Summary of Three Dissertation Recitals:
Inspirations

By

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
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DEDICATION

To my family and Dr. Lorenz Gamma for their unconditional support and discovering my potential before anyone else.

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to Professor Aaron Berofsky for his mentorship and inspiration the last four years. I am so grateful for his trust and giving me the space to explore and find my voice. I would like to extend my sincere thanks to all the members of my doctoral committee for their guidance and support. I would be remiss in not mentioning the professors I studied with at the University of Michigan, School of Music, Theatre & Dance for their knowledge and inspiration to become a well-rounded musician.

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ABSTRACT

This dissertation *Inspirations* consisted of one solo recital and two recitals in collaboration with the pianist Naki Kripfgans in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Violin Performance) at the University of Michigan. The recital programs include music written by Johann Sebastian Bach, Ludwig van Beethoven, Heinrich Ignaz Biber, Franz Clement, Jessie Montgomery, and Eugène Ysaÿe. The works are grouped in pairs by their unmistakable similarities and/or composer's influences: Biber Passacaglia (1676) and Bach Chaconne (1720), Clement Violin Concerto No. 1 in D Major (1805) and Beethoven Violin Concerto in D Major, op. 61 (1806), and Ysaÿe Sonata for Solo Violin, op. 27, no. 2 (1923) and Montgomery Rhapsody No. 1 for solo violin (2014).

Biber's Passacaglia and Bach's Chaconne are revolutionary works in the violin solo repertoire for their brilliance, unusually substantial length for solo violin, and the use of repeated bass line. Both written in the same key of D major, the violin concertos by Clement and Beethoven exhibit a lyrical style in their first movements, utilize the rustic rondo writing in their last movements, display a considerable length of approximately forty minutes, and share many similar musical gestures and motifs throughout their concertos. Inspired by Ysaÿe's solo violin works and further paying homage to Bach's Sonatas and Partitas for Unaccompanied Violin, Montgomery's Rhapsody No. 1 is paired with Ysaÿe's Sonata No. 2.

RECITAL 1 PROGRAM

FIRST DISSERTATIONAL RECITAL

HEE YEON, VIOLIN

NAKI KRIPFGANS, PIANO

Sunday, February 5, 2023
Walgreen Drama Center, Stamps Auditorium
5:30 PM

Romance no. 1 in G major, op. 40 (1801) — Ludwig van Beethoven (1770–1827)

Violin Concerto in D Major, op. 61 (1806) — Ludwig van Beethoven (1770–1827)
Allegro ma non troppo
Larghetto
Rondo–Allegro

RECITAL 1 PROGRAM NOTES

Beethoven wrote several pieces for violin and orchestra that led up to the creation of his Violin Concerto in D Major, Op. 61. There is a small fragment of a violin concerto in C major written between 1790–1792, of which only 259 bars of the first movement in his handwriting survives. It is unclear whether the work was lost or left incomplete by the composer; in any case, it was never performed or published. A few years later, Beethoven composed two romances for violin and orchestra. Romance No. 1 in G Major was composed in 1801, four years *after* he composed Romance No. 2 in F Major, but was published two years earlier, in 1803, and hence, bears an earlier opus number 40 than the F Major's number 50.

Both of Beethoven's Romances and his Violin Concerto in D Major show traces of influence from the French school of violin playing represented by violinists such as Rodolphe Kreutzer, Pierre Rode, and Giovanni Battista Viotti. Passages of broken sixths and octaves resemble musical elements of compositions by Kreutzer and Viotti, and the two romances exhibit a slow movement style similar to Viotti's concerti.

In addition to the influence from the French school of violin playing, another interesting possible influence on Beethoven's Violin Concerto is a concerto written by Franz Clement, a friend of Beethoven's. Clement's Violin Concerto No. 1 in D Major was written in 1805, a year prior to Beethoven's Violin Concerto. Both Beethoven's and Clement's violin concertos were premiered by Clement at the Theater an der Wien in Vienna.

