history extremely difficult to ascertain. However, a few details are known. After the Dutch arrival in Taiwan in 1624, some written records were kept recording the introduction of Western music to the island. Two years later the Spaniards attacked Keelung in northern Taiwan, and under their sixteen-year occupation, they actively built churches and schools that used Western music to promote Catholicism. Since the music used for worship was primarily vocal and keyboard, there is no record of Western string instruments being used, but the foundation was laid for the development of Western music education in Taiwan.

The Chinese takeover of Taiwan in 1662 effectively ended the influence of the Dutch and Spaniards, and for the next two-hundred and thirty-three years, there was limited Westernization of Taiwanese music. Ironically, it was the Japanese invasion in 1895 that finally brought the violin to Taiwan and revived the development of Western music in the area. Written records of violin performance and teaching begin at this time, and the promotion of violin education by the Japanese flourished. For example, Fu-Xing Zhang, the first native violin pedagogue in Taiwan, was able to achieve his success in improving the music standards in Taiwan, in part, because of the Japanese promotion of Western education in both Taiwan and Japan.

1.1.1 Early Life and Education of Zhang

Fu-Xing Zhang was born on February 1, 1888. His father Gui Zhang was from the Guangdong Province in China and had settled in Taiwan as a businessman. Fu-Xing and his four brothers received a traditional Chinese education in the local Confucian schools for six years, but in February 1899 they were moved to the inaugural class of the first public school in Taiwan. This was during the occupation by Japan, which funded the new public-school system, and from then on Zhang and his brothers received a Japanese education. In 1903, Zhang was enrolled in the Department of Normal Education at the Governor-General of Taiwan's Mandarin School, which was also operated by the Japanese government and was the highest institution at which any Taiwanese student could study.¹ The focus of this school was to train future teachers for Taiwan, a job which would include teaching singing lessons. To this end, Zhang began learning organ, and he soon realized that he had a passion for teaching music and musical instruments. His skill was recognized, and he was one of the only musicians invited to give solo performances during his sophomore and junior years in the Mandarin School.



Figure 1. Fu-Xing Zhang - The first musician in modern Taiwan.
Taiwan: Times Publication Company, 2000.

¹ Chen, Yu-Xiu. Sun Zhi-Jun. *Fu-Xing Zhang-the first musician in modern Taiwan*. Taipei: Times Publication Company, 2000. P.47

Because there was no professional-level music school in the colonial education system, students who wanted to study music could only reach their goal by studying abroad, e.g., Japan. Fortunately, because of Zhang's outstanding music performance, he was recommended by the Governor's Office in 1906, and went to Tokyo to study music as a publicly-funded student. After a competitive entrance exam at the Tokyo Music Conservatory (now Tokyo University of the Arts), Zhang was admitted as a preparatory student. This meant he had to spend a year taking preliminary classes, after which he entered the undergraduate program. He chose organ performance as his major and studied with Shimazaki Akitaro, a well-known organ professor in Japan. In 1909 Zhang entered his third year in conservatory and began a minor in violin, the instrument which would become the primary focus of his future career. The following year, Zhang won a solo competition and performed J. S. Bach's Passacaglia and Fugue in C minor, BWV 582 for his graduation concert.²

1.1.2 Engagement with Music Education in Taiwan

Zhang graduated from Tokyo Music Conservatory with a bachelor's degree and returned to the Mandarin School in Taiwan as an assistant professor of music in 1910. The Mandarin School was reorganized in 1919 and renamed the Taipei Normal School, and Zhang worked there until his retirement in 1936. In 1927, he was also hired by the Taipei First High School as its music teacher. He served there for six years and even briefly served at Taipei Second Middle School. In addition to teaching basic musicianship at these schools, he also trained students in playing musical instruments and organized an orchestra.

² Chen, Yu-Xiu. Sun Zhi-Jun. *Fu-Xing Zhang-the first musician in modern Taiwan*. Taipei: Times Publication Company, 2000. P. 48

Although Zhang had majored in organ, he realized that the organ was an instrument that was far too expensive and difficult to promote. So, he decided to begin focusing his instrumental teaching on the violin, as it was a cheaper and more practical instrument. This effectively began the interest in violin music in Taiwan, and Zhang was also instrumental in promoting Western music in the country.³

1.1.3 Social and Ethnological Engagement

Teaching young students was not the end of Zhang's educational efforts. He also engaged in many musical performances as a violinist outside the schools in order to increase the awareness of Western music in Taiwanese society. After returning to Taiwan from Tokyo in 1910, he began to perform at charity concerts, chamber performances, and music events organized by the government and private organizations. His playing became increasingly well known, and by the end of the decade he was one of the most sought-after musicians in Taipei.⁴

In 1919, Zhang was invited to give a lecture and violin performance series at the Port Hall in Hualien City, and during his days off he would visit smaller villages in the area and play recitals for them. One of the groups for which he performed was the Taiwanese indigenous people who lived near Hualien. These people listened to Zhang's recital with tears because of his playing, and he was equally moved by his experience with them. His interest in these minorities led him to begin documenting the music of the indigenous people of Sun Moon Lake. In the spring of 1922, he was the first musician to be sent by

³ Chen, Yu-Xiu. Sun Zhi-Jun. *Fu-Xing Zhang-the first musician in modern Taiwan*. Taipei: Times Publication Company, 2000. P. 50

⁴ Chen, Yu-Xiu. Sun Zhi-Jun. *Fu-Xing Zhang-the first musician in modern Taiwan*. Taipei: Times Publication Company, 2000. P. 51

the Taiwan Education Association to document the traditional music of the indigenous people.

1.1.4 Zhang's Retired Life

In 1936, at forty-nine years old, Zhang ended nearly all of his musical and social duties—he continued teaching a select number of private students—and left Taipei, moving to the countryside town of Toufen. Two years later, his beloved daughter Xiu-Lan contracted lung disease and died shortly thereafter. The death of his daughter deeply affected Zhang, and he increasingly turned to the Buddhist religion for solace in his later life.⁵

In 1945, the Second World War ended, the Japanese were defeated, and their occupation of Taiwan ended. Only two years later, Taiwan was devastated by the violent suppression of a political uprising against the government, which at this point was being controlled by the Republic of China. The massacre, known as the “February 28 incident” killed thousands of civilians and began the White Terror, a thirty-eight year period of political suppression. In 1950, Zhang's only son Cai-Xiang was arrested and detained by the police for a month. The horror of these events spurred Zhang to turn to Buddhism even more. He began collecting traditional Buddhist songs during this time, and, after two years of research, he amassed four collections of Buddhist songs, each documented in Western notation. The rigors of this project weakened him, and Zhang died at the age of sixty-seven of a heart attack on March 5, 1954.

⁵ Chen, Yu-Xiu. Sun Zhi-Jun. *Fu-Xing Zhang-the first musician in modern Taiwan*. Taipei: Times Publication Company, 2000. P. 55

1.1.5 Post-Zhang Era

Zhang and his students left a lasting imprint on the musical landscape of Taiwan. For example, in 1922 Jin-Tu Li became the first Taiwanese violinist to study in Japan as a violin major. Li and other students of Zhang became crucial to the recovery of the Taiwanese music industry after the National Government of the Republic of China moved to Taiwan from mainland China in 1949. Their promotion of violin playing strongly affected the future of Western music in Taiwan and greatly improved the skills and performance standards of Taiwanese violin students. This leadership spawned a new group of Taiwanese violinists and educators; successful players nearly always have a great teacher behind them, and for many this was Shi-De Li, the godmother of Taiwanese violin performance.

1.2 The Godmother of Violin Performance in Taiwan: Mrs. Shi-De Li

In the first half of the twentieth century, Russian violinists Jascha Heifetz, Nathan Milstein, and David Oistrakh were some of the most renowned performers in the world. Their common feature was that they were all inheritors of the knowledge of violinist Leopold Auer. In the second half of the twentieth century, well-known violinists Itzhak Perlman, Pinchas Zukerman, Gil Shaham, and Midori Goto all received instruction from the American pedagogue Dorothy DeLay at the Juilliard Conservatory while beginning their careers. Likewise, the most important violinists in Taiwan today all have a common teacher, the Godmother of violin performance in Taiwan, Mrs. Shi-De Li.

1.2.1 Early Life and Education of Li

Shi-De Li was born in 1929 in Pingtung in southern Taiwan, Her father was not only a well-known doctor but also musically talented, having studied violin with Fu-Xing Zhang.⁶ At a young age, she developed a lively, independent personality that stayed with her throughout her life; she later referred to her childhood self as an “urchin.” She often quarreled with her parents and hated going to class. Fortunately, Li’s Japanese teacher at school understood her young pupil’s needs and would let Li out of class when she lost interest in the subjects. This teaching method completely changed Li’s attitude, and she obediently returned to the classroom to study whenever she was tired of playing. It was an experience that affected Li’s own teaching methods later in life.

Although she was a trouble-maker for her parents and teachers, Li also showed great talent for both music and painting at an early age. The first instrument she learned was the piano, and she only switched to violin in high school. Her reason for the change recalled her earlier grade-school antics: “[Unlike sitting at the piano], she didn’t have to stay in the same spot to play violin and could walk around.”⁷ Li’s interest in art was equal to her love of music, and after graduating high school she entered the art department of Taiwan Provincial Teachers College in Taipei (now known as Taiwan Normal University) to study painting. However, Li’s art career was interrupted by the Four Six School Movement.

In March 1949, protesting students from the National Taiwan University and the Taiwan Provincial Teachers College were beaten and arrested by police, leading to a month

⁶ Lin. Heng-Zhe. *The Light of Taiwanese Music -Musical Notes from Heng-Zhe Lin*. New Taipei City: Vision Publication Company. 2016. P.103

⁷ Lin. Heng-Zhe. *The Light of Taiwanese Music -Musical Notes from Heng-Zhe Lin*. New Taipei City: Vision Publication Company. 2016. P.103

suspension of classes at both schools. This suspension began on April 6, 1949, and the uprising was named the Four Six School Movement. Since Li was attending the Teacher's College, she was suspended and, after the month was over, was one of only six students who returned. Li felt that everything had changed, reconsidered her options, and auditioned for entrance into the music department. The department's director, Zi-Lun Dai admired Li's work and admitted her for a violin degree.

After graduating from the Taiwan Provincial Teachers College, Li began playing first violin in the National Taiwan Symphony Orchestra.⁸ However, she felt that the level of the Taiwanese music education system needed to be raised and decided to deepen her own education by attending New England Conservatory. During the entrance exam in 1957, the judges asked her which direction she saw her career going in the future. Unlike most candidates who answered that they wanted to be soloists, Li replied firmly that she wanted to be a teacher. She later recalled, "I was twenty-seven years old when I went to the United States. It was too late to be a performer, and I was determined to teach." At New England Conservatory, she studied violin with Alfred Krips and Ruth Possel, receiving both her undergraduate and master's degrees by 1964. Shu-De Li was the first female Taiwanese violinist to study in the USA, and her determination paid off.⁹ After graduation, Li returned to Taiwan to begin her over-thirty-year career as a teacher.

