

Three Sonatas for Violin and Piano:
An Examination of Taiwanese and Western Influences
on the Music of Dr. Wen-Pin Hope Lee

by

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ABSTRACT

The purpose of this project is to examine the three Sonatas for Violin and Piano by Taiwanese composer Dr. Wen-Pin Hope Lee. The inspiration for these three sonatas comes from different aspects of the culture of Taiwan, and these influences occur so naturally within the music that one can neglect the beauty of them. In daily life, people tend to ignore those simple things that occur around them, but if they just pay close attention, there are always beautiful elements that can bring small miracles to their life. Lee's sonatas are the result of his careful consideration of the beautiful elements of his own culture.

Through careful examination, the author has discovered that important musical ideas can be found in the artistic expression of one's native culture. Lee adapted the musical resources of Taiwan, including Taiwanese opera and the musical culture of the aboriginal people of Taiwan. In addition, he began infusing his compositions with Western musical elements due to his studies in the United States. The result is a series of three sonatas composed in a diverse array of styles.

The three Sonatas for Violin and Piano by Lee are part of the genre of duo chamber music, a collaborative art demanding strong connections between the two performers. The process of

rehearsing complicated pieces such as these poses a challenge that a solo performer does not encounter. While it is always beneficial to explore the background of the music before performing it, a deeper understanding of the music is achieved during the rehearsal process. The author has been invited by Lee to perform these three sonatas in 2011 with three distinguished violinists and, in preparation for these performances, has already recorded the three sonatas. Such an opportunity has created an examination of the collaborative process within the music and the challenges faced by both performers. In addition to an examination of the musical influences on the composition of these works and a biography of the composer, the author will also provide a performance guide to the works in the hopes of encouraging future performances.

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CHAPTER 1

INTRODUCTION

The first impression the author had of Dr. Wen-Pin Hope Lee was seeing him win the Best Composer of Traditional and Artistic Music Award for his composition for solo cello at the 2006 Golden Melody Awards, the biggest musical awards event presented in Taiwan. In addition, he was the nominee for the 2007 Golden Melody Award for his recording of his five-act theater dance piece *Hsiahai City God through Water of Mengjia*. The emotion of his cello piece caught the author's attention, as his musical style showed his affection for his native land of Taiwan and provided the inspiration for this document.

With the improvement of technology, the opportunities for students in Taiwan for advanced study abroad are much more possible now, which has led to greater cultural and academic exchanges with the West, creating a more diverse Taiwanese society. A parallel situation has occurred with Taiwanese traditional music, as more and more scholars are willing to devote themselves to discover the unique qualities of Taiwanese music even though they were educated later in Western countries. A cursory examination of Taiwanese aboriginal music shows that, even though there are a small number of tribes

in Taiwan that have been historically regarded as unimportant groups in Taiwanese society, the native heritage they have is very precious, especially in the arts. The only way for us to find out how priceless they are is through investigations and interviews by scholars. Fortunately, many valuable historical remains related to Taiwanese traditional music have been discovered and are the best resources from which later generations may learn.

In 2004, Lee started his Taiwan Series of compositions, a body of work inspired by Taiwanese culture, including aboriginal and Hakka melodies, texts in Taiwanese, and the surrounding sounds from different regions of Taiwan. The three Sonatas for Violin and Piano are from this Taiwan Series. For the principle melodic material, he makes extensive use of Taiwanese folk tunes, setting these for the violin and piano and enhancing them with various tempo and rhythmic changes, an influence of his study in the West.

CHAPTER 2

BIOGRAPHY OF DR. WEN-PIN HOPE LEE

Taiwanese composer, Wen-Pin Hope Lee (李和甫), was born in 1967 and, in addition to composing in various traditional genres, is one of the most successful Taiwanese composers specializing in combining digital creative art and computer music into his compositions. His works include a variety of genres, such as solo works, chamber music, symphonies, theater music, dance music and multimedia performance art.

Lee's first experience with music was as a child under the tutelage of pianist Chiu-chin Lai (賴秋鏡). He began studies in composition and music theory with Prof. Chin-yow Lin at the age of 17 and continued his studies with Shing-zwei Tzeng (曾興魁), Mao-shuen Chen, (陳茂萱) and Shu-shi Chen (陳樹熙) while pursuing his bachelor's degree at the National Taiwan Normal University (NTNU). After graduating from college, he moved to the United States for graduate studies in composition and music theory at Boston University under the instruction of Lukas Foss, Theodore Antoniou and Marjorie Merryman, and completed his doctoral degree in composition in 1999. He joined the composition faculty at the National Taiwan Normal University

after returning to Taiwan, where he also serves as the director of the Digital Media Center Music Interactive Laboratory.

When he studied in the United States, he was amazed by the fact that students from other countries could complete complicated assignments, such as a symphonic works. He also observed that American composers were encouraged to incorporate American and regional influences in their compositions, which inspired Lee to explore the aboriginal folk music of Taiwan to create new pieces.

Lee now resides in Taipei, where he teaches at his alma mater, the National Taiwan Normal University, and he also serves on the music faculty at the National Taichung University. He is also active in the leadership of two ensembles in Taipei: the Sonare Symphony Orchestra and Music Dimensions.