The two first met in 1794 in Vienna when Beethoven attended a performance by the young prodigy Clement who was only thirteen years old at the time. Clement grew up to become a composer as well as the director at the Theater an der Wien, and Beethoven trusted him to conduct one of the two private premieres of *Eroica* symphony and premiere his op. 61.

Unfortunately, Beethoven's concerto was not well-received at the time of the premiere. The work was completed so close to the concert that Clement had to sight-read parts of the concerto during the performance. The concerto was played a few times over the next few decades, but it was not until the performance by the twelve-year-old Joseph Joachim conducted by Felix Mendelssohn in 1844 in London that the concerto began to thrive and hold a crucial place in the violin concerto repertoire.

Many similarities can be observed between the two works. Both are in the key of D major and take over forty minutes to perform. They also feature a major to minor contrast in the second theme of the first movement. The final movements are rondo forms written in 6/8 and rustic in nature. And there are several figurations and passages that further suggest that the two works may be related, as outlined below:

a. As mentioned before, broken octaves, commonly used by the French school of violinists and composers such as Viotti and Kreutzer, can be heard in the opening of each composer's first movements.

Figure 1.1 Franz Clement, Violin Concerto No. 1 in D Major: Allegro maestoso, mm.219–220.

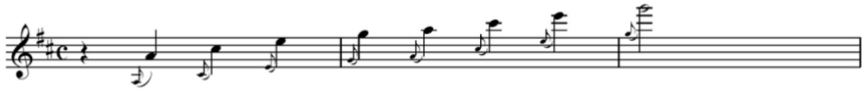

Figure 1.2 Ludwig van Beethoven, Violin Concerto in D Major, op. 61: Allegro ma non troppo, mm.89–90.

b. Arpeggios followed by a stepwise ascending line.

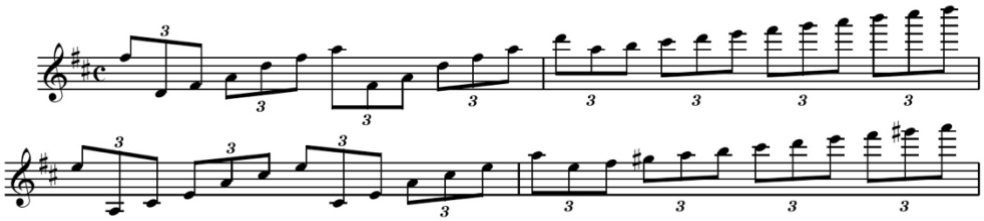

Figure 1.3 Franz Clement, Violin Concerto No. 1 in D Major: Allegro maestoso, mm.151–154.

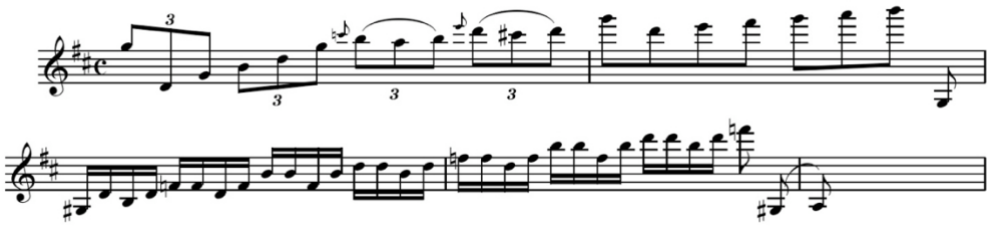

Figure 1.4 Ludwig van Beethoven, Violin Concerto in D Major, op. 61: Allegro ma non troppo, mm.469–473.

c. G minor triplet passage

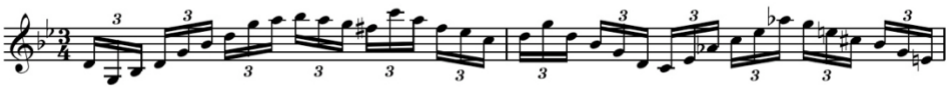

Figure 1.5 Franz Clement, Violin Concerto No. 1 in D Major: Adagio, mm.103–104.