1.2.2 Violinist's Cradle

When she moved back to Taiwan, Li began her work in Tainan, a city in the south close to where she was born. Here she taught music theory and harmony and directed the

⁸ Chen, Xiu-Hui. *Centennial Female History in Taiwan*. Taipei: Happy Green Light Publication Company, 2019. P. 26

⁹ Lin, Heng-Zhe. *The Light of Taiwanese Music -Musical Notes from Heng-Zhe Lin*. New Taipei City: Vision Publication Company, 2016. P.104

local children's orchestra. After a few years, Mr. Zi-Lun Dai (her teacher from the Teacher's College) encouraged her back to Taipei, teaching at her alma mater. However, Li loved teaching young children and did not want to give up her students in the south of Taiwan. So, she became a travelling music teacher, driving throughout the country to teach lessons in all parts of Taiwan.

Still active as a teacher in Taiwan, Li continues to prefer teaching young children over college students or adults. She has explained this preference, "Teaching children is fun, they are highly creative, and they are curious about learning."¹⁰ In reaching the minds of children, Li has called on her own experience as a young student. "To help children learn well, the most important thing is to arouse their interest. I often take them to perform in public and let them learn from the experience. Also, I bought toys for my students, so they like to follow me."¹¹ She also pays special attention to the needs and personalities of each student and uses different pedagogical books with different students. When she first began teaching in Taiwan, there were very few resources for violin instruction available. To help fill the demand for materials, Li asked her classmates in the United States to send her violin method books.

She may have fun with her students, but Li is also a strict, tough teacher and has helped create some of the most recognized Taiwanese violinists, such as internationally renowned violinist Cho-Liang Lin. Her other students include: Nai-Yuan Hu, who won first prize at the Queen Elisabeth Violin Competition in Brussels, Belgium; Shien-Ta Su who is the current director of the Music Department of Taipei University of the Arts;

¹⁰ Chen, Xiu-Hui. *Centennial Female History in Taiwan*. Taipei: Happy Green Light Publication Company. 2019. P. 34

¹¹ Lin, Heng-Zhe. *The Light of Taiwanese Music -Musical Notes from Heng-Zhe Lin*. New Taipei City: Vision Publication Company. 2016. P.102

Chinn-Horng Chen who is the director of the Music Department of National Taiwan Normal University; and others such as Ming-Feng Hsin and Min-Yen Chien. Li's contribution to Taiwanese violin education is immeasurable.

When asked at what point she would stop teaching, Li smiled and answered: "I hope to teach until the last minute in my life, just like Josef Gingold."¹² At the time of writing, she still rides her bicycle to school every day to teach. In describing the incomparable impact the godmother of Taiwanese violin has had on the music of his country, Cho-Liang Lin has said, "A few more Shu-De Lis in Taiwan would be more meaningful than a few more Cho-Liang Lins because Shu-De Li can train countless internationally recognized violinists in Taiwan, while Cho-Liang Lin is only one."¹³

¹² Chen, Xiu-Hui. *Centennial Female History in Taiwan*. Taipei: Happy Green Light Publication Company. 2019. P. 34

¹³ Lin, Heng-Zhe. *The Light of Taiwanese Music -Musical Notes from Heng-Zhe Lin*. New Taipei City: Vision Publication Company. 2016. P.102



Figure 2. Photos from the book *Centennial Female History in Taiwan*.
Taipei, Happy Green Light Publication Company. 2019. P.32

CHAPTER 2. WONG'S VIOLIN TEACHING SYSTEM

One of the major achievements from the current generation of Taiwanese pedagogues is the introduction of locally written method books. In the past, violin method books were simply direct translations of foreign books. Completed in 2006, Fu-Tang Wong's twelve-volume Violin Teaching System is the first wholly local, Taiwanese violin method sequence. In these books, Wong focuses on the development of students' basic posture, the connection of vision to pitch recognition, and progressive etudes that complement each new lesson.

2.1 Early Life and Education of Wong

Fu-Tong Wong was born in 1948 in Guangdong, China, and he received a basic education in Chinese literature that did not include any kind of musical training. This changed when his brother's friend encouraged him to play violin in the local youth orchestra. After playing for three years in the orchestra, he had learned the basics of music theory and sight-reading. He also voraciously listened to every recording of violin music he could find, including Mozart's fifth violin concerto performed by David Oistrakh.¹⁴ In high school, he finally began to receive a structured music education which he continued by enrolling in the Guangzhou College of Music.

On May 16, 1966, the chairman of the Communist Party of China, Zedong Mao, officially announced the Cultural Revolution, a ten-year social, economic, and political era of persecution in which millions of Chinese citizens died or were killed. Mao's vision also included the forced relocation of young people from the cities to the countryside where

¹⁴ Chu, Yu-yu. "Fu-Tong Wong, a Taiwanese Violin Pedagogue," 2008. P.9

they were put to work in labor camps. Thankfully, Wong was allowed to graduate in 1968 but was immediately sent to a Cultural Revolution Camp.¹⁵ His job was to train a group of illiterate people to play musical instruments and teach them basic music theory, a task at which Wong excelled. After two years, he had taught his students to play not only traditional Chinese instruments but also Western instruments. In 1975, Wong was able to leave China and move to New York City thanks to his brother who had moved to the United States before the start of the Cultural Revolution.¹⁶

For several months, Wong worked at his brother's Chinatown noodle shop, completely isolated from his previous work in music. By chance, he met a friend who invited him to a concert by Si-Hong Ma, and after the concert Wong was able to meet Ma. Ma was interested in Wong's story and invited Wong to his house the next day to play the violin for him. After Wong's performance, Ma asked him if he had any desire to continue his musical education, and Wong sprang at the opportunity. He entered Kent State University as a non-degree special student in 1975 and soon decided to pursue a graduate degree.¹⁷ There he studied composition with Walter Watson, and violin with both Ma and Albert Markov. Markov had the largest influence on Wong's growth as a violin pedagogue (see Figure 3). After two years, Wong completed his master's degree and returned to New

¹⁵ Chu, Yu-yu. *"Fu-Tong Wong, a Taiwanese Violin Pedagogue,"* 2008. P.10

¹⁶ Chu, Yu-yu. *"Fu-Tong Wong, a Taiwanese Violin Pedagogue,"* 2008. P.10

¹⁷ Wong, Fu-Tong. *Development and Practice of Violin Group-Teaching.* Taipei: Da-Lu Publication Company, 1998. P.809

York, where he again helped in his brother's shop and also became a teaching assistant for Ma.¹⁸



Figure 3. Fu-Tong Wong (left) and Albert Markov (right)

2.2 Musical Career in Taiwan

In the following years, Wong went to Taiwan to teach the violin and other subjects and became known internationally for his compositions. Then Wong was invited to teach at the National Academy of Arts in Taiwan. While teaching at the university, he also became the Concertmaster of the National Experimental Orchestra in 1983.¹⁹ Wong transferred to the Tainan University of Technology in 1990. Two year later, Henry Mazer, the Music Director of the Taipei Philharmonic, commissioned Wong to collaborate with the orchestra on a new concertante work for the orchestra's 1993 European tour. The resulting work for violin and orchestra was titled *Xi Shi Fantasy* (see Figure 4), and it received its world premiere in Vienna.²⁰ With the success of the *Xi Shi Fantasy*, Wong became a well-known musician in both Taiwan and mainland China.

¹⁸ Wong, Fu-Tong. In the Midst of Joy/Music. Taipei, Future Book City Publication Company, 2004. P.155

¹⁹ Wong, Fu-Tong. In the Midst of Joy/Music. Taipei, Future Book City Publication Company, 2004. P.157

²⁰ The violin soloist at the premiere was Shien-Ta Su, the Dean of the School of Music of Taipei National University of the Arts and a student of Shu-De Li.

At the same time, Wong started to write his violin teaching method, which expanded over the next decade into twelve volumes. Wong 's violin teaching system has been widely praised for its focus on the foundations of violin playing, the mechanics of teaching, and musical inspiration. It has quickly become a widely-used teaching system in Taiwan, and has produced many excellent violinists, such as Wei-Zhong Jiang, the concertmaster of the Taipei City Symphony Orchestra, and Zheng-Fa Zhou, Chao-Liang Wu, and Jing-Bo Jiang from the Taipei Philharmonic Chamber Orchestra.



Figure 4. The cover page of the score of Wong's *Xi Shi Fantasy*.

2.3 Wong's Violin Teaching Method

Wong believed that for developing violinists the improvement of personal and mental skills is more valuable than the mere physical training of learning to play the violin. The important skills Wong focused on were numerous and include memorization, discrimination, analysis, endurance, concentration, frustration tolerance, aesthetic sensibility, self-control, multi-tasking, coordination of ears with eyes and hands, response

time, creativity, cooperation, discipline, and stage fright management.²¹ The fact that Wong's method can help students improve so many areas of their personal ability reassured Wong that the years and resources his students spent on learning the violin were not wasted.

Although Wong believed in the usefulness of his written method, he also knew that, no matter how good the method books, the quality of learning depends on the teacher's pedagogical ability and the student's commitment.²² Skilled teachers focus on the basics while solving problems and ensuring quality playing in their students. Wong also knew that a student's interest is dependent on their personal investment, so he filled his method with materials that were relatable, adapting the folk tunes, nursery songs, and other music that were familiar to his students to replace the traditional etudes.

Wong's method itself has four major factors that help it succeed. First, the concepts introduced in the method are deliberately structured for ease of grasping, because Wong believes that addressing a student's basic knowledge is a teacher's first priority.²³ For example, if a student continues to play with the wrong posture, the bad habits will be increasingly hard to change. To ensure proper development from his method, Wong dissects, compiles, and classifies complex and complicated violin skills into their component techniques. For this he took inspiration from the techniques of Chinese martial arts, which uses only four characters that are easily understood and remembered. In each volume of his method, Wong breaks down the desired skills in a similar way, reducing the complexity and making the content easier for both students and educators to grasp.

²¹ Wong, Fu-Tong. *Wong's Violin Teaching System*. Vol.1. Tainan: Wong Zhong Music Culture Publication Company. 2013. P. IV

²² Wong, Fu-Tong. *Wong's Violin Teaching System*. Vol.1. Tainan: Wong Zhong Music Culture Publication Company. 2013. P. IV

²³ Wong, Fu-Tong. *Development and Practice of Violin Group-Teaching*. Taipei: Da-Lu Publication Company, 1998. P.603

To further simplify the concept he presents, Wong formulated short tips that are easy to remember. For each important but elusive technique, he devised a simple, memorable, and efficient mnemonic device. For example, the three tips for holding the bow correctly are: curve the thumb like a fishhook, twist the index finger sharply to the left, and move the wrist three times from side to side like a fish swimming underwater.²⁴

These concepts are not just presented in the printed materials; they are designed to be used within group lessons. An important component of the method, group teaching allows for students to become partners and even teachers within their studio, growing together as well-rounded musicians and people. Many parents feel that by using this method, not only do their children's musical skills grow rapidly, but also their personalities and social intelligence. Students become more gregarious, aware, courageous, punctual, disciplined, and sensitive to others. But it is not all somber work for the students, the group lessons allow them to have fun with each other and cultivate a team spirit. Although it is a group class, Wong gives each student some individual guidance in the class, and for the parents this is a much more affordable solution.