CHAPTER 3

BACKGROUND AND OVERVIEW

Lee's original inspiration for his Taiwan Series came from Gordon S. W. Chin (金希文), a renowned Taiwanese composer who composed a series of works inspired by Taiwanese folk music called Caring for Taiwan. The influence of these works encouraged Lee to compose music with a direct influence of Taiwanese artistic culture, including the three sonatas for violin and piano. As a native of Taiwan Lee felt it was very natural to compose something about it: to express his affection for his land and to discover more Taiwanese music that has been ignored. As a result, the musical ideas of the three Sonatas are directly inspired by the indigenous musical styles of Taiwan.¹

While the three sonatas are all part of the Taiwanese series, there is very little connection between the three works. According to Lee, he feels that "Honestly, there is no special relationship among them." His method of composition was "improvisatory writing," or to begin writing immediately after the inspiration of Taiwanese elements. In the case of the third sonata, his inspiration was hearing the performances of his

¹ Wen-Pin Hope Lee, interview by author, Taipei, Taiwan, December 15, 2009.

colleague Dr. C. Nanette Chen, Professor of Violin at National Taiwan Normal University, and naturally the third sonata is dedicated to her. Lee also mentioned that when he composed, he carefully considered the practical side of the works: will these works be appreciated by the public? It is a fact currently occurring in the compositional field in Taiwan that a composer must always take into consideration the public's receptivity to a new composition. As a result of this, Lee infused more Taiwanese musical elements into the second and third sonatas (in contrast to his more Western-style first sonata) in the hope of engaging the public and increasing interest in his works.²

While these three works are all called Sonatas, according to the composer they are not all in sonata form. For him, the title sonata is a generic title for an instrumental piece, and while there is no strict use of the form in these three pieces, the basic elements of contrast, symmetry and variation exist in the works.

Mao-shuen Chen (陳茂萱), Lee's teacher when he was a student at the National Taiwan Normal University, was a major influence on the composition of these three sonatas. Professor Chen told Lee that the compositional field in Taiwan was not

² Wen-Pin Hope Lee, interview by author, Taipei, Taiwan, December 15, 2009.

very balanced: many works were composed from the early period of Taiwan (c. 1960-1990), such as the compositions of Tyzen Hsiao (蕭泰然), a pianist, conductor and composer born in 1938 who, like Lee, devoted himself to composing works based on a fusion of Taiwanese music with Western music. Lee states that Taiwanese compositions from the year 2000 and later are rather avant-garde in style, lacking any blend of Western and Taiwanese elements. Yet, there is a period prior to this in which few compositions were produced—a period in which pieces blending these Western and Taiwanese influences would likely have been written. It is because of this unbalanced situation of the compositional area in Taiwan that Lee started thinking about composing some works that would bridge the gap between the musical styles, and this is another reason he composed the three Sonatas.

Taiwan Series of Chamber Music: Three Sonatas for Violin and Piano

Sonata No. 1 for Violin and Piano, Op. 1

- I. Allegro con brio, Fantastic
- II. Andante comodo
- III. Presto

The Sonata No. 1 for Violin and Piano was composed between September 1999 and September 2000 and contains three movements. According to Lee's program notes, the first movement is based on a traditional Western sonata form, combined with indigenous musical material of Taiwan and Western jazz harmonies. As this is an early work in the Taiwan series, it generally shows a greater influence of Western compositional styles than Taiwanese elements.

Sonata No. 2 for Violin and Piano: *Three Capriccios*

- I. Bagatelle
- II. Elegy
- III. Rhapsody

The Sonata No. 2 for Violin and Piano: *Three Capriccios* was composed in 2006, six years after the completion of the first sonata. During the interim, Lee became more familiar with adding Taiwanese folk materials into his compositions. This sonata is a blend of both Western and Taiwanese elements and is, therefore, quite different from his previous sonata.

According to Lee's program notes, the second sonata is based on the concept of the "character piece" throughout the three movements: the melodic material is vivid; the structure is simple, and full of strong personal emotion. It also involves

the use of metric shifting, a compositional style of contemporary Western music involving complex and rapid meter changes. This metric shifting compositional style existed in the folk songs of different nations, not only in European folk songs but also in Taiwanese folk songs and operas. As a result, the composer tries to combine the Western compositional style of a capriccio from the Romantic period and the characteristic singing style and metric material from Taiwanese operas to present the different styles in a sonata.³

This sonata is dedicated to one of the composer's most important teachers, Professor Chin-yow Lin, the Professor of Composition at the National Taichung University, who is a constant source of encouragement for Lee.⁴

Sonata No. 3 for Violin and Piano: *Three Ballades from Taiwanese Aborigines*

- I. "Drinking Song" (Taitung Bunun)
- II. "Old Mountain Love Song" (Paiwan)
- III. "Ceremony of the Dwarfs: Song of God Reception"
(Saisiat)

³ Wen-Pin Hope Lee, "Sonata No. 1 for Violin and Piano" program notes, Taipei, Taiwan, 2005.

⁴ Wen-Pin Hope Lee, interview by author, Taipei, Taiwan, December 15, 2009.

This sonata was composed in 2009. The musical material was originally from Lee's first Sonata for Viola and Piano, which was composed in 2007. In this sonata, Lee made slight changes to adjust the music to fit the register of the violin, but the bulk of the musical material remains unchanged. According to Lee's program notes, the idea to arrange this sonata for the violin was because he wanted to express the beautiful sound of the violin through the aboriginal material. This piece is dedicated to Taiwanese violinist Nanette Chen, a close friend and inspiration to the composer.

CHAPTER 4

MUSIC ANALYSIS

Sonata No. 1 for Violin and Piano, Op.1

1st movement: Allegro con brio

When Lee composed this sonata, it was soon after he completed his studies in the United States and, as a result, this sonata is deeply under the influence of Western musical style.

The first movement is based on sonata form with a clear Exposition, Development, and Recapitulation.

Table 4.1. Exposition (mm. 1–66)

Section	Theme I	Transition	Theme II	Closing
Measure	1–13	14–29	30–54	55–66

Table 4.2. Development (mm. 67–138)

Section	Part I	Part II	Part III
Measure	67–98	99–127	128–138

Table 4.3. Recapitulation (mm. 139–205)

Section	Theme I	Transition	Theme II	Closing
Measure	139–151	152–167	168–192	193–205

The key center for the first theme area is not very stable because of a great deal of chromaticism, but the first two measures of Theme I seem to imply the key of a minor. Instead of staying in a minor for the whole of Theme I, the tonal center moves to $A\flat$ major in m. 5 and then $g\sharp$ minor in m. 7. When

the Transition begins in m. 14, the key moves to D \flat major for 8 measures then switches to c minor for two measures before a gradual transition to e minor for the second theme. The section from mm. 14–29 functions as the Transition because of these unstable key changes. After a two-measure introduction (mm. 30–31) in the piano part, the violin presents the lyrical melody of second theme on the G-string. The rests and silences in mm. 55–58 create an abrupt character with many accents that introduces the closing section. Lee calls for a repeat of the Exposition in keeping with the traditional Western structure of the Sonata form.