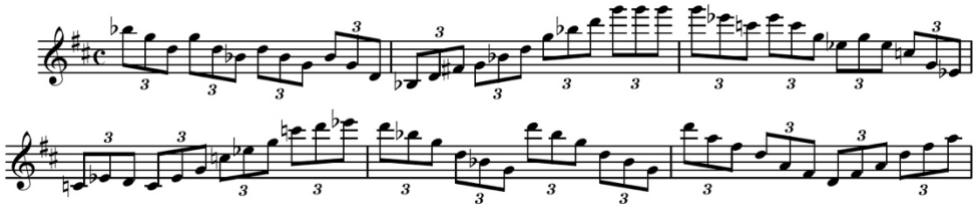

Figure 1.6 Ludwig van Beethoven, Violin Concerto in D Major, op. 61: Allegro ma non troppo, mm.315–320.

d. The singing figure found in the second movement of Clement can be also found similarly in Beethoven's Larghetto.

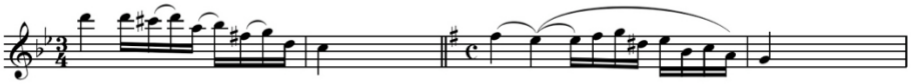

Figure 1.7 Franz Clement, Violin Concerto No. 1 in D Major: Adagio, mm.186–187; Ludwig van Beethoven, Violin Concerto in D Major, op. 61: Larghetto, mm.50–51.

e. The use of an extensively prolonged trill that transposes down to A-flat major

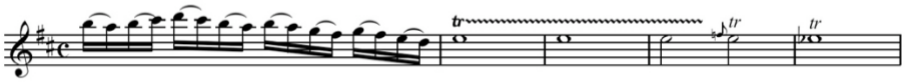

Figure 1.8 Franz Clement, Violin Concerto No. 1 in D Major: Allegro maestoso, mm.376–80.

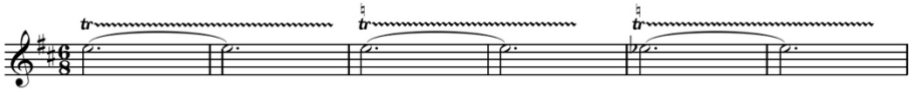

Figure 1.9 Ludwig van Beethoven, Violin Concerto in D Major, op. 61: Rondo–Allegro, mm.287–292.

There is an affectionate inscription on the manuscript dedicating the work to Clement, which reads "*Concerto par Clemenza pour Clement*" (Concerto written out of clemency, for Clement). Despite their friendship, there is no clear evidence that indicates that Beethoven was in fact influenced by Clement's violin concerto. Perhaps one can view that Beethoven adhered to Clement's style of playing and therefore wrote a concerto that employed many of his mannerisms. However, given the timeline of the two concertos, their musical similarities as well as their friendship highly suggest that Beethoven was influenced or inspired by Clement and his first violin concerto in op. 61.

RECITAL 2 PROGRAM

SECOND DISSERTATIONAL RECITAL

HEE YEON KIM, VIOLIN

Friday, March 10, 2023
Walgreen Drama Center, Stamps Auditorium
8:00 PM

Rosenkranzsonaten (ca. 1676) — Heinrich Ignaz Biber (1644–1704)
Passacaglia

Violin Partita No.2 in D minor, BWV 1004 (1720) — Johann Sebastian Bach (1685–1750)
V. Ciaccona

Brief pause

Sonata for Solo Violin, op. 27, no. 2 *"Jacques Thibaud"* (1923) — Eugène Ysaÿe (1858–1931)
Obsession–Prelude
Malinconia
Danse des Obres–Sarabande
Les furies

Rhapsody No. 1 for solo violin (2014) — Jessie Montgomery (b. 1981)

RECITAL 2 PROGRAM NOTES

Biber *Passacaglia* from "Rosenkranzsonaten"