²⁴ Wong, Fu-Tong. *Development and Practice of Violin Group-Teaching*. Taipei: Da-Lu Publication Company, 1998. P.603

The final factor for a student's success is the participation of the parents. Wong believes that the success and failure of the group classes is forty-percent dependent on the teacher, twenty-percent on the student, and another forty-percent on the parents.²⁵ Therefore, it is a vital responsibility of the teacher to establish a good relationship with the parents and actively involve them in the teaching process.



Figure 5. A violin group class (Courtesy of Fu-Tong Wong)

Wong's method also provides teachers with the principles of preparation for each group lesson. These principles are focused on how to issue a keyword to unify the lesson, how to correct actions to reinforce the keyword, and how to unify the students' motions. He suggests that before each class, a teacher should prepare a lesson plan but within the class be flexible enough to adapt to whatever situation may arise. After the end of the class, it is important to record the details of what was taught, how the time was allocated, what results were achieved, and what assignments were given for home learning. These records are not merely to record the progress of the students and their future responsibilities, it is also the best way for the teacher to seek improvement.

²⁵ Wong, Fu-Tong. *Wong's Violin Teaching System. Vol.1.* Tainan: Wong Zhong Music Culture Publication Company. 2013. P. 40

A final important element to a teacher's success is their own attitude. Often, the teacher's natural response to a student's poor performance is dissatisfaction and anger. However, teachers must conquer this natural feeling, use encouragement instead of blame, and replace frustration with happiness. Students thrive on encouraging words. Therefore, if teachers want their students to succeed, they must use at least ninety percent of their time on encouragement and positive reinforcement.

2.4 Wong's Violin Teaching System Book Volume 1-12

Wong's teaching materials have changed countless times. Originally, he wrote twenty volumes but was later able to compress the material into the present twelve volumes, most recently published in 2013. The layout of the content has necessarily become quite different from the method's first edition.

There are many differences between this set of books and Western textbooks. For example, at the beginning of this set of books, there is emphasis given for the student to learn vibrato starting from the third volume, and then the fourth volume will tell the student how to use it. On the other hand, the techniques of shifting position will not start until the ninth volume, directly studying the 2nd, 3rd, 4th and 5th positions together. Before the ninth volume, Wong's violin method only uses the 1st position to learn various foundations and skills.

In creating his own teaching materials, Wong tried staying away from the problems existing in other systems that include large learning gaps between pieces with many new concepts to be learned for a single new piece. These gaps often cause students to become stuck on one piece for a long time, and Wong noticed that this causes a loss of interest in learning and playing the violin. To smooth the gaps between pieces, Wong wrote many

new etudes meant to give the students interesting material designed to slowly expose them to new ideas. These etudes allow students to feel their progress more effectively, avoid the discouragement brought on by overly challenging pieces, and maintain a positive attitude towards playing the violin.

2.4.1 The Uniqueness of Wong's Violin System - Vibrato

In the ubiquitous Suzuki method, there is no mention of vibrato technique nor instruction on when or how to teach it. Wong corrects this oversight in the third volume of his violin system, giving detailed instructions for how to begin practicing vibrato as a silent motion. He then combines this with bowed exercises that progress the vibrato from slow to fast, explaining in detail each step of the learning process.

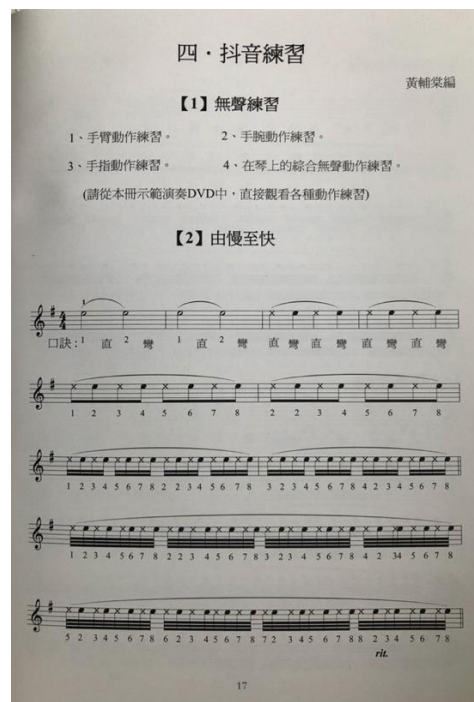


Figure 6. Wong's Violin Teaching System Book, Vol. 3: p. 17.

The author had an email exchange with Professor Wong and asked which type of vibrato (arm, wrist, etc.) is more natural to teach or more comfortable to use, Professor Wong said: "No matter if the cats are black or white, good cats can catch mice."²⁶ The same thing can be applied to vibrato. He mentioned that more than 40 years ago (about 1975), his friend, who is a graduate of the Juilliard School of Music in the United States and a student of Oscar Shumsky) told him directly: "your vibrato is too wide!" It took more than forty years to understand and digest his friend's words entirely.

Professor Wong mentioned, "several teachers and friends who were older than I was, because the vibrato was too wide, had the problems of pitch and sound quality as the pitch was unstable, the sound quality lacks the beauty and tension." It can be seen that the wide vibrato was a common problem in his era.

The vibrato is like a personal habit, which is very difficult to change. For a period of time, Professor Wong consciously narrowed range of movement, and his timbre improved. However, later, the old habits never die, and it is just like fall weed: the spring wind can always blow it back to life again.

Professor Wong stated: "Until the age of 70 (2017) after Teacher Yinglong Gu watched my performance video on WeChat, he suggested that I use 'the starting of fingers.' The discussion with Teacher Gu gave me a key to open the communication."

After learning and comprehending the methods of "the starting with small joints of fingers" and "the small motion leads big motion", Professor Wong comes up with a new practice method, dividing the vibrato into five levels:

1. no vibrato at all.

²⁶ Fu-Tong Wong, in an email discussion with the author, August 2020.

2. as narrow as you can (only the first joint of the fingers)
3. slightly enlarged (the wrist moves with the fingers)
4. increased again (the arm moves with the fingers)
5. very wide (the outside motion is wide, and the inside motion is small. In other words, no matter how wide the motion of the wrist or arm, the range of the fingers motion needs to stay as narrow as possible.)

The author also asked Professor Wong, there is any relationship between "size" and "speed", Professor Wong's answer is positive. He explained when the vibrato is narrow, the movement is slow, and it sounds slow, when the vibrato is wide, the action is fast, and the sound is also fast. Therefore, he believed that in actual teaching, as long as you manage the "size," the speed will be desirable.

In summary, one thing can be determined: Vibrato is a technique. Professor Wong stated that violin techniques and tricks could be analyzed, disassembled, taught, and learned. Some senior colleagues regarded that vibrato as a natural talent attached to music and cannot be taught or learned because the violin teachers have not broken it down enough and found a suitable way of expression. Professor Wong's experience itself is a proof, as are the countless students who learned vibrato using Wong's violin method.

2.4.2 The Uniqueness of Wong's Violin System - Shifting

In contrast with most other methods, including Suzuki's, Wong's method introduces shifting quite late in the sequence. While Suzuki introduced third position in its third volume, Wong spends the first eight volumes of his method building all the necessary right- and left-hand techniques in first position, and does not start teaching shifting until

ninth volume. This allows the student to recognize and absorb the subtle differences in hand size between the positions in a more focused manner. To further focus this learning, Wong uses eleven previously learned pieces in addition to new material. These pieces are designed to be learned using the first five positions, further reinforcing the differences between them. Wong also incorporates other senses into the process of learning the positions, asking the student to read and say aloud the position in which they are about to play. Then the student should play a supporting scale first to ensure the proper finger position and intonation for the notes used. Although tempting, skipping these preparatory steps would be detrimental to the student's learning process.

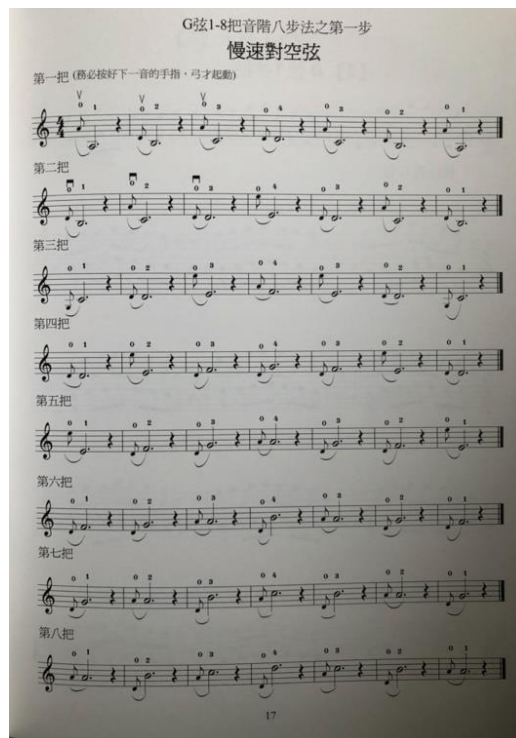


Figure 7. Wong's Violin Teaching System Book, Vol. 9: p. 17.

2.4.3 The key content of Wong’s Violin System Book

Below lists the focus points of each volume as they are explained at the beginning of each book for Wong’s Violin Teaching System Book Volume 1-12.

Book 1
1. Learn the correct posture: proper holding of the violin and bow, and how to press the string with the bow.
2. Learn the left-hand shape No. 2.
3. Learn to use the upper and middle bow, détaché and staccato, and slurs and string crossings.
4. Memorize all twelve pieces in the book.
Book 2
1. Learn to hold the bow with left hand, using all five fingers.
2. Learn to use the lower half of the bow and to make the bow motion straight, flat, deep, and even.
3. Learn the most commonly used types of mixed bowings and rhythms.
4. Learn to move the bow with speed, control the weight on the string, and change the arm level for string crossings.
Book 3
1. Learn the left-hand shape No. 1.
2. Learn the correct method of vibrato.
3. Internalize the tuning system.
Book 4
1. Learn to switch between hand shapes Nos. 1, 2, and 4.
2. Learn to read the score to find the right pitch and play the correct intonation.
3. Learn the correct way to lift left-hand fingers
4. Continue to add nuance to the vibrato.
5. Increase the ability to identify the names of pitches, recognize proper intonation and fingering patterns.
Book 5
1. Learn the four most basic hand shapes and their varieties.
2. Play all the semi-tones that change in first position.
3. Play simple double stops.
4. Play staccato and spiccato efficiently.
5. Play vibrato evenly and continuously and be able to moderate the speed.
Book 6
1. Learn the twelve major scales in the first position.