In the Development, the key center mainly stays in e minor. The motivic idea from m. 2 of the Exposition (see Example 4.1) begins the Development and, according to changes of the motivic material, the Development can be divided into three smaller sections. The violin introduces the melody of this first part (mm. 67–98) with a *legato* character, while the piano provides the accompaniment in contrasting chordal structures and tremolos. Besides these contrasting elements from the violin and piano, they do occasionally share similar musical ideas, such as in mm. 78–80 and mm. 87–89. The combination of both

similar and contrasting qualities makes this part very varied and interesting. The second part of the Development begins at m. 99, and the interaction between the violin and piano is very important. Although both parts have many rests, the connection between each other cannot be ignored. Lee uses material from the closing section of the Exposition but in a more aggressive way. The character changes in m. 105 and becomes more playful. The third part of the Development is delineated by the sudden change to $\frac{3}{8}$ in bar 127 and a comma for the performers. This final part of the Development increases in intensity to prepare the arrival of the Recapitulation.



Example 4.1. Sonata No. 1, Movement I, m. 2

After the incredible excitement at the end of the Development Lee surprises the listener by beginning the Recapitulation *pp*, in stark contrast to the *f* of the Exposition and also an upbeat. The Recapitulation is then quite similar to the Exposition, with some important changes including a switch to $\frac{2}{4}$ at m. 155; a $b\flat$ minor harmony from mm. 156–159, instead of using $D\flat$ major as in mm. 18–21; and in mm 162

and following, Lee uses octave displacement of the melody for variety. The second theme area in mm. 170–175 is presented one octave higher, dramatically changing the expressive quality from the G–string of the Exposition. With the change to a higher octave of this second theme, the character becomes lighter compared to the same theme on the G–string in the Exposition, which presented a more nostalgic mood. The closing section is identical to the Exposition except for the last measure, in which a powerful chord ends the movement.

2nd movement: Andante comodo

This movement is a traditional slow movement in song form (see Table 4.4).

Table 4.4. Song Form Structure

Section	I	II	III	IV	V	VI	VII	VIII	IX	X
Measure	1-8	9-16	17-29	30-37	38-45	46-52	53-67	68-80	81-93	94-102

The whole movement based on one motive from mm. 1–2 in the violin (see Example 4.2). From mm. 9–16, Lee uses the same motive in the violin and piano with slight variations to create the dialogue between the two parts that makes this part very flowing and legato (see Example 4.3). The same motivic material develops slightly in *Meno Mosso* while the violin presents the melody in harmonics and a dynamic of *pp*, and the *pp* sixteenth notes in the piano (see Example 4.4). Continuing with the same motive from the beginning of this movement in the piano part only, Lee seems to imply something different is happening. From mm. 46–67, the development of the motive becomes more vertical in the melodic lines with stronger dynamics and accents. In m. 53 of the violin part, the use of *pizz.* appears for the first time in this movement to express the lively character.



Example 4.2. Sonata No. 1, Movement II, mm. 1–2

Example 4.3. Sonata No. 1, Movement II, mm. 9–12

Example 4.4. Sonata No. 1, Movement II, mm. 30–32

A strong piano cadenza in $\frac{3}{8}$ creates a very opposite character of this slow movement and contrasts with the mood of the following violin cadenza (see Example 4.5). These double cadenzas prepare the return of the main theme.

The opening motivic material is used in the *Allegretto commodo* in the piano part but augmented rhythmically, decorated with staccato sixteenth notes above it in the violin to create an interesting contrast between the two parts: the

violin part is very light and charming, the piano is very lyrical (see Example 4.6). The movement concludes with a sudden crescendo from *pp* to *ff* in the piano while the violin floats a high E, dramatically preparing the subito attack of the third movement.

Marcato
Tempo I

Example 4.5. Sonata No. 1, Movement II, mm. 68–72

Allegretto comodo
a tempo

Example 4.6. Sonata No. 1, Movement II, mm. 81–84

3rd movement: Presto

This movement is a rondo form: A–B–A–C–A–Coda.

Table 4.5. Rondo Form

Section	Measure
A1	1-29
B	30-56
A2	57-74
C	75-96
A3	97-125
Coda	126-144

The motive (motive a) of the first measures is the main motive throughout the whole movement (see Example 4.7). In Section A1 (mm. 1-29), there are two main themes which appear both in the violin: the first theme is at m. 7; the second theme is at m. 19 (see Examples 4.8 and 4.9). Both themes are accompanied by the motive a in the piano which addresses more importance about this motive.

The image shows a musical score for Violin and Piano. The Violin part is in 4/4 time and consists of four measures of rests. The Piano part is also in 4/4 time and consists of four measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a crescendo (*cresc.*). The third and fourth measures are marked with fortissimo (*ff*) dynamics. The piano accompaniment features a rhythmic motive in the right hand and a more active line in the left hand.

Example 4.7. Sonata No. 1, Movement III, mm. 1-4

Violin

5 **sul G**

Piano

f *dim.* *pp*

8^{va}

Example 4.8. Sonata No. 1, Movement III, mm. 5–8

Violin

17 **Meno Mosso** *ff* *accel.* **Presto** (ca. $\text{♩} = 130$) *a tempo* *f*

Piano

fp *cresc.* *accel.* *f*

Example 4.9. Sonata No. 1, Movement III, mm. 17–20

In Section B, the character becomes more elegant with the development of the second thematic motive in the piano; later in the Allegro, the violin and piano plays more equal role, sharing more similar qualities (see Example 4.10).

Example 4.10. Sonata No. 1, Movement III, mm. 29–32

Although the opening motive of Section A2 changes to A major, the first theme area is still in the same key as that in Section A1. Without using Theme II in Section A2, Lee inserted the passage of the development of "motive a" in mm. 75–93 in Section C.