Biber's collection of fifteen sonatas for violin and continuo, each consisting of one to four movements, and a passacaglia for solo violin called Rosenkranzsonaten (also known as the Rosary Sonatas or Mystery Sonatas), were dedicated to his employer Archbishop Gandolph. The works were performed during the "Rosary Processions" or 15 Mysteries of the Rosary, which are meditations on important moments in the lives of Christ and the Virgin Mary. During these processions, congregants cycled around fifteen paintings and sculptures located at various points in the church. The collection is divided into three cycles—*Joyful, Sorrowful, and Glorious Mysteries*—each containing five sonatas.

The work is known for its programmatic element, scordatura tunings, and virtuosity. Each sonata is accompanied by an engraving in the manuscript that encapsulates the religious narrative of the sonata. Apart from the first and last sonatas, these pieces are written with different scordatura to reflect the musical themes relevant to each mystery. (Scordatura is a tuning of a stringed instrument that is different from the standardized tuning, allowing the instrument to resonate in new sonorities, colors and harmonies.) For example, the *Joyful and Glorious Mysteries* are tuned tighter and brighter, while the *Sorrowful Mysteries* are looser and darker. The last of the Mystery Sonatas, *Passacaglia* is written without scordatura and in it, Biber continues to feature highly technical and virtuosic writing that exceeded the expectations of the instrument's capabilities at the time. He integrates double stops in intricate polyphonic passages and writes passages that require the player to go high up to sixth and seventh positions.

This brilliant piece is written as a series of variations over a four-note descending bass line that is derived from the first line of a hymn to the guardian angel. This device of the repeated bass line is one of the simplest forms in music: *passacaglia*. The Italian word with Spanish roots means to 'walk the street' (*pasar* is to walk; *calle* means street). The translation reflects and supports this idea of the *passacaglia* as a walking bass line. Utilizing this musical process, Biber cycles the four bass notes through a series of variation, ornamentation, expansion, and key change. The *Passacaglia* begins in G minor, however, transforms into B-flat major when the bass line moves down a sixth and is established in the new major key for many cycles before returning to G minor. The shift from minor to major and back to minor divides the *Passacaglia* into three sections structurally, which will become more significant later in the discussion of Bach's Chaconne. The virtuosity of the solo violin, its simple form, and the programmatic element make the work revolutionary for its time, and unrivaled for many decades until Bach's Chaconne came along.

Bach Violin Partita No. 2 in D minor BWV 1004, *Ciaccona* (*Chaconne*)

It is very unlikely that Biber's well-established status as a composer and violinist, and his monumental *Passacaglia* of the *Mystery Sonatas* went unnoticed for Bach because there are several significant parallels between the two works: *Passacaglia* and *Ciaccona.* They both illustrate a dance element, consist of a structure that is divided into three sections, and manifest a level of virtuosity that was unchallenged during their time and perhaps beyond as well.

The two compositions were not intended to be danced to; however, from their corresponding titles, they resemble forms of dances. The dance of a *passacaglia* first appeared in seventeenth century Spain with a rather scandalous reputation and was quite fiery. Ironically, the dance was later adopted by the French theatres of the seventeenth and eighteenth centuries with a more majestic quality as a courtly dance. *Passacaglias* are danced with a 3/4 time signature and more frequently associated with male dancers. Musically, the terms *passacaglia* and *chaconne* have become difficult to distinguish from one another, but there are small differences to note.

The dance of a *ciaccona* or *chaconne* is also fiery and passionate with Spanish origins. In the seventeenth century, the French court seemed to favor the dance as it frequently made its appearance in the stage works of Jean-Baptiste Lully. Usually written in triple meter and a major key, the form of the chaconne is a series of variations over a repeated bass line or harmonic progression. Unlike the *passacaglia*, the dance was performed by a couple or a single female dancer with castanets. This gives more weight to the speculation that Bach's *Chaconne* was composed in memory of his wife Maria Barbara after returning from a trip to find that she had passed away.