2. Become proficient in the three basic bowing techniques: détaché, staccato and spiccato.
3. Learn to listen and react to the other part while playing duets.
4. Learn tremolo.
5. Continue becoming familiar with tuning and correctly naming pitches.
Book 7
1. Learn the twelve minor scales and become comfortable with accidentals.
2. Fully train the ability to name pitches and play in tune with correct finger position.
3. Learn more complex rhythms and expand familiarity with musical genres and styles.
4. Learn to listen and provide support for each other during the duet.
Book 8
1. Learn a variety of difficult left-hand patterns and techniques, such as diminished seventh chords, tremolo, finger extensions, etc.
2. Effectively master a variety of bow techniques, such as string crossing, staccato, spiccato, etc.
3. Increase speed with scales and other music.
4. Play with different tone qualities appropriate to various musical styles.
Book 9
1. Learn third position and to play harmonics with fourth finger extensions.
2. Become familiar with second–eighth positions on each string.
3. Learn to play eleven previously learned pieces using second–fifth positions.
Book 10
1. Learn the three basic ways to shift: same finger, same pitch, and scale shifts.
2. Reduce the fear of shifting.
Book 11
1. Apply the three basic ways to shift to easy pieces.
2. Using the first–fifth positions to play the C major scale, making friends with the notes of these positions.
3. Play the C major scale with thirds, sixths, and octaves.
Book 12
1. Apply the three basic ways to shift to more difficult pieces.
2. Play scales with complicated string-crossings and different left-hand positions to become familiar with their intonation.
3. Learn more complex double-stops using the A minor scale.

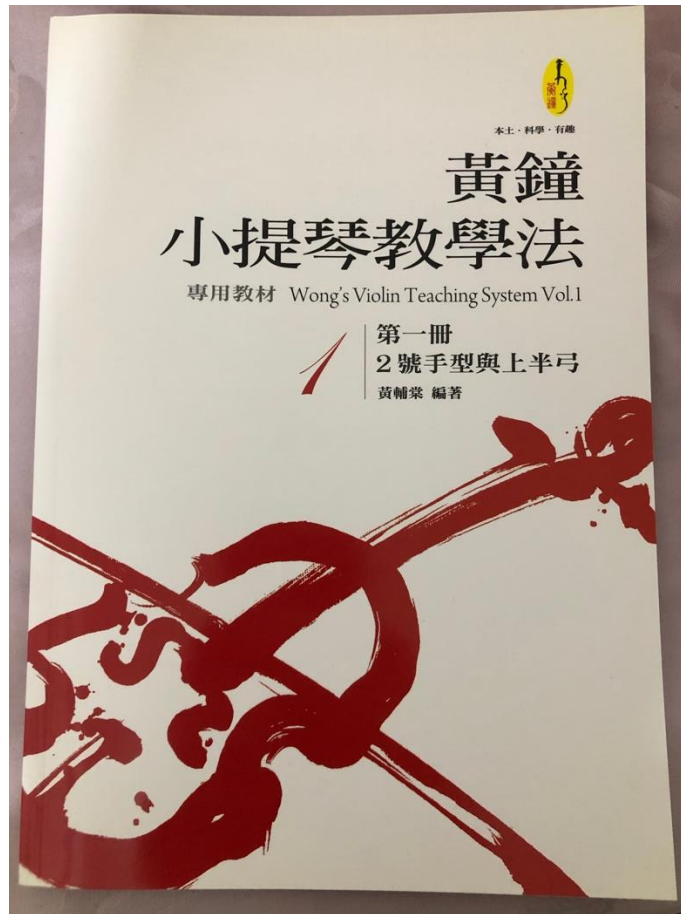


Figure 8. The cover of Wong's Violin Teaching System Book, Vol. 1.

CHAPTER 3. A TRIANGULAR RELATIONSHIP

A notable part of many Taiwanese violin teaching methods is the important role that the parent plays in the student's development. Although a good violin teacher with an appropriate method is clearly responsible for nurturing much of a student's potential success, it is the triangular relationship between teacher, parents, and students that can ultimately guarantee that success.

3.1 The Parent-Student Relationship

The role of the parent in their child's development as a musician changes as the student matures. Even before the child is old enough to begin instrumental training, cultivating the child's interest in music is an essential step in preparing the child for a rewarding, lifelong experience. For instance, parents could spend time reading music-related books, allowing children to participate in children's concerts, and simply maintaining an atmosphere of music and curiosity in the home at all times so that children naturally explore music as part of their lives.

When starting a child out on the violin, a proper physical environment for their practice is fundamental to helping them learn more effectively. Particularly for young children, any sound can potentially be distracting, so the practice space needs to be quiet. A more confined space usually has fewer distractions, but the echo of a confined space can also be too loud. If this is true, the child will not be able to hear their violin clearly, and over time damage can occur to their ears. For the safety of the instrument, it is also important to provide the environment with the correct balance of humidity. A conscientious child may also benefit from a mirror placed in the practice space, so that they can monitor their own posture. A good violin practice space, provided by the parent, is important for

children who are learning the violin and is key to cultivating a student's independence and spontaneous violin practice.

For beginning violinists, the parent is best suited to be a companion to the student, because younger children require more time and energy. Taiwanese violin pedagogues believe that if a parent is not available to supervise the child, a tutor is helpful to step in and help the student through daily practice.²⁷ However, it is important that, in supporting the student, care is taken to foster independence so that the child does not become reliant on companionship for all of their practice. In some cases, children have eventually refused to practice without someone else there, an undesirable result of over-companionship.

Another recommendation for the parents of beginners is to accompany the students to their lessons as much as possible. Children who learn the violin for the first time will feel more secure entering a new situation if their parents are with them. When a parent has a good understanding of the lesson, they can also write down tips to help with the child's later practice. Parents should accompany their children until their learning has become relatively stable, and then gradually let the child attend lessons independently. However, in some cases a child may progress more steadily with the continued involvement of their parent. Unlike the Suzuki method which recommends the parent's presence no matter how the child feels, Taiwanese scholars believe that if the student is unfocused when the parent is around, the parent should leave and let the teacher finish the lesson alone.²⁸

As a student matures, a parent will often feel it necessary to constantly monitor their child's practice and push the student to further achievements. Parents should try to

²⁷ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 52

²⁸ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 53

find and adapt to the child's most ideal learning pace, while using encouragement and positive reinforcement to build the student's confidence. In some cases, parents are constantly monitoring the situation of the child's violin practice. This kind of aggressive behavior may be harmful to children. It is necessary for parents to supervise their children to practice the violin, but they also need to give their children space or interest in learning the violin may be discouraged.

For beginning learners, the sound of the violin is often unpleasant. Parents should create positive atmosphere by encouraging and supporting them and building their confidence.²⁹ Aggressive pushing of children may be mentally and physically harmful, causing lasting damage and destroying their love for making music. It is necessary for parents to supervise their children's practice, but they should also give their children space. Taiwanese scholars have found an interesting phenomenon: children who are allowed to learn the violin without the pressure of preparing for a professional career are sometimes better than those who are pushed to perform at higher level.³⁰ It is impossible to say which educational method is definitively better, because each child has a different personality. It is best to teach students according to their own aptitude. Taiwanese scholars believed that parents who communicate with their children, discuss their learning experience, train together, and grow together achieve the most consistent results.³¹

²⁹ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 60

³⁰ Wong, Fu-Tong. *Fu-Tong's talk: a musician talks about music. literature. Traditional Chinese Medicine and Family Education*. Taipei: Erya Publication Company, 2012. P.61

³¹ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 61

3.2 The Teacher-Parent Relationship

Parents should also support the teacher, echoing the instructions given in lessons to the child through the intervening time. Again, this can be overdone; some parents may give unqualified advice to their child, confusing them. Therefore, it is crucial for parents and teachers to build trust and understanding together and send consistent messages. Unlike the piano, which can reward the youngest child with a delightful sound from the simple press of a key, the violin has a steep learning curve and requires a long time to overcome the problems of posture, intonation, and sound quality. Therefore, it is vital that the parent assist in repeating the guidance and encouragement of the teacher and also discuss options for musical after-school activities with the teacher.

For a child who is studying the violin, the impact of the parent can actually be greater than that of the teacher. From the view of Taiwanese scholars, parental communication, cooperation and mutual trust with the teacher are all quite foundational.³² For example, if the parents do not trust the teacher, the child will sense this and may refuse to accept the teacher's corrections, causing an impasse in the learning process. The lack of progress in the student will then cause the parents to feel that the teacher is not effective, and they may seek another, "better" teacher for their child, only to repeat the cycle again. This is easily preventable if the parents maintain a close relationship with the teacher, observe the child in the classroom every time, and discuss with the teacher the solutions to the child's learning difficulties. Teachers can then provide parents with a learning status update for the student as a reference for home practice.

³² Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 62

CHAPTER 4. THE STRUCTURE OF TAIWANESE MUSIC EDUCATION

The Taiwanese music-education system has a highly-organized and somewhat controversial structure for moving students of different perceived performance levels through elementary and high school. Taiwan places students into one of two tracks: a professional-music track that dedicates ten hours of the students' time per week to music, and a general track where students may elect to receive a limited amount of musical experience. Undoubtedly, the system includes both advantages and disadvantages, and there is good reason to doubt that this two-track system results in the most qualified musicians receiving the best training.

For young children who are just starting their musical education, it is basically impossible to accurately distinguish which of the students will follow a professional career path in music and who will become amateur music lovers. But, the Taiwanese scholars recommend that children who may want to enter the professional-music track should do so during their elementary school or middle school and begin receiving professional training at this time.³³ Because the general classes provided in the professional-music track is still heavy, students can wait until high school to decide their future direction because they will have received a well-grounded general education either way.

The professional-music track for elementary schools in Taiwan begins in the third grade and accepts talented students through examinations. In addition to general education classes, the course requirements include instrumental lessons in a primary and secondary instrument (piano is required to be one of the two), aural and written theory, sight-reading,

³³ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 66

orchestra rehearsals, choral rehearsals, and chamber ensembles. Like college-level music students, this elementary professional-music track provides frequent performance opportunities and regular concerts. There are also examinations at the culmination of each semester, which include performance juries in both instruments with scales, etudes, and appropriate repertoire. Although the grading requirements for the secondary instrument are lower, there is a considerable workload placed on these students.

Taiwanese Violinist Ching-Hsien Wang has criticized the Taiwanese school system for the strain it puts on students, particularly in middle and high school.³⁴ With a full slate of general education classes in addition to the ten hours per week of music classes, it is nearly impossible for students to get the amount of practice time necessary to master their instruments.³⁵ This time shortage becomes more severe in middle school when the secondary instrument is chosen. This divides what little time the students have for practice onto two instruments. None of this criticism even begins to adequately account for the mental and physical tolls that this pressure places on young students.