Section A3 is in A \flat key and keeps the key for both first theme and second theme. In addition, in the first theme area, the piano and violin switches the role, compared to Section A1 (see Example 4.11).

The image shows a musical score for Violin and Piano, measures 101-104. The Violin part starts with a rest in measure 101, then enters in measure 102 with a forte (f) dynamic and a series of eighth notes. The Piano part plays a steady accompaniment of eighth notes, starting with a forte (f) dynamic and transitioning to piano-piano (pp) sempre in measure 103.

Example 4.11. Sonata No. 1, Movement III, mm. 101–104

In the Coda, the piano part is based on "motive a" of Theme I, but with different variations. For example, on the third beat of m. 126, the two eighth notes becomes in a descending direction in stead of in an ascending direction (see Example 4.12). The violin motive comes from the musical idea of Theme II, four measures later, the musical idea switches to the elements of Section C although the musical material in the piano part is still the same from motive a (see Example 4.13). From mm. 135–137, it recalls mm. 16–18 then introduces the loud, chordal section to end the movement.

Violin

Piano

125

ord.

f

8va-----

Violin

Piano

f

cresc.

ff

Example 4.12. Sonata No. 1, Movement III, mm. 125–128 and mm. 1–4

Violin

Piano

129

dim.

p

cresc.

dim.

p

8va-----

Example 4.13. Sonata No. 1, Movement III, mm. 129–132

Sonata No. 2 for Violin and Piano

Three Capriccios

As was mentioned previously, the Sonata No. 2 was composed six years after the first violin sonata, during which Wen-Pin Hope Lee had become more acquainted with Taiwanese folk music. As a result, we start to see an increased use of Taiwanese folk musical material in this piece. The most obvious folk musical materials for this work are musical ideas from Taiwanese opera.

Taiwanese opera is a native-born, traditional opera in Taiwan. Typical subject matter of these operas includes romantic love stories or dramatic old legends. Taiwanese opera synthesized music, drama, literature and dance, making it a unique and beloved art form. Of particular note is the singing style, which is based on folk songs.

In the early twentieth century, while Japan still governed Taiwan, agriculture was the main profession for most people, and the music they listened to were folk songs brought by the early mainland Chinese immigrants to Taiwan. These types of songs contain simple and pretty melodies that can either be sung with

lyrics or without and reflected the difficulties that the immigrants encountered at that time or the sadness when the immigrants were so far away from their family.

The origin of Taiwanese opera began in 1910, appearing first in Yi-lan, which is in the beautiful countryside in the northeast of Taiwan. When Taiwanese opera first appeared, there were only two or three characters in each opera. It was similar to “車鼓 (Che-gu),” which was a type of performing art that included drama, singing and dancing. This type of performing art then combined with the local folk songs to become Taiwanese opera. When Taiwanese opera was performed in this earlier period, the male and female roles were mostly played by men, and the performers were all amateur artists.⁵

The melody of Taiwanese opera is based on Taiwanese folk songs and then develops from the traditional narrating and singing arts. This special singing style is the primary characteristic of Taiwanese opera. In general, the singing styles are from the folk songs of the southern part of Fukein Province of mainland China, the local Taiwanese folk songs, the music

⁵ Liu-fen Yen and Mei-ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten-hui School of Taiwan Advocates, 2006), 88–89.

from other traditional operas and the popular music at that time.⁶

The three movements in this sonata are based on the different singing styles from Taiwanese opera, and each movement uses one specific singing style to define varied characters.

1st Movement: Bagatelle, ad libitum-Allegretto (敘事小調)

Lee calls his first movement “bagatelle” because this piece shares similar characteristics with a traditional Western “bagatelle,” such as the short and light mood of this movement. In addition to this character, the particular “narrating–singing” style of Taiwanese folk songs makes the music extremely vivid through the lively expression of the performer, as if an operatic story is happening in front of the audience. With this special “narrating–singing” style in the folk song, the performer, who alternates speaking and singing, has the freedom to determine the length of the melodies, the dynamic levels, and even the tempo, depending on the mood of the performer and how exaggerated the performer would like to express the particular emotion. There are no exact rules on the length of the melodies,

⁶ Liu-fen Yen and Mei-ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten-hui School of Taiwan Advocates, 2006), 99–100.

the dynamic levels, and the tempo in these “narrating–singing” style folk songs, giving the performance a very improvisatory feeling.

In the slow introduction (mm. 1–14), the violin plays the role of the narrator to tell a story while the piano plays the role of a traditional Taiwanese ensemble in the basic structure of Taiwanese opera. With special effects, slides, and tremolos on the violin, it truly shows the “improvisatory” style of Taiwanese opera.

A brief transition (mm. 15–18) in which the rhythmic agitation increases leads to the main body of the movement (Allegretto mm. 19–91) in which the piano and violin share the role of the narrator and singer with equal importance. The repeated note figures in the instruments (mm. 19–54) represent the narrator telling the story, while the more lyrical moments represent the singer reflecting on the dramatic action (mm. 55–64) At times Lee creatively combines both the repeated notes and melody simultaneously (mm. 65–91), creating a very vivid texture. The frequent use of staccato eighth notes, constant meter changes, vigorous double stops in the violin, and extreme dynamic levels in the violin and the piano give this movement a

lively and dramatic feel, as if Lee is demonstrating the intricate plot of his “opera” (see Example 4.14).

The image shows a musical score for two instruments: Violin (Vln.) and Piano (Pno.). The score is for measures 74 to 76. The Violin part is written in a single staff with a treble clef and a 3/4 time signature. It features a series of chords and single notes, with dynamic markings of *sfz* (sforzando) and *p* (piano). The Piano part is written in two staves (treble and bass clefs) with a 3/4 time signature. It features a series of chords and single notes, with dynamic markings of *sfz* and *p*. The score includes various articulation marks such as accents, slurs, and breath marks.