Other similarities include the three-part structure divided by minor-major-minor key areas, the virtuosity demanded by the performer, and substantial length for unaccompanied violin (approximately ten minutes for *Passacaglia* and fifteen for *Ciaccona*). The *Chaconne* is a string of sixty-four phrases, each consisting of four bars that begin on the tonic and end on a dominant chord. The harmonic progression Bach writes is remarkably basic and simple, but the emotional journey is anything but that. In a letter to Clara Schumann, Johannes Brahms writes, "On one

stave, Bach writes a whole world of the deepest thoughts and feelings." What Bach wrote in the *Chaconne* is so emotionally complicated; it is raw yet controlled. His outlook on the theme of grief is perhaps unique due to his frequent experience of death around him throughout his life. He lost both of his parents before the age of ten; his first wife died while he was away on a trip; and he outlived eleven of his twenty children. In this grieving dance, Bach captured the essence of human grief and death in one of the most profound ways that is shared and related to universally and timelessly.

Ysaÿe Sonata for Solo Violin, op. 27, no. 2 *"Jacques Thibaud"*

After hearing a performance of Bach's G Minor Solo Violin Sonata by Joseph Szigeti, Ysaÿe was inspired to use Bach's Sonatas and Partitas for Solo Violin as an archetype to compose works for unaccompanied violin: Six Sonatas for Solo Violin. The set of sonatas illustrate the evolution of violin techniques and reflect the musical language and expression of his time. He incorporated many twentieth century compositional characteristics including whole tone scales, dissonances, quarter tones, and extended techniques. Ysaÿe believed "the tools of violin mastery, of expression, technique, mechanism, are far more necessary than in days gone by." Thus, the sonatas are technically extremely demanding for both left and right hands.

Ysaÿe dedicated each of the sonatas to his contemporary violinists: Joseph Szigeti, Jacques Thibaud, George Enescu, Fritz Kreisler, Mathieu Crickboom, and Manuel Quiroga. The dedicatee of the second sonata, Jacques Thibaud was a close friend who lived with Ysaÿe at one point. In fact, Ysaÿe lent him his Guarneri and Stradivarius violin when Thibaud's instruments were not ready for a performance. Like the *Chaconne*, the second sonata also deals with the

theme of death, but in a slightly different manner. The first movement's title "Obsession" characterizes two different obsessions: Ysaÿe and Thibaud's obsession with Bach, and Thibaud's obsession with death.

The sonata begins by quoting the first two measures of the Prelude from Bach's Partita No. 3 in E Major, and similarly, consists of virtuosic sixteenth notes. Interestingly, Bach's E Major Prelude was Thibaud's constant warm-up piece. The two violinists' obsession with Bach's work goes beyond the use of direct quotes. The second movement resembles the style of Bach and uses the siciliano rhythm found in Bach's first solo sonata.

Thibaud was a confirmed hypochondriac and was preoccupied with premature death. Throughout the sonata, Ysaÿe scatters statements of the "Dies irae," a plainchant from the Catholic Mass for the Dead, as if he is making fun of his friend. The third movement is a theme and variations based on the *Dies irae,* and its melodic figure frequently appears throughout the last movement.

Montgomery Rhapsody No. 1 for solo violin

Jessie Montgomery was inspired by Ysaÿe's solo violin works and further pays homage to Bach's Sonatas and Partitas for Unaccompanied Violin. Like Ysaÿe's set of solo sonatas, each work is, or will be, dedicated to a different contemporary violinist and inspired by a historical composer. Rhapsody No. 1 is the first of the six intended solo works and is a piece she wrote for herself. It is a one-movement work that is episodic yet integrated and quite free-flowing in structure. The one- movement piece features a range of highly contrasted moods, colors and tonalities. Thus far, only two works have been composed as part of the set, and the second work

was commissioned by and written for composer and violinist Michi Wiancko and is inspired in part by Béla Bartók.