It might seem reasonable to conclude that the students placed in the professional-music track are largely better players than their general-track counterparts. However, in practice it is impossible to say conclusively that one way results in better performers. When Mr. Wang was invited to judge a music competition, which was divided into students from the professional-music track and general track violinists, he realized that he could hear no consistent difference between the performers in each group.³⁶ Most of the students from

³⁴ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 77

³⁵ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 154

³⁶ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 77

the general track only participated in the school's music club, but this did not keep them from performing with comparable and sometime even better musical skills than the professional-music students. Therefore, although the common thought among Taiwanese scholars has been that the environment and conditions of the professional-music track are more suitable for the cultivation of musicians, it does not mean that those schools are the only path to success for the committed young musician.³⁷

³⁷ Wang, Ching-Hsien. *The Questions and Answers on Violin - for parents and children*. Taipei: World Heritage Publication Company, 2003. P. 66

CHAPTER 5. CONCLUSION

Although Taiwanese violin pedagogy is different in many ways from Western teaching, it has still yielded many successful violinists. Because of their intertwined history and similar cultures, the Taiwanese violin education has been heavily influenced by Japan. Fu-Xing Zhang studied organ and violin in Japan and brought back significant influences which he used as a foundation for similar musical education in Taiwan. As the Taiwanese violin godmother, Shu-De Li emphasized fundamental practice and trained students differently depending on their learning style. About her student-specific method of instruction, she said: “I will pay attention to whether students are talented, whether they have patience and motivation, and whether they are observant or careless.” Li also warned against inattention from teachers during lessons: “Many times, the student’s mistakes all appear in an instant. The teacher plays the violin with the students during the lesson and keeps saying the student is wrong, which is not the right way. The teachers should listen and watch more to find the student’s problems.”³⁸

More recently, Fu-Tong Wong created Wong’s Violin Method, which promotes structured, group teaching, making the difficult process of learning the violin more enjoyable and effective. These textbooks have not only become widely used throughout Taiwan but are also commonly utilized in mainland China. The approach of this system is particularly suitable for Asian teachers and students, who are already familiar with the group teaching methods employed in both music and marital arts. However, since Wong completed his textbook in 2006, there is not yet much evidence to determine the effectiveness of its results on mature violinists.

³⁸ Chen, Xiu-Hui. *Centennial Female History in Taiwan*. Taipei: Happy Green Light Publication Company. 2019. P. 37

One thing that these great Taiwanese teachers have in common with many of their lesser-known counterparts is a focus on the importance of good communication in the triangle of teachers, parents and students. Maintaining the structure of this “triangle” requires that parents remain in close contact with the teacher, observe their children in lessons, discuss students’ progress with the teacher, and help to resolve any learning difficulties. Currently, parents and teachers can help young students decide on an educational track that fits their level of musical interest.

Beginning in third grade and continuing through high school, Taiwan has an increasingly popular and widely available professional-music track, which can provide a great, if intense, environment for developing a young student’s skills and interest into a well-rounded musician. In recent years, the level of the professional-music track has been considerably improved, which benefits the entire musical environment of Taiwan, but, as the godmother Shu-De Li has warned, there is still much room for improvement throughout the music education system. “Children are under too much pressure from schoolwork and too many external affairs, and they become easily distracted. Besides, parents underestimate the efforts and commitment of their children learning music. They are not clear how much work and cost it takes to let children take the road of music, a misunderstanding which affects the quality and development of music education.”³⁹ To continue improving, the Taiwan music education apparatus needs to consider how students can learn happily, thrive under less pressure, and still gain foundational skills. Shu-De Li believes that this road of continuous improvement will create even more outstanding Taiwanese musicians.

³⁹ Chen, Xiu-Hui. *Centennial Female History in Taiwan*. Taipei: Happy Green Light Publication Company. 2019. P. 37

PROGRAM NOTES

1. FIRST DMA RECITAL PROGRAM NOTES

01/30/2017

Violin: Yu-Ting Huang

Piano: David Erem

Johann Sebastian Bach: Partita No. 3 in E Major for Solo Violin, BWV 1006

- I. Preludio
- II. Loure
- III. Gavotte en Rondeau
- IV. Menuet I and II
- V. Bourée
- VI. Gigue

Ludwig van Beethoven: Sonata No. 5 in F Major for Piano and Violin, Op. 24 “Spring”

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo: Allegro molto
- IV. Rondo: Allegro ma non troppo

Dmitri Kabalevsky: Violin Concerto in C Major, Op. 48

- I. Allegro molto e con brio
- II. Andante cantabile
- III. Vivace giocoso

J. S. Bach: Partita No. 3 in E Major for Solo Violin, BWV 1006

For many violinists, Bach’s six violin solo sonatas and partitas represent the most significant works in the Baroque violin repertoire. Because of their strict composition and difficult technical demands, these solo works present to the performer a test of endurance and concentration.

Johann Sebastian Bach (1685-1750) was born in a German musical family. As a child, his musicality was influenced by hearing his father’s performances and his own experience as a member of the church choir. In such an environment, a strong musical foundation was laid for Bach. Although it is impossible to know precisely when Bach composed the solo violin works, we do know that his manuscript copy of the set was made

in 1720, suggesting that they were composed around this time. If this is the case, then these sonatas and partitas were composed during Bach's period of work at the court in Köthen, Germany, where he served as music director from 1717 to 1723. Because Leopold, Prince of Anhalt-Köthen, loved music, he established a court orchestra and hired Bach as *Kappelmeister*. This gave Bach the time and resources to compose the type of instrumental music that his previous church jobs made impossible. Most of Bach's instrumental music was written during these years, including the cello and orchestral suites and the violin sonatas and partitas.

The third partita, the final work in this set, consists mostly of French-style dance music. Compared with the other two partitas, it has the most dance types: Loure, Gavotte, Menuet, Bourrée, and Gigue. The only movement not in a dance form is "Preludio." It is also the most recognizable movement of the entire set. The Preludio is also used in a cantata by Bach twice (BWV120a and BWV29). After the famous opening, it consists of a nearly continuous string of sixteenth notes that exploit the violinist's ability to cross strings quickly.

The second movement is the first of the French baroque dances, the "Loure." This country-style dance was slow, elegant, and usually had two large beats, each subdivided into three lesser pulses. Much of the melody features unusual dotted rhythms in the first large beat of each measure. The opening measure's melody is quickly repeated in a lower voice that joins as the original voice continues, creating a thick texture of double stops. To add to the elegance of this dance, the upper voice is adorned with trills and other ornaments.

The third movement, "Gavotte en Rondeau" is the longest of all of Bach's Gavottes. At that time, the Gavotte was a dance associated with the French folk style, although it

later became incorporated into the traditional courtly dances. This movement is in a rondo form (ABACADAEA) which includes five refrains and four episodes.

The fourth movement is comprised of a pair of Minuets, a famous French secular court dance that became popular in the middle of the seventeenth century. These two Minuets by Bach are both in binary form, and the pair function like the minuet and trio form of the classical and romantic periods. Since the first Minuet is repeated after the second, the pair form an overall ABA structure (where A is Minuet I and B is Minuet II). Although the speed for both Minuets is basically same, the second Minuet's style is more gentle and delicate because of the long notes that are suspended over the melody.

The fifth movement, "Bourée," is in binary form with short legato motives. Bourée is a form of dance music popular in France from the middle of the seventeenth century to the middle of the eighteenth century. The time signature is usually 2/2, and the structure of the music is the same as the Gavotte, which is also in binary form, but the speed of a Bourée is generally faster than that of a Gavotte.

The vibrant, rustic mood of the final movement, "Gigue," comes from the fast, rhythmic sixteenth notes that are characteristic of this British popular style from the fifteenth century. Most of the phrases of this binary-form movement are composed of four bars or eight bars. Arpeggios and scales form the main melodic motive. Interestingly, this is the only movement of the piece that does not require the violinist to play any double stops, giving the partita a light, fleet-footed ending.

Ludwig van Beethoven: Sonata No. 5 in F major for Piano and Violin, Op. 24 (1801)

Although Beethoven was famous as a pianist in his day, he had learned the violin in his youth and he had an excellent understanding of the timbre and delicate melodic abilities of the instrument. In his fifth violin sonata, Beethoven configured the roles of the two instruments so that the violin is not a supporting instrument but an equal to the piano.

Beethoven's Sonata Op. 24, for Violin and Piano in F major "Spring" is not programmatic music. Beethoven himself did not give the name "Spring" to the work, rather it was added by a publisher. In the classic period, the sonata usually includes three movements like Beethoven's Sonata Op. 23, for Violin and Piano. However, Beethoven expanded sonata Op. 24 to four movements by adding a brief Scherzo after the original slow movement.

The first movement is a sonata form in F major. From the beginning, the first theme is played by the violin with a piano accompaniment of simple whole notes and rich Alberti bass. The violin and piano switch roles for a complete repetition of the opening phrase, but with a modulation to C major at the end. In the development, the violin brings out the transition into A major by using materials from the first theme. Beethoven continued to use these motivic materials in different keys, giving layers to this development. Rhythmical layering is also present; eighth-notes turn into triplets before giving way to sixteenth-notes in the tense buildup to the recapitulation. Here, the elegant opening theme is repeated by the violin and piano in an abbreviated version. As is the case with classical sonata forms, the recapitulation repeats all of the main subjects of the exposition in the tonic key. Here, the Coda combines materials from the exposition and development, closing the movement brilliantly with the main theme accompanied by a triplet rhythm.

The elegant second movement is a three-part form in B-flat major and is marked to be played “very expressively.” The piano begins the main theme in the second measure, accompanied by sixteenth notes in the left hand and short, rising figures in the violin. After the violin has had a chance to play the melody, the piano restates it in a heavily ornamented version. The violin transitions the central section of the movement into the parallel minor key, turning the graceful melody into a mournful lament. The piano is able to return the opening mood, and the movement ends in a peaceful B-flat major.

The following scherzo is the shortest movement in all of Beethoven’s violin sonatas, taking just over a minute to perform. This deliberately humorous movement is written in three-part form (ABA) in the sonata’s home key of F major. The piano plays the main theme first in short, staccato phrases, and the violin mimics the piano’s articulation a beat later. In the central trio section, the violin keeps the same staccato bow stroke and must use large dynamic contrasts to create the playful drama of this brief section.

The fourth movement, rondo, has a refrain-like A theme that repeats between sections of contrasting material, creating an ABACABA+Coda structure in the home key of F major. At the beginning of the music, the piano plays the beautiful “A” theme, and the violin repeats this theme an octave higher. In the “B” episode, the melodic transition from eighth notes to triplets increases the sound’s thickness and raises the tension of the music while borrowing a repeated-note motif from the opening theme. In the second episode “C,” Beethoven uses a syncopated pattern to create the effect of a misplaced accent against the tight accompanying triplets. In the coda, the violin brings out the main melody of the ending phrase in triplets, followed by the piano part, which create a kind of “call and

response”. The two parts generate an increase in tension and affirmatively and powerfully end work.

Dmitry Kabalevsky: Violin Concerto in C Major, Op. 48 (1948)

Dimitry Kabalevsky (1904-1987) was born in St. Petersburg, Russia. His father was a mathematician, so he also expected Kabalevsky to follow in his profession. However, Kabalevsky showed extraordinary artistic talents, in piano, painting, literature, and others. Later, Kabalevsky’s family moved to Moscow, and he studied at the Scriabin Conservatory, which was the first music school he attended. In 1922, Kabalevsky found that he was far more interested in music than science and rejected his father’s courses at the Academy of Sciences. In the same year, he also explored other fields besides the piano and began composition. In 1925, Kabalevsky entered the Moscow Conservatory. He studied the piano with Alexander Goldenweiser (1875-1961), and his composition was initially educated by Georgii Katuar (1861-1926). After Katuar passed away, Kabalevsky switched to pianist Nikolai Myaskovsky (1881-1950). Kabalevsky’s outstanding performance at the Moscow Conservatory attracted more and more attention.