Example 4.14. Sonata No. 2, Movement I, mm. 74–76

2nd Movement: Elegy, A piacere (七字仔哭調)

七字仔 (chi-zi-a) is a style of traditional singing style in Taiwan in which there are seven characters (words) in a phrase and four phrases in a poem, with the final character of each phrase rhyming. The text can be read or sun in an improvisatory style.

In Taiwanese opera, “chi-zi-a” is the most common poetic form; one can say that if there is no “chi-zi-a,” there is no Taiwanese opera. The tempo of “chi-zi-a” can be varied to

indicate a specific mood or emotion. When the tempo is fast, the mood is generally angry and the music sounds rushed; when the tempo is moderate, the “chi–zi–a” becomes more descriptive or narrative; when the tempo is slow, the mood becomes sad or depressed. With the changes of the different tempi, the melody can be adjusted as well, and in the faster tempi, the text setting is primarily syllabic, while in the slow tempi, the text setting becomes melismatic.⁷

哭調 (cau–diau) is the primary singing style of the Taiwanese opera. In the “cau–diau,” the performer uses a crying voice to sing out the melody, which perfectly expresses the sadness of the songs. But with the modernization of Taiwanese society, fewer people know or can appreciate “cau–diau,” and at times the audience will think this crying–singing style brings bad luck to the listeners. While the poetic form of the “chi–zi–a” is an important aspect of Taiwanese opera, the primary influence on this sorrowful Elegy movement is the crying–singing style of the “cau–diau,” and as a result, the musical analysis will be focused on this aspect.

⁷ Liu–fen Yen and Mei–ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten–hui School of Taiwan Advocates, 2006), 101–102.

In the piano and violin parts, there are several places with repeated notes that seem to indicate a tragic situation with no solution. The performers are stuck in their condition with no escape from their helpless feelings (see Example 4.15). Singing with a crying tone implies a melody that is very connected and legato. In addition, the crying–singing style suggests an improvisatory interpretation because of the mixture of singing, crying, and breathing. As a result, there is more space between phrases to express these emotions and the piece proceeds in an unhurried manner. In Lee’s description on the music, he states the music should be performed “with improvisatory style to express the sadness of cau–diau.” The more time the performers take between phrases in this movement, the closer the crying–singing style of Taiwanese opera. In the violin cadenza, even though there are some fast notes, in order to match the style of crying–singing, all the notes need to be played with freedom and expressiveness. (see Example 4.16). Despite the fact that there is a recapitulation in mm. 45–54 of the material from mm. 4–13, the primary form of this movement is free and improvisatory, in keeping with the influence of the “cau–diau.”

Example 4.15. Sonata No. 2, Movement II, mm. 1–3 and 8–11

Example 4.16. Sonata No. 2, Movement II, mm. 24–27

3rd Movement: Rhapsody, Moderato con moto (雜念仔調)

雜念仔 (za-liam-a) is a type of Taiwanese folk songs, traditionally performed in a narrative style as a mixture of speaking and singing, in which the numbers of sentences and the lengths of the sentences are not consistent. As a result of these elements, the “za-lima-a” is presented in a speech-like manner and is mainly used to present the longer story, or at times when the secondary roles show up in the story.⁸

⁸ Liu-fen Yen and Mei-ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten-hui School of Taiwan Advocates, 2006), 103.

The half-speaking and half-singing style and the free rhythmic changes from "za-liam-a" are two main characters of this movement. In the beginning of the movement (mm. 1-7), the piano functions as the speaking role to introduce the story, and starting at m. 5, the violin plays the singing role above the piano to form the half-speaking and half-singing style (see Example 4.17). The unstable, mixed rhythmic style is also another characteristic of "za-liam-a," demonstrated immediately in the beginning of this movement in mm. 1-3 (see Example 4.18). This speaking and singing roles, alternating between the piano and violin, and these constant meter changes make the texture very interesting and the movement very lively. This alternation continues for much of the movement, but is suddenly interrupted by a piano cadenza in m. 84, which leads to the climax of the Coda from mm. 85-110. In the Coda (Presto at mm. 85-110), the piano octaves and arpeggiated chords in the violin create the intense atmosphere that reaches the high point of this movement and closes the sonata in dramatic fashion (see Example 4.19).

Solo Violin *ad. lib.* 極具自由地表現 (accel.) (rit.)

Piano *p* *cresc.*

Vln. *(a tempo)*

Pno. *f* *p*

Example 4.17. Sonata No. 2, Movement III, mm. 1-6

Piano

p *cresc.*

Example 4.18. Sonata No. 2, Movement III, mm. 1-3

Example 4.19. Sonata No. 2, Movement III, mm. 89–92

Sonata No. 3 for Violin and Piano

Three Ballads from Taiwanese Aborigines

The origin of the Taiwanese aborigines, the inspiration of Lee’s Sonata No. 3 for Violin and Piano, is most interesting and worth discussion. In ethnology, the name of Taiwanese aborigines has been changed many times since 1945. At first, they were called “Malay–Indonesian,” then later “Malay–Polynesian,” and most recently, they are referred to as “Austronesian.”⁹ The Austronesian people were originally from the south of China, but due to factors of the climate and population in the north, they were forced to move further

⁹ Tsang–houei Hsu, Chuikuan Lü, and Rong–Hsing Cheng. *The Beauty of Taiwanese Traditional Music*. (Taichung, Taiwan: Morning Star Press, 2002), 12.

south. Around two thousand years B.C., they settled in Taiwan, Philippines and Indonesia.

In general, the music of the Austronesian is vocal music, with very little instrumental music. This is because it is difficult to find the natural materials to make instruments on the island of Taiwan, so they rely on the natural instrument they have—the human voice.¹⁰

There are no written words in the Austronesian society and, as a result, the language and vocal music play very important roles for communication. In addition, the music has served as the replacement of written words in their historical records.¹¹

Taiwanese aborigines are one of the branches of the Austronesian people. Although their origin is the same, they can be divided into two different tribes according to the places in which they live: one is called the "Pingpu Tribe," the people who live on the plains; the other one is called "Mountain Tribe," the people who live in the mountains. Currently, fourteen tribes have

¹⁰ Tsang-houei Hsu, Chuikuan Lü, and Rong-Hsing Cheng. *The Beauty of Taiwanese Traditional Music*. (Taichung, Taiwan: Morning Star Press, 2002), 16.