RECITAL 3 PROGRAM

THIRD DISSERTATIONAL RECITAL

HEE YEON KIM, VIOLIN

NAKI KRIPFGANS, PIANO

Saturday, March 11, 2023
Walgreen Drama Center, Stamps Auditorium
12:30 PM

Violin Concerto No. 1 in D Major (1805) — Franz Clement (1780-1842)
Allegro maestoso
Adagio
Rondo: Allegro

RECITAL 3 PROGRAM NOTES

Born in Vienna in 1780, Franz Clement was an Austrian violinist, pianist, composer, and conductor of Vienna's Theater an der Wien. Known for his extraordinary ability to play complex works from memory after reading them a few times, his career began quite early as a prodigy and he frequently toured Europe following invitations to perform with Joseph Haydn, Johann Peter Salomon, and George Bridgetower. It was on one of these tours in 1794 that Ludwig van Beethoven and Clement became acquainted and sparked their friendship, which led to their collaboration on Beethoven's Violin Concerto in D Major, op. 61.

Early in his career, he was active as a composer and wrote a substantial amount of music, including twenty-five concertinos and six concertos for violin, a piano concerto, and an opera, as well as orchestral and chamber music. As a violinist, he was sought after for his virtuosic performances, which were frequently accompanied by lighthearted showmanship. His elegance and finesse separated him from his contemporary violinists and made him unique. Despite having a robust career at an early age both as a composer and performer, by 1820, Clement fell into debt, barely composed, and his career as a violinist dwindled away as he was unable to meet the expectations of the listeners. To the public, Clement's playing displayed neither the performative craze of Niccolò Paganini (1782—1840) nor showed the willingness to subjugate to the inherent expression of the composition. At the height of his career, a reviewer in 1805 in the Leipzig Allgemeine Musikalische Zeitung remarked:

> His is not the marked, bold, strong playing, the moving, forceful Adagio, the powerful bow and tone which characterize the Rode-Viotti School; rather, his playing is indescribably delicate, neat and elegant; it has an extremely delightful tenderness and cleanness that undoubtedly secures him a place among the most perfect violinists. At the

> same time, he has a wholly individual lightness, which makes it seem as if he merely toys with the most incredible difficulties, and a sureness that never deserts him for a moment, even in the most daring passages.

Fortunately, these characteristics can be found in Clement's first Violin Concerto in D major. Written in 1805, the concerto was premiered at his own benefit concert at the Theater an der Wien. As the director of the theater, he was entitled to an annual concert from which he benefited from the revenue of the tickets. Accompanying Clement's Violin Concerto, Beethoven's *Eroica* symphony was also premiered and conducted by its composer on April 7, 1805. It is possible that this collaboration between the two composers may have inspired Beethoven to write a violin concerto for the following year's benefit concert, dedicating the work to Clement.

The similarities evident in the two concertos suggest that there may have been undocumented direct influence of Clement in Beethoven's Violin Concerto. The elegant style and writing of Beethoven's concerto seem to consider Clement's style of playing. Additionally, both works have the same instrumentation: one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. The difference is that Clement uses clarinets only in the second movement, omitting the oboes, trumpets, and timpani; however, Beethoven uses clarinets throughout all three movements. Both their outer movements are full of vitality in character and quite expansive in length. The second movements are filled with ornaments including trills, mordents and turns. Beethoven fully writes out the ornaments in his second movement. The finales are written in 6/8 and rustic in nature. Furthermore, it was widely believed that Clement provided the theme for Beethoven's rondo.

Resembling such apparent similarities, Clement's Violin Concerto deserves a renewed admiration and attention given the composer's close relationship with Beethoven during the time Beethoven's concerto was written. Clement's orchestration and harmonic style are colorful, and his melodic treatment is sensitive and portrays subtle beauty. The concerto reveals Clement both as an exceptional composer and violinist. Clive Brown, the concerto's editor of the A-R Editions, describes Clement's Violin Concerto as "the work of a musician whose extraordinary potential was never fulfilled, but it is not unworthy to stand beside the masterpiece he helped to inspire."