In addition to music composition, Kabalevsky also worked in music teaching, which inspired his career-long commitment to music education for young people. He worked hard to publish more works for young people and explain his concept of music education. Kabalevsky’s concerto works are not many: three piano concertos, one violin concerto, and two cello concertos. In terms of form, these concerto works inherited a straightforward classical style.

Between 1948 and 1953, Kabalevsky composed a set of three concertos, one each for violin, cello, and piano, dedicated to young musicians. In each, he endeavored to limit

the technical skills required of the soloist. The Violin Concerto in C was composed first, followed the next year by the Cello Concerto No. 1 and the Piano Concerto No. 3 in 1953. To make these three works performable on a single night's concert, Kabalevsky wrote each to be under twenty minutes long.⁴⁰

The only violin concerto from Kabalevsky was composed in 1948 to celebrate the thirtieth anniversary of the establishment of a youth group. The work is divided into three movements. This concerto is not just for the young player's practice, but also for an excellent concert work. This piece is not too difficult, and it is beneficial for young people to access and prepare to master the performance of larger-scale music in the future. Igor Bezrodny first performed this violin concerto in 1948, and it almost immediately caught the attention of David Oistrakh, who felt it was an attractive work worthy of professional performance.⁴¹

The orchestra begins the first movement (*Allegro molto e con brio*). The violin joins in the ninth measure playing a compact first theme. Fast-chromatic scales flow through the music. The g minor melody as a second theme introduces a note of sadness as the violin describes a wandering story. Later, the violin's pizzicato brings out a lovely melody as a start of the development, the elements from the first theme and second theme create a vivid and colorful atmosphere, like a bridge to connect to the recapitulation. The music goes from sad to bright, and then enters the recapitulation without a cadenza. The cheerful first theme returns, and the arpeggios push the melody to a climax again and again. The first movement ends in a bright C major.

⁴⁰ Johnston, Blair. *Violin Concerto in C major, Op. 48*. Retrieved July 16, 2020, from <https://www.allmusic.com/composition/violin-concerto-in-c-major-op-48-mc0002357654>

⁴¹ Predota, Georg. *Dmitry Kabalevsky: A Composer Interested In His Audience's Musical Growth*. Retrieved July 16, 2020, from <https://interlude.hk/dmitry-kabalevsky-classics-kids/>

In the second movement (*Andante cantabile*), the music is melancholy, with the violin singing a sad tune above the orchestra. In the second half of this section, dramatic tension is built with a passage of octave leaps that again test the performer's skill. The middle of the movement lightens the character with a faster tempo and humorous dotted rhythms. The climax of this section brings the music of the opening back. In the last section, the violin accompanies the orchestra with chromatic scales. Finally, the violin states the first theme again, this time using double stops, culminating in a quiet ending.

The third movement (*Vivace giocoso*) is humorous and energetic. In the first theme, the play between major and minor has returned, giving it an impish character. Quick sixteenth notes and double stops bring out the intense melodies. Kabalevsky modulates the same melodies to create different flavors. Short, rapid double stops and the large skips make the music very dynamic. Like the first movement cadenza of Mendelssohn's violin concerto in e minor, the violin plays fast 16th notes, in broken chords and accompanies the flute in the main melody.⁴² Then the violin takes over the main melody after the flute. Fast 16th notes and octaves in the violin bring the concerto to an ending in the majestic C major.

⁴² Liao, Chiao-Han. 卡巴列夫斯基 *Dmitri Borisovich Kabalevsky*. Retrieved July 18, 2020, from <http://www.hanarts.tw/213452405221015228272603122522-dmitri-borisovich-kabalevsky.html>

2. SECOND DMA RECITAL PROGRAM NOTES

12/01/2017

Violin: Yu-Ting Huang

Cello: Xiaohang Yu

Piano: Patricia Griffith

Felix Mendelssohn - Piano Trio No. 1 in D Minor, Op. 49

I. Molto allegro ed agitato

II. Andante con moto tranquillo

III. Scherzo: Leggiero e vivace

IV. Allegro assai appassionato

Johannes Brahms - Piano Trio No. 1 in B Major, Op. 8 (1889 revision)

I. Allegro con brio

II. Allegro molto

III. Adagio

IV. Allegro

Mendelssohn: Piano Trio in D Minor, Op. 49

Mendelssohn was a German-Jewish composer, born into a wealthy family in Hamburg, Germany (1809), and died in Leipzig (1847). Mendelssohn was a rare musical genius who could handle multiple roles as a pianist, conductor, composer, and teacher. In his rich thirty-eight-year life, he created a host of musical works with poetic energy, lyrical elegance, and precise clarity. As a composer who equally idolized Beethoven, Mozart, and Bach, his œuvre is a unique demonstration of the capabilities of the early romantic style. Both his aesthetic taste and creative style deeply influenced later romantic musicians.

Mendelssohn wrote three piano trios. In addition to the 1839 first piano trio in D minor, Op. 49, there is a second in C minor, Op. 66, and another manuscript in his lifetime. Schumann praised the D minor piano trio as “The most fabulous piano trio after

Beethoven.”⁴³ Mendelssohn was very careful in handling the balance and structure between the violin, cello, and piano.

I. Molto allegro ed agitato

The first movement, a sonata form marked to be played agitatedly, is introduced by a memorable melody. The cello plays the sad, d-minor first theme, and the piano creates a dramatic atmosphere with syncopations. After that, the violin continues the first theme, leading the melody to a slightly brighter level with the cello as a duo. The cello plays a warm second theme after the passionate transition. When the violin and piano repeat it, the music is more active. The development also uses these two main themes from the exposition, while adding new elements to create unique feelings. In the movement’s recapitulation, the opening theme cries out for the last time as the movement comes to a close, and the melody ends with a passionate and magnificent flourish.

II. Andante con moto tranquillo

The following movement’s mood could not be more contrasting, marked tranquil and singing, in a ternary form. The first section consists of two main phrases, played by the piano first and followed by strings. In the second phrase, the harmony is more intense and more substantial. In the B section, the piano still dominates the melody and is followed by the cello, with conflicting dotted rhythms and triplets. The third section reprises the theme of the first section, but starts with the violin in different combinations, with a flowing sixteenth-note accompaniment. For a few measures, the melody even disappears as the

⁴³ Keller, James M. *Mendelssohn: Trio No. 1 in D minor for Violin, Cello, and Piano, Opus 49*. Retrieved July 16, 2020, from <https://www.sfsymphony.org/Data/Event-Data/Program-Notes/M/Mendelssohn-Trio-No-1-in-D-minor-for-Violin-Cello>

violin and cello alternate cadenza-like lines before uniting as the melody returns one last time.

III. Scherzo: Leggiero e vivace

Throughout this brief scherzo, Mendelssohn used light and fast writing to express an elfin character, as in his Scherzo for the Midsummer Night's Dream incidental music. The D major theme is played by the piano first, and the violin joins it with the same melody later with the cello accompanying. After the main theme, the melody keeps expanding to A major with the violin leading. The main theme comes back again after the development, which makes the whole movement is very concise. The violin and cello support each other's melodies. Finally, the three instruments end together with soft and humorous pizzicato in the strings.

IV. Allegro assai appassionato

This movement again uses the monothematic sonata structure of the previous movement. The entire exposition is based on the passionate opening theme. First, the piano plays the enthusiastic and deep d minor theme and then coordinates with the strings. The piano plays the first refrain in F major. Effective use of pizzicato leads back to the main theme. After the main theme, the refrain is developed by the cello with a warm and full B-flat major melody, and joined by the violin later. The whole movement ends with accelerated speed and a gloriously virtuosic flourish.

Brahms: Piano Trio No. 1 in B Major, Op. 8 (1889 revision)

Johannes Brahms was a late German romantic composer and conductor, born in 1833 in Hamburg, Germany, died in Vienna, Austria, in 1896. Brahms's father was a double bass player at the Hamburg Theater. When Brahms was seven years old, his father taught him to play various instruments such as violin, cello, and French horn, and how to notate an orchestra's sheet music. Until age of ten, Eduard Marxen (1806-1887) was his teacher. In 1853, Brahms's talents helped him meet well-known musicians such as Robert Schumann and his wife, Clara Schumann. Through the "Neue Zeitschrift für Musik," founded by Schumann, Brahms became famous in the music world.⁴⁴ His best-known works include Ein Deutsches Requiem (1868) and Violin Concerto in D (1878) and other chamber music and orchestral works.

Among the many German romantic composers, Brahms has a considerable footprint in the chamber music genre. Unlike Beethoven or Schubert's string quartet-based chamber music, Brahms' writing did not focus on any one kind of combination, but rather a variety of ensembles such as his three piano trios in 1854, 1882, and 1886. The first draft of the first piano trio in B major was completed in his youth. At that time, it was considered a masterpiece, but he rewrote it as a mature composer almost forty years later.

Brahms began to compose his Piano Trio in B major in 1853: it was completed and published the next year. This work was his first published chamber music. After years of reviewing this work, Brahms felt that something was missing in the structure and other aspects. In 1889, he began to modify this trio, which was rereleased in 1891 as a new

⁴⁴ Geiringer, Karl. Johannes Brahms. Retrieved July 16, 2020, from <https://www.britannica.com/biography/Johannes-Brahms>

version. After Brahms' modifications, the first, third, and fourth movements were changed. Only the Scherzo movement remained the same: Brahms joked that this was his Op. 108.

I. Allegro con brio

The piano begins this movement with a theme in B major that features both hands in bass clef; after four bars, the cello joins the piano in this sonorous lyrical first theme. The violin is added at the end of the fourth phrase, further extending the musical idea. Later the piano rejoins the strings, and three instruments blend their sound in intoxicating romanticism as the theme continues to be developed. The second theme presents a nearly complete contrast of character. The first theme is charming and pleasant, while the second theme delves into an inner world of gloom and anxiety. The three instruments are no longer joined together; the cello and the violin play simultaneously in extremely disparate registers, while the piano fills the gap with its undulations. Eventually their roles are reversed, and the strings take over the piano's accompaniment while the keyboard takes the melody. A lengthy coda stretches out after the movement's development and recapitulation.

II. Allegro molto

Compared with the first movement's emotionality, the second movement's Scherzo combines delicate melodies with intense energies. This scherzo is the only movement that was almost entirely retained during Brahms' 1891 rewriting of the trio. This movement shows the joy and confidence of the composer's freedom and dreams. The cello, piano, and violin play the main, B minor theme alternatively in staccato articulation. The piano

supports the melodies with descending phrases that are built from vivid and straightforward motives. The confident feeling is continually developed in repeated climaxes. The movement's central trio uses lyrical folk-like melodies. Accompanied with long notes by the strings, the piano continues the folk melody as the strings move to a pizzicato accompaniment. These warm layers of accompaniment add excitement to the lyricism.