¹¹ Tsang-houei Hsu, Chuikuan Lü, and Rong-Hsing Cheng. *The Beauty of Taiwanese Traditional Music*. (Taichung, Taiwan: Morning Star Press, 2002), 17.

been recognized by the government, and they are the Amis, Atayal, Paiwan, Bunun, Puyuma, Rukai, Tsou, Saisiyat, Yami, Thao, Kavalan, Truku, Sakizaya, and Sediq.¹²

In this sonata, Lee uses the traditional musical features of the tribes of the Bunun, Paiwan, and Saisiyat in the three movements. The Western term of "ballad" that Lee chooses to use for the title of this sonata describes the function of this sonata: each movement of this sonata portrays a special event or story of each tribe. As Lee became even more acquainted with Taiwanese musical languages, Taiwanese folk songs, and specifically the music of Taiwanese aborigines, he adopted titles that are more connected to the distinguishing features of the three tribes.

I. "Drinking Song" (Taitung Bunun) (飲酒歌)

"Bunun" means "people who live in the mountains," and this tribe represents typical mountain peoples. Their life is based on hunting and farming, because of this, this tribe was the last tribe to adopt the characteristics and values of the Han culture.¹³

¹² Tsang-houei Hsu, Chuikuan Lü, and Rong-Hsing Cheng. *The Beauty of Taiwanese Traditional Music*. (Taichung, Taiwan: Morning Star Press, 2002), 23.

¹³ Yu-hsiou Lyu. *Taiwan Music History*. (Taipei, Taiwan: Wunan Press, 2003), 89–90.

Currently, the Bunun people mainly live in Taitung, which is the east part of Taiwan.

The music of Bunun is very different from other Taiwanese aborigines. The songs they sing are seldom about love stories because the marriages are mostly arranged by their parents so it is not necessary to have love songs. Also, there is no dancing while singing their songs, instead, the songs are mainly sung together by the group of Bunun people to show the spirit of how united and collaborative they are.¹⁴

The "Drinking Song" is a very typical song for Bunun people, and it is especially sung to celebrate the harvest. In the beginning of this movement (mm. 1–4), with the chords in the piano and joyful melody in the violin, one can imagine a scene in which all the Bunun people get together to sing, drink to express their joy after the harvest (see Example 4.20). From mm. 16–21, the regular rhythm of one quarter note followed by three or five eighth notes imitates the sounds of the farmers working on the field, such as digging the soil and planting the crops, followed by a return of the joyful melody at m. 22, this time in the piano (see Example 4.21). Another place that seems

¹⁴ Yu-hsiou Lyu. *Taiwan Music History*. (Taipei, Taiwan: Wunan Press, 2003), 91.

to imitate the movement and sounds of the farming scene is from mm. 45–48, with vigorous sixteenth notes in the violin and accented eighth chords decorated with grace notes in the piano, depicting how hard the farmers work and followed by the joyful melody at m. 49 (see Example 4.22). The hard-working motive appears again from mm. 87–89 then the harvest is completed in the final bars at m. 93 and 94 (see Example 4.23).

The image shows a musical score for Solo Viola and Piano, measures 1-4. The Solo Viola part is written in a single staff with a treble clef and a 3/4 time signature. It features a melodic line with dynamic markings of *f* (forte) and *p* (piano). The Piano part is written in two staves (treble and bass clefs) with a 3/4 time signature. It features a rhythmic accompaniment of chords with dynamic markings of *f* and *p*. The key signature is one sharp (F#).

Example 4.20. Sonata No. 3, Movement I, mm. 1–4

Example 4.21. Sonata No. 3, Movement I, mm. 16–20

The score for Example 4.21 consists of two staves: Violin (Vla.) and Piano (Pno.).

- Violin (Vla.):** Starts at measure 16 with a dynamic of *sfz* and *p*. The music features a series of eighth-note chords with accents. A *cresc.* marking is present in measure 18. The piece concludes in measure 20 with a dynamic of *f*.
- Piano (Pno.):** Starts at measure 16 with a dynamic of *ff* and *p*. The music features a series of eighth-note chords with accents. A *cresc.* marking is present in measure 18. The piece concludes in measure 20 with a dynamic of *f*.

Example 4.21. Sonata No. 3, Movement I, mm. 16–20

Example 4.22. Sonata No. 3, Movement I, mm. 45–48

The score for Example 4.22 consists of two staves: Violin (Vla.) and Piano (Pno.).

- Violin (Vla.):** Starts at measure 45 with a *cresc.* marking. The music features a series of eighth-note chords with accents. The piece concludes in measure 48.
- Piano (Pno.):** Starts at measure 45 with a dynamic of *sfz*. The music features a series of eighth-note chords with accents. A *8va* marking is present in measure 46. The piece concludes in measure 48.

Example 4.22. Sonata No. 3, Movement I, mm. 45–48

Example 4.23. Sonata No. 3, Movement I, mm. 87–89

II. "Old Mountain Love Song" (Paiwan) (老山地情歌)

The Paiwan people mainly live in the south part of Taiwan. Traditionally, the families of Paiwan people live together for generations. Usually, the women are the leaders of the family. In the Paiwan family, the wife normally does the farming and the husband does the hunting but sometimes also helps with the farming.¹⁵

The Paiwan people do not have any words that can describe the concept of "music," and, as a result, words describing "singing" can also be used to describe "music." The Paiwan people have the freedom to choose their lovers, so when young men and women fall in love with each other, they

¹⁵ Liu-fen Yen and Mei-ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten-hui School of Taiwan Advocates, 2006), 24.

