

ABSTRACT

Title of dissertation: VARIATION FORMS:
A SURVEY THROUGH FOUR CENTURIES OF VIOLIN
REPERTOIRE

Yunjung Choi, Doctor of Musical Arts, 2010

Dissertation directed by: Professor Gerald Fischbach
School of Music

Variation, or the re-working of existing musical material, has consistently attracted the attention of composers and performers throughout the history of Western music. In three recorded recitals at the University of Maryland School of Music, this dissertation project explores a diverse range of expressive possibilities for violin in seven types of variation form in Austro-German works for violin from the 17th through the 20th centuries.

The first program, consisting of Baroque Period works, performed on period instrument, includes the divisions on “John come kiss me now” from *The Division Violin* by Thomas Baltzar (1631 – 1663), constant bass variations in *Sonate Unarum Fidium* by Johann Heinrich von Schmelzer (1623 – 1680), arbitrary variation in Sonata for Violin

and Continuo in E Major, Op. 1, No. 12 “*Roger*” by George Friedrich Händel (1685 – 1759), and French *Double* style, melodic-outline variation in Partita for Unaccompanied Violin in B Minor by Johan Sebastian Bach (1685 – 1750).

Theme and Variations, a popular Classical Period format, is represented by the Sonata for Piano and Violin in G Major K. 379 by Wolfgang Amadeus Mozart (1756 – 1791) and Sonata for Violin and Piano in A Major, Op. 47 No. 9 the “Kreutzer” by Ludwig van Beethoven (1770 – 1827). Fantasy for Piano and Violin in C Major D. 934 by Franz Schubert (1797 – 1828) represents the 19th century fantasia variation. In these pieces, the piano and violin parts are densely interwoven, having equal importance.

Many 20th century composers incorporated diverse types of variations in their works and are represented in the third recital program comprising: serial variation in the Phantasy for Violin and Piano Op.47 of Arnold Schoenberg (1874 – 1951); a strict form of melodic-outline variation in *Sonate für Violine allein*, Op. 31, No. 2 of Paul Hindemith (1895 – 1963); ostinato variation in Johan Halvorsen’s (1864 – 1935) *Passacaglia* for Violin and Viola, after G. F. Handel’s *Passacaglia* from the Harpsichord Suite No. 7 in G Minor.

Pianist Audrey Andrist, harpsichordist Sooyoung Jung, and violist Dong-Wook Kim assisted in these performances.

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THROUGH FOUR CENTURIES OF VIOLIN REPERTOIRE
by
Yunjung Choi

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
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RECITAL SELECTIONS

Program I

Yunjung Choi DMA Dissertation Recital I

Works by Variation Forms: A Survey through Four Centuries of Violin Repertoire

November 23, 2008 at 5:30 pm, Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

University of Maryland, College Park

Yunjung Choi, Baroque Violin

Sooyoung Jung, Harpsichord

Thomas Baltzar (1631 – 1663)

The divisions on "John come kiss me now" from *The Division Violin*

Johann Heinrich von Schmelzer (1623 – 1680)

Sonate Unarum Fidium, Violino Solo No.4.

[] – *Sarabanda* – Adagio – *Gigue* – Allegro – Presto

Georg Friederich Händel (1685 – 1759)

Sonata for Violin and Continuo in E Major 'Roger', Op.1, No.15

Edited by Gerald Fischbach

Adagio

Allegro

Largo

Allegro

Johann Sebastian Bach (1685 – 1750)

Partita for Unaccompanied Violin in B Minor

Allemanda

Double

Corrente

Double: Presto

Sarabande

Double

Tempo di Borea

Double

Program II

Yunjung Choi DMA Dissertation Recital II
Works by Variation Forms: A Survey through Four Centuries of Violin Repertoire
May 1, 2009 at 8:00 pm, Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland, College Park

Yunjung Choi, Violin
Audrey Andrist, Piano

Ludwig van Beethoven (1770 – 1827)
Sonata for Violin and Piano in A Major, Op.47, No.9 the “Kreutzer”
Adagio Sostenuto
Andante con Variazioni
Presto

Franz Schubert (1797 – 1828)
Fantasy for Piano and Violin in C Major, D 934
Andante Molto
Allegretto
Andantino
Allegro vivace –Allegretto –Presto

Program III

Yunjung Choi DMA Dissertation Recital III

Works by Variation Forms: A Survey through Four Centuries of Violin Repertoire

November 24, 2009 at 8:00 pm, Gildenhorn Recital Hall

Clarice Smith Performing Arts Center

University of Maryland, College Park

Yunjung Choi, Violin

Audrey Andrist, Piano

Dong-Wook Kim, Viola

Wolfgang Amadeus Mozart (1756 – 1791)

Sonata for Piano and Violin in G Major K.379

Adagio

Allegro

Thema Andantino Cantabile-Variation 1-Variation 2-Variation3-Variation4 Variation 5

Adagio-Thema Allegretto

Arnold Schoenberg (1874 – 1951)

Phantasy for Violin and Piano Op.47

Paul Hindemith (1895 – 1963)

Sonate für Violine allein, Op. 31, No. 2

Leicht bewegte Viertel ...*Es ist so schönes Wetter draußen...*

Ruhig bewegte Achtel

Gemächlich Viertel

Fünf Variationen über das Lied "komm, lieber Mai" v. Mozart

Johan Halvorsen (1864 – 1935)

Passacaglia for Violin and Viola, after G. F. Handel's *Passacaglia* from the Harpsichord Suite No. 7 in G Minor