III. Adagio

The third movement begins with hushed chords in a spiritual atmosphere, like a hymn being sung in the distance. The piano and strings are slowly interwoven in hushed tones. The phrases are gradually reduced, creating a picture with depth and a variety of texture. The textures become increasingly thick as the atmosphere is emotionally enriched. The original atmosphere is broken as the cello plays a rich, flowing melody. The piano momentarily answers in short, affectionate sentences, and the music finally returns to the calm atmosphere. The piano's accompaniment adds notes that expose the underlying emotions and allow them to slowly vanish. as the movement ends. The final chord is the same as the one that ended the scherzo, connecting these two central movements into a contrasting pair.

IV. Allegro

Continuing the feeling from the previous movement, the music of the finale begins softly. The main section contains elements that feel alternatively soaring and anxious. As the three voices are combined, the music gradually gets louder, and the ensuing D major second theme is nervous with an awkward off-beat accompaniment. This mood pervades

the entire movement, which is the heaviest of the entire trio. The clash between anxiety and brightness continues through waves of musical material and brings a bitterness to the movement's climax and a tragedy to its minor conclusion.

3. THIRD DMA RECITAL PROGRAM NOTES

09/01/2018

Violin: Yu-Ting Huang

Piano: Xin Zhang

Wolfgang Amadeus Mozart: Sonata for Piano and Violin in B-flat Major, K. 378 (1779)

- I. Allegro moderato
- II. Andantino sostenuto e cantabile
- III. Rondo: Allegro

Benjamin Britten: Suite for Violin and Piano, Op. 6 (1935)

- Introduction: Andante maestoso
- I. March: Allegro alla marcia
- II. Moto Perpetuo: Allegro molto e con fuoco
- III. Lullaby: Lento tranquillo
- IV. Waltz: Alla Valse – Vivace e rubato

César Franck: Sonata for Piano and Violin in A Major (1887)

- I. Allegretto ben moderato
- II. Allegro molto
- III. Recitativo-Fantasia: Ben moderato
- IV. Allegretto poco mosso

Wolfgang Amadeus Mozart: Sonata for Piano and Violin in B-flat Major, K. 378 (1779)

Mozart's works are pure, natural, and sincere. His music is full of spirituality and charm, and the structure is balanced. Although Mozart's life was short (only thirty-five years), his boundless fantasy created many great works. His compositional style can be divided into three periods: the early style (1756-1773), the Salzburg period (1773 -1782), the Vienna period (1782-1791). In his early works for violin and piano, the violin was subordinate to the keyboard. However, in his Salzburg period, the piano and the violin were given closer equivalence.

This three-movement piece was written after Mozart returned to his hometown of Salzburg in early 1797. There are three movements in total. The structure is based on a sonata form. The first movement completely internalizes the graceful style of Paris. The

second movement consists of two important lyrical themes. The third movement has three parts with dance characteristics and demonstrates lightweight jumping techniques. The whole work is written in a clean and clear style.

I. Allegro moderato

This movement is in sonata form. The piano is given the playful main melody, and the violin adds an accompanimental texture. Within a few measures, the violin repeats the opening theme before taking turns with the piano in virtuosic flourishes. The playful mood and equal treatment of the instruments are maintained in the second thematic area. After entering the development, the violin continues to play in the established rhythm. The conflict-laden climax is built up through full chords in both instruments. In the recapitulation, the strife is quickly dispelled by the return of the opening theme, and the movement ends with three parallel octaves.

II. Andantino sostenuto e cantabile

Again, the opening of the second movement relegates the violin to the accompanist's role, providing a simple, alto-register countermelody to the piano's theme. Later, as the violin plays the main melody, the piano accompanies it with sixteenth notes and chords, which gradually builds up to the climax of the middle section of the movement. After returning to the opening melody, this time given to the violin, the movement ends with subtle references to the double stops of the middle section.

III. Allegro

The third movement is a dance in rondo form, introduced once more by the piano. This movement uses the staccato technique from beginning to end to show the music's playful power. The piano plays the main melody, and the violin joins later. The violin and piano play with a light, sweet sound and support each other.

Benjamin Britten: Suite for Violin and Piano Op. 6 (1935)

Benjamin Britten was a twentieth-century British pianist and composer, known as an outstanding master of opera due to his ability to write music of great drama. Britten's mother was also a musician, and guided him in his music studies before his age of five. At the age of sixteen, Britten received scholarships for composition and piano from the Royal Academy of Music. When he finished his Suite Op. 6, he was just twenty-one years old.

This suite is among Britten's early compositions. The premiere was performed by Britten himself in 1936. The whole piece is in five movements. The first movement is like a brief introduction, followed by military-style music in the second movement; the next movement presents a piece of breathtakingly exciting music with humor; the fourth movement is completely different, a lyrical hymn with gentle and beautiful melodies; and the last movement is a waltz. In the beginning, the composer did not plan to write five movements, and Britten added the Introduction and March at the end of composition.

Introduction

The introduction is concise. In the beginning, the solo violin plays an assertive open G string, and holds a high B as the piano joins. The violin and the piano play very dissonant chords and end with a strong pizzicato from the violin.

March

This March is played with a short break after the Introduction. The violin's entrance in this movement is interesting. The music given to the violin has nothing to do with the piano's, but there is an unspoken agreement between the two instruments. Energetic martial music appears with loud and heavy chords in the violin supported by the piano. The music slowly returns to the material from the movement's beginning, but in a louder dynamic. Later, the violin plays above the piano in soft harmonics. Finally, the music returns to the beginning; performing in a similar manner, the violin and the piano engage in a dialogue with each other, ending on the piano's lowest possible note.

Moto Perpetuo

This work is composed of fast sixteenth notes, creating a dark sense of tension and anxiety. The violin plays the sixteenth notes, supported with light accents by the piano. Then the roles are exchanged. The piano plays the fast sixteenth notes, and the violin plays chords for emphasis. Then the violin plays a tense passage leading to the first climax. The piano and violin repeat the same structures, but each time they last longer. The violin plays many dissonant intervals, but, the music returns to its original quietness suddenly. The violin plays fast sixteenth notes in harmonics, and the piano plays heavy melodies. A final climax occurs as the violin plays strong, deep notes on the G string, and finally the music

returns to the quiet, fast sixteenth notes. After a contrasting long note by the piano, the violin ends with a pizzicato.

Lullaby

The piano plays a tranquil melody, and the violin joins later. Although the melody sounds elegant, there is some dissonance in this music. The violin plays a continuous melody that seems disconnected from the piano's accompaniment, but the overall feeling of the movement is unified. Compared with the quiet piano, the violin seems relatively excited. Following this, the piano slowly brings out the main melody, and the violin takes over the quiet accompaniment. The violin plays the main theme again, and the music ends with soft harmonics.

Waltz

The piano and the violin play an introduction together. The violin brings out the main theme with the traditional, lilting three-beats of a waltz. After repeating the same melody, the violin plays a much higher pitched melody and moves on to the next theme. The violin plays long notes, and then varies the same melody in different ways, such as broken chords and dissonant intervals. Later the piano leads the main melody, and the violin uses trills as an accompaniment. In the next section, the violin plays pizzicati, harmonics, and glissandi with a sense of humor. Finally, the violin repeats the melody from the Introduction of the whole suite, and then accelerates wildly, ending on a strong open G.

César Franck: Sonata for Piano and Violin in A Major (1887)

This work was composed in 1886 when Franck was sixty-four years old to celebrate the marriage of the famous violinist Eugène Ysaÿe. Ysaÿe also performed the premiere in December 1886. The composition is structured in four movements. Two slow movements alternate with two fast ones and make use of Franck's unique Cyclic form. The whole piece is unified by both the subtle relationships between the themes of each movement and the obvious reappearance of many of these themes in later movements.

I. Allegretto ben moderato

Initially, the speed of the first movement was conceived as slow. However, after Franck heard Ysaÿe's faster interpretation of the work, he was convinced to change the written tempo to something more moderate.⁴⁵ From the beginning, the piano plays a peaceful introduction, and the violin plays the central motive of the whole sonata with a sweet and gentle sound. After that, the second theme appears elegantly in the piano, and the violin plays a romantic answer. The melody returns to the first theme. In the end, the violin plays a calm A to complete the movement and prepare for the whirlwind of that follows.

II. Allegro

The second movement is exceedingly energetic and powerful. The first theme expresses passionate emotions, presenting a significant contrast with the gentle and romantic feelings of the previous movement. The second theme is elegant and sad. It is almost like people were free and unruly but were suddenly suppressed to a calm state. The

⁴⁵ Henken, John. Sonata in A major for Violin and Piano (César Franck). Retrieved July 16, 2020, from <https://www.laphil.com/musicdb/pieces/3442/sonata-in-a-major-for-violin-and-piano>

tension between the two themes leads to considerable fluctuations in the tempo and character of the movement. The motif of the first theme appears near the end. The violin hurries to the climax of the movement with sixteenth notes but is suddenly slowed before the final rush to the end.

III. Recitativo-Fantasia: Ben moderato

Just as the first two movements make a pair, the third movement introduces ideas that will not be resolved until the fourth. At the beginning of the movement, the piano plays a melody with heavy chords that recall the beginning of the first movement. Then the violin plays a melody that expresses its most private emotions. Later, a continuous sixteenth-note melody in the violin descends, accompanied by semitones in the piano. The melody gradually increases in tension towards a climax that returns to the theme of this movement. A new motive, which will also be important in the fourth movement, slowly appears near the end of the third movement. The piano repeats the same motif in different octaves as the sound gradually strengthens and becomes magnificent. In the end, the melody slowly moves downwards, finally collapsing into a sad, unsettled ending that begs for closure.

IV. Allegretto poco mosso

At first, the fourth movement seems to ignore what just happened; the piano and violin copy each other in a long, calm melody played in canon. At the beginning, middle, and end of this movement, there are accented notes within each passage, strengthening the phrase and adding a lively feel to the music. The themes from both the third and fourth

movements are combined, leading to a final resolution as the opening canon of this movement is restated, and the sonata reaches its beautifully triumphant ending.