can express their love by singing to each other in public. This is the reason why the love songs are very popular for the Paiwan people. In addition to this, the wedding song which is sung in the traditional Paiwan wedding ceremony plays a very important role as well. The bride and the bride's friends sing this song and, as they sing and dance, they are expressing the sorrow they feel for the bride's ex-boyfriend. When the groom arrives before the bride leaves her house, she traditionally sings a song and, while she is singing, she needs to cry simultaneously.¹⁶

In the slow introduction (mm. 1–10), the piano which represents the bride and violin which represents the groom trade lyrical phrases like a couple having a conversation with each other in which they express their love. At mm. 11–16 and mm. 58–63, the violin plays the harmonic to express the love to his lover; the first time (mm. 11–16) the bride listens silently, but the second time (mm. 58–63), she started to respond him (see Examples 4.24 and 4.25). From mm. 23–31 and 64–71, the tempo picks up a little bit to suggest the happiness between the two people (see Example 4.26). In the violin cadenza (mm. 32–48 and 71–80), it seems to imply the strong affection he

¹⁶ Liu-fen Yen and Mei-ling Hsu. *The Music of Taiwan*, (Taipei, Taiwan: Lee Ten-hui School of Taiwan Advocates, 2006), 297.

has toward the bride: when there are many repeated notes and grace notes, it seems that the groom wants to say something but with hesitation. In the second part of the cadenza (mm. 39–48), with a higher octave and the presentation of octaves, compared to previous part (mm. 32–38), the groom finally becomes more brave to express his affection to the bride. The strong unison chords on the piano and violin in m. 81, echoed in hushed tones in the final bars, seem to imply the union in marriage and a happy ending for the couple.

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 11 through 16. The Violin part is written in a single staff with a treble clef and a first position marking (II). It begins with a piano (*p*) dynamic and a tempo marking of *(a tempo)*. The melody consists of eighth and sixteenth notes, ending with a triplet of eighth notes and a final note with a fermata. The Piano part is written in a grand staff with treble and bass clefs. It features unison chords in the bass register, starting with a pianissimo (*pp*) dynamic and ending with a forte (*f*) dynamic. The tempo marking *(a tempo)* is also present above the piano staff.

Example 4.24. Sonata No. 3, Movement II, mm. 11–16

Piu Mosso (ca. ♩ = 110)

Vln. 55 *pizz.* *f* *arco* *pp*

Pno. 55 *f* *p* *pp* *f*

Example 4.25. Sonata No. 3, Movement II, mm. 58–63

Vln. 23 *p*

Pno. 23 *p* *cresc.*

Example 4.26. Sonata No. 3, Movement II, mm. 23–28

III. "Ceremony of the Dwarfs: Song of God Reception" (Saisiat)
(迎神之歌)

The Saisiat people mainly live in the northwest part of Taiwan. There are only a few thousand people remaining in this tribe and, although other tribes influence them, they still cling

to their own cultures, such as their singing style. The most unique event they have is the ceremony called "paSta'ay." This ceremony is held every other year, with a much larger ceremony held every ten years. The legend of "paSta'ay" describes the dwarfs who lived across the river from Saisiat people. These dwarfs were very good at singing, dancing and also farming; because of this, they always helped the Saisiat people at harvest time. But these dwarfs liked to flirt with Saisiat women; this made the Saisiat people very angry and so they tried to drown the dwarfs by setting traps. As a result, there were only two dwarfs left. These two dwarfs wrote and arranged the songs that are about the things they taught the Saisiat people. In these songs, they also warned the Saisiat people to follow the commitment of holding the ceremony for the dwarfs who died or the Saisiat people would be cursed and their crops would never yield a harvest. This ceremony is therefore not only to mourn the dwarfs who died but also to pray for a successful harvest of the Saisiat people.¹⁷

This movement is a description of how the Saisiat people dedicate their harvest to the God of Nature after their hard work

¹⁷ Yu-hsiou Lyu. *Taiwan Music History*. (Taipei, Taiwan: Wunan Press, 2003), 244–245.

and the happiness of their celebration. The first three measures with the rapid grace-note arpeggio figure in the piano and the glissando in the violin create a very mysterious atmosphere to begin this movement (see Example 4.27). The dynamic of *pp* in both the violin and piano of mm. 4–7 continues the fairytale atmosphere which truly matches the character of ceremony of the dwarfs (see Example 4.28).

Moderato con moto
 盡可能表現祭典迎神賽會的熱鬧氣氛
ad. lib. 極其自由地表現

sul pont.

Solo Viola

Piano

Example 4.27. Sonata No. 3, Movement III, mm. 1–3

Vla.

Pno.

Example 4.28. Sonata No. 3, Movement III, mm. 4–7

From mm. 8–87, the main motive is based on c, d and g. By using different rhythms around these three notes in this section, such as sixteenth notes (see Example 4.29), eighth notes (see Example 4.30), and triplets notes (see Example 4.31), Lee creates a texture that makes this part feel like a chaotic scene with all the dwarfs still alive. The driven character changes to a slower, Scherzo-like mood at m. 48, although still based on the same motive. This section (mm. 48–64) (see Example 4.32) is more charming compared to the previous section, but gradually returns back to the strange mood.

Tempo giusto (ca. ♩ = 80)

Vla. *f* *leggiero*

Pno. *pp* *marcato* *cresc.*

Example 4.29. Sonata No. 3, Movement III, mm. 8–10

Example 4.30. Sonata No. 3, Movement III, mm. 23–24

The score for Example 4.30 shows measures 23 and 24. The Violin part (Vla.) begins with a rapid sixteenth-note run in measure 23, marked with accents and a forte dynamic (*f*). In measure 24, it features a pizzicato (*pizz.*) chord followed by an arco section with a forte dynamic (*f*) and a sforzando (*sfz*) accent. The Piano part (Pno.) provides harmonic support with chords in measure 23 and a melodic line in measure 24, marked with a piano (*p*) dynamic.