4. FOURTH DMA RECITAL PROGRAM NOTES

05/23/2019

Violin: Yu-Ting Huang

Piano: Patricia Griffith

Paul Hindemith: Sonata for Piano and Violin in E-flat Major, Op. 11, No. 1 (1918)

I. *Frisch*

II. *Im Zeitmaß eines langsamen, feierlichen Tanzes*

George Rochberg: Selections from: Caprice Variations for Unaccompanied Violin (1970)

Var. 19: *Vivace*

Var. 34: *Molto adagio*

Var. 35: *Allegro molto; fantastico*

Var. 18: *Allegro fantastico*

Var. 5: *Poco agitato ma con molto rubato*

Var. 21: *Allegro con brio* after Beethoven Symphony No. 7, Finale

Var. 25: *Scherzo*

Var. 50: *Fantasy*

Var. 51 *Quasi Presto; robusto* Paganini's Theme (Caprice XXIV, Bk.II)

Eugène Ysaÿe: Sonata for Solo Violin in D Minor Op. 27, No. 3 "Ballade" (1922)

Sergei Prokofieff: Sonata for Violin and Piano No. 2 in D Major, Op. 94a (1944)

I. Moderato

II. Scherzo. Presto

III. Andante

IV. Allegro con brio

Paul Hindemith: Sonata for Piano and Violin in E-flat Major, Op. 11, No. 1 (1918)

Paul Hindemith could play almost every instrument of the orchestra. His first instrument was the violin, and because of his great violin skills, he became the concertmaster of the Frankfurt Opera Orchestra at the age of nineteen. After World War I, Hindemith turned to his attention as a performer to the viola. Between the two World Wars, he became an internationally-renowned chamber musician and soloist. Despite this, Hindemith did not give up playing the violin. He continued to compose, completing an astonishing number of sonatas (with and without piano accompaniment) in various styles

representing his compositional development from late-romantic to neo-baroque. The violin sonata in E-flat major was begun in 1918 while Hindemith served in the German Army.

I. Frisch

The beginning of this movement is led by the piano in a clear dotted-rhythm, giving a majestic character to the opening moments of the work. Three measures later, the violin echoes the same melody, but the two instruments begin to diverge. The triplets of the piano and the sixteenth notes of the violin clash intensely. The two instruments accelerate together before reaching a definitive end to the opening section. The second section is composed of soft melodies. The violin plays a sad melody in G-sharp Minor, and the piano plays the same melody after the violin ends its sentence. Triplets and syncopations fill the entire second section, before an uncertain, stressful melody emerges. Slowly, the piano supports the violin with triplets and eighth notes. Abruptly, the music returns to the first theme in E-flat major. When the strong and clear dotted melody of the piano appears again, the violin joins to push the music to its climax.

II. Im Zeitmaß eines langsamen feierlichen Tanzes

The beginning of the second movement uses the dynamic marking “pppp,” a rare symbol in violin sonatas, the darkness of this movement. This dark quality is reinforced by Hindemith’s requirement that the violinist play using a mute. After a two measures introduction, the violin and piano play a canon with the violin beginning. The tune is chromatic in this movement, giving the music an eerie feeling. The piano’s triplets support the melody of the violin. Much of the violin’s melody is based on a rhythm pattern, a

quarter-note followed by a half-note, which is repeated frequently throughout the movement. The music ends in a quiet and peaceful atmosphere.

George Rochberg: Caprice Variations for Unaccompanied Violin (1970)

George Rochberg was born in New Jersey in 1918. At the age of ten, he started to take piano lessons and performed with his piano teacher on stage. Rochberg went to the Mannes School of Music in 1939, where he studied composition and music theory. He got married in 1941, and his son Paul was born in 1944. In the summer of 1950, Rochberg and his family moved to Rome, Italy, and met Luigi Dallapiccola, who ignited Rochberg's interest in serialism, an atonal style. Unfortunately, his father and his teenage son Paul passed away in the same year in 1964. After that, his compositional style changed to a neo-tonal style. He described his feelings: "After Paul died, that made it necessary to wash my hands of the whole thing (serialism). Music is the sound of the human heart, shaped and guided by the mind. It is the sounding of the human consciousness in all of its possible states of being."⁴⁶

His piece, *Caprice Variations for Solo Violin*, was written after his son died and shows the conflict between tonal and atonal. George Rochberg was driven by a private tragedy and led a new era of musical romanticism. He died in Pennsylvania in 2005.

His *Caprice Variations for Solo Violin* is one of the most significant works of contemporary violin music. Based almost entirely on the theme of Paganini's 24th *Caprice*, Rochberg used Brahms' *Paganini Variations* in five variations, and Schubert's piano music

⁴⁶ Kim, Hojin. *George Rochberg's Caprice Variations for Unaccompanied Violin: An Analytical Overview and a Performance Study Guide*. Dissertation, Florida State University. 2014.P.10

to make another five variations. In addition, he borrowed Beethoven's string quartet and the first violin part of Symphony No. 7 as one of them. He also used the first violin part of Webern's Passacaglia and the third movement of Mahler's Fifth Symphony. The final variation is the slightly altered theme of Paganini. Rochberg does not require that the violinist play the entire work, but may choose several variations to perform. For the integrity of the central premise of the work, Rochberg asks that the player include as many as possible of the non-tonal variations (Nos. 5, 18, 19, 33, 34, 35, 39, 41, 42, 45, 47, 48, 49 and 50).⁴⁷

This performance is as follows:

No. 19 Vivace

Features: Challenging meter changes, rapid left- hand, bow control

No. 34 Molto adagio

Features: Double stops with sustain note

No. 35 Allegro molto; fantastico

Features: Grace notes, glissandi, heavy bow pressure

No. 18 Allegro fantastico

Features: High position work, glissandi, flautando, freer rhythms, style of 20th century composition

No. 5 Poco agitato ma con molto rubato

Feature: Tremolos con sordino, artificial harmonics

No. 21 Allegro con brio

⁴⁷ Rochberg, George. *George Rochberg Caprice Variations for Unaccompanied Violin*. Manuscript submitted for publication, E.C. Schirmer Music Company. 1973. P.52

Quoting: Beethoven Symphony No. 7, Finale
Features: LH pizzicato, double stops, 3rd, 4th

No. 25 Scherzo
Features: Hemiolas

No. 50 Fantasy
Features: ponticello, sul tasto, glissandi, rapid glissandi over harmonics

No. 51 Quasi Presto; robusto
Quoting: Paganini's Theme (Caprice No. 24)
Features: Grace notes, dotted rhythms, the theme of Paganini Caprice No. 24

Eugene Ysaye: Sonata No. 3 in D minor "Ballade", Op. 27 (1922)

Eugene Ysaye, born in Belgium in 1858, was an important violinist, composer, and conductor. His father taught him the violin when Ysaye was four years old. He entered Liege Conservatory at the age of seven in 1865. Before the outbreak of World War I, his playing career reached its peak, and his footprint spread throughout the United States and Europe. He died in Brussels in 1931. The International Ysaye Competition was established in Brussels six years after his death. It was officially renamed the Queen Elisabeth Competition in 1951 and is an international musical event that attracts worldwide attention.

After listening to Bach's "Six Solo Violin Sonatas and Suite" played by Joseph Szigeti (1892-1973), Ysaye felt inspired to write his set of Six Solo Violin Sonatas, Op. 27, each of which was dedicated to a prominent violinist of the time. The third Sonata was dedicated to George Enesco (1881-1955) and first performed by Ysaye's student Joseph

Gingold.⁴⁸ Ysaye was an excellent violinist, besides a composer, and his expressions, tempo, dynamics, and fingering were clearly marked in his score.

Unlike other sonatas, “Sonata No. 3” is a single movement, written in Ballade and Recitative style. The tempo varies significantly, including gradually faster, slower, with free, and flexible passages often used between phrases. Ysaye often hides melodies or themes in the double and triple stops. He also made frequent use of Impressionistic harmony. This work can be viewed as having three sections (AB-A’), with a recitative-like introduction. In this sonata, Ysaye gives the performer more freedom than in the others.

Sergei Prokofiev: Sonata for Violin and Piano No. 2 in D Major, Op. 94 (1944)

Sergei Prokofiev lived through the era of the old and the new, the two World Wars, and the transition of the Russian government. Although these events forced him to leave his homeland and interrupt his composition, he found his nationalistic voice. Such a personality is reflected in the music’s endless vitality, and the intense national color of Russia makes his music unique and original. He wrote more than 200 works in his life, and piano works accounted for half of them. However, he had no formal violin education and wrote only seven works for the violin. Although the number is small, these works are often performed, including his two violin concertos and two violin sonatas. His Sonata for Violin and Piano No. 2 in D Major was composed upon his return to Russia (1936-1953) with his characteristically simple, lyrical, and accessible style.

⁴⁸ Chang, Jen-Yan. *The Analysis and Interpretation on E. Ysaÿe’s Sonata No. 3 for Solo Violin*. (Published master dissertation). National Chiao Tung University, Taiwan. 2015. P.5

“Violin Sonata No. 2” was initially written for flute and piano in 1942. He once said, “This instrument has attracted me for a long time, but it is rarely used in my composition. I hope that this sonata will have a classical, clear, and transparent sound.”⁴⁹ Prokofiev was fascinated by the flute, and this sonata is also his only sonata for woodwind instruments. The work was critically acclaimed when it premiered in Moscow, and the famous violinist David Oistrakh proposed that the composer transcribe it into a violin and piano version.⁵⁰ The progress of this adaptation was speedy. First, Oistrakh made two or three versions where changes were needed, and then Prokofiev chose a suitable version to modify slightly and soon this version was finished.

First movement: Moderato

In the first movement, Prokofiev used the traditional sonata form. The opening theme begins with a prominent interval of a fourth and a dotted rhythm followed by triplets. A few measures later, the violin plays fast arpeggio groups. The use of repeated-note figures and arpeggio-like fast groups promotes the continuous flow of music into the next section. The second theme begins with a march-like theme in the violin, based on the first theme. The texture contrasts with the opening because of the short, active figures. The “jumping” sound of this place is more robust than the previous bouncing style. When the music recapitulates, the violin plays the exposition’s melodies with a more nostalgic feeling.

⁴⁹ Zhuang, Hui-Yu. An Analysis of Prokofiev Violin Sonata Op. 94 (Published master dissertation). The Taipei National University of the Arts. 2005. P.23

⁵⁰ Zhuang, Hui-Yu. An Analysis of Prokofiev Violin Sonata Op. 94 (Published master dissertation). The Taipei National University of the Arts. 2005. P.23

Second movement: Scherzo. Presto

The second movement is a light scherzo whose main source of humor is the unbalanced hemiola rhythm in the movement's first measures. The piano plays an ungainly figure, and the violin joins as principal instrument. This music uses hemiola rhythm frequently to create a staggering of the main melody and accompaniment to maintain tension. The whole movement displays lightness, joy, and liveliness.

Third movement: Andante

Like the scherzo, the Andante is written in two major sections. This time it is the first section that features a long, romantic melody played as a duet between the violin and piano. This melody begins the movement, and the interval of a fourth, as in the first theme of the first movement, is prominent. The violin starts with an upbeat and plays the theme of the movement. Of the four movements, this is the only one that starts with violin alone. The phrases are often connected and uninterrupted. Prokofiev connects several phrases by half-step modulation. Although there are fluctuations and movements between the high pitches, the feeling is calm and undisturbed with a peaceful ending.

Fourth movement: Allegro con brio

The melody which begins the finale abounds with fourths, unifying the sonata through its insistence on this motivic interval. The march-like beginning played by the piano's loud chords makes this movement high-energy from the beginning. The violin part is fast and decorated with thirty-second notes. The first theme opens with continuous accents accompanied by stable piano chords and gives the music great urgency. In the final

section, the piano plays the high pitch chords with the violin's melodies at the same time and pushes the music to the climax once again.

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