Example 4.30. Sonata No. 3, Movement III, mm. 23–24

Example 4.31. Sonata No. 3, Movement III, mm. 36–37

The score for Example 4.31 shows measures 36 and 37. The Violin part (Vla.) starts with a ritardando (*rit.*) in measure 36, followed by a return to *a tempo* in measure 37. It features a series of triplets (*3*) with a piano (*p*) dynamic. The Piano part (Pno.) also begins with a ritardando (*rit.*) in measure 36 and returns to *a tempo* in measure 37. It features a series of triplets (*3*) with a pianissimo (*pp*) dynamic.

Example 4.31. Sonata No. 3, Movement III, mm. 36–37

The image shows a musical score for Violin and Piano. The Violin part (Vla.) is written in a single staff with a treble clef. It begins at measure 54 with a piano (*p*) dynamic and the tempo marking *commodo*. The melody consists of eighth and quarter notes, some with slurs and accents. The dynamic changes to mezzo-forte (*mf*) later in the passage. The Piano part (Pno.) is written in two staves (treble and bass clefs). It also begins at measure 54 with a piano (*p*) dynamic. The accompaniment features chords and moving lines in both hands, with slurs and accents. The dynamic changes to mezzo-forte (*mf*) later in the passage.

Example 4.32. Sonata No. 3, Movement III, mm. 54–57

From mm. 88–94, Lee recalls the introduction of this movement in an extended length. Lee follows the recall of the introduction with an extended recollection of the first movement (mm. 95–148) (see Example 4.33) This surprising use of a cyclical form unifies the whole work and rounds off the whole sonata. According to Lee, the use of the cyclical form is a result of the similarity of the harmony of the first and third movement, and his intention is to bring the joyful and rhythmic atmosphere of the first movement to close the third movement.

Allegro (ca. ♩ = 120)
a tempo

Vla. *f* *poco cresc.* *ff marcato*

Pno. *f* *p* *pp*

Example 4.33. Sonata No. 3, Movement III, mm. 95–97

CHAPTER 5

PERFORMANCE GUIDE

The author was very fortunate to have collaborated with three wonderful violinists (Nanette Chen, I-Pei Lin, and Chih-I Chiang) on these three sonatas for the recording project. The experience of performing and recording these pieces was invaluable and gave the author tremendous insight into the various performance issues, in addition to providing many special experiences while collaborating with these fine musicians. The following performance guide illuminates selected passages that called for special care in the performance, including issues of ensemble, color choices and articulation.

Sonata No. 1 for Violin and Piano, Op.1 (Recorded with Nanette Chen, for whom this piece was written)

1st movement: Allegro con brio

In this movement, the violin has the dominant role of the two Instruments, although the piano part is crucial to the success of the movement and can not be ignored. There are several places when the violin part has long sustained notes, and the pianist's job is to keep the energy moving in order to fit the *con brio* character. The pianist should take special care to ensure that the repeated quarter note chords still have the feeling of

forward motion to support the long sustained notes of the violin. All the chords, octaves or even the single quarter notes provide the main impulses for the energetic character of this movement (see Example 5.1).

Example 5.1. Sonata No. 1, Movement I, mm. 29–32

For both the violin and piano, one must make special note of the tremendous interplay between the two instruments, such as from mm. 7–8: when the piano has the off-beat figure against the violin’s half notes, it is important that the pianist still sings along quietly with the violin melody while playing to help keep the melodic line going (see Example 5.2). The pianist must also be conscious of the connection that occurs in m. 42, where the melody is first played by the violin, then taken over in the piano with a related figure to create a dialogue between

the piano and violin (see Example 5.3). A similar example takes place from mm. 53–60, where the vigorous rhythmic exchanges demonstrate that the relationship between the two parts is closely linked (see Example 5.4).

This musical score shows a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part begins with a trill marked *f*, followed by a dynamic shift to *p* and then *ff*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. The key signature has one flat, and the time signature is 3/8.

Example 5.2. Sonata No. 1, Movement I, mm. 7–8

This musical score shows a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part features a melodic line with a crescendo leading to *ff*. The piano accompaniment has a steady bass line and a right hand with chords and moving lines. The key signature has one sharp, and the time signature is 3/8.

Example 5.3. Sonata No. 1, Movement I, mm. 41–44

Example 5.4. Sonata No. 1, Movement I, mm. 53–60

The most difficult part for the ensemble is from mm. 99–118 (see Example 5.5). The rhythm of each part is not too demanding, as it is mostly straight eighth notes and eighth rests, but when the two parts are played together, it is tricky to execute effectively. Similarly, accurately counting the rests in the two parts is another ensemble issue worth noting. In addition, the articulation here is not very consistent in both parts, creating a challenge to match the articulation and rhythm; it is suggested that this passage first be rehearsed at a slower tempo, in order to grasp the intricate dialogue that is taking place.

101 *sfz* *ff* *sfz* *ff*

Example 5.5. Sonata No. 1, Movement I, mm. 101–104

From mm. 132–134, although the violin's register is low, the register of the piano is even lower, meaning that the sound from the piano is very thick here (see Example 5.6). The *f* dynamic level compounds the potential balance problem, and a solution to this would be that the dynamic in the piano drop a little in the beginning of m. 132 to avoid this balance problem.

132 *f* *sempre* *sfz* *f*

Example 5.6. Sonata No. 1, Movement I, mm. 132–134

The distinction between *tenuto* and *staccato* articulations in the piano part is very important, as it happens frequently in this movement. Sometimes, these two different kinds of articulations alternate back and forth within only an eighth note (mm. 101–104), which is not very easy to execute. The reason that it is very important to distinguish these articulations is because when these two types of articulation occur, the violin part usually shares the same articulation. This adheres to a basic concept of chamber music playing: that matching the articulation among the various instruments is very crucial to the success of the performance.

2nd movement: Andante comodo

In this movement, the fluidity of the piano and violin is very important, especially in the outer *Andante* sections. The ability of the violin to sustain long lines is not a difficult challenge. To achieve a similar sustained sound in Lee's many chord figures is not an easy feat due to the natural decay of the piano. As a result, to play this movement, finger legato is the predominant technique that the pianist should apply (see Example 5.7).

Example 5.7. Sonata No. 1, Movement II, mm. 5–8

In contrast, when the music is more playful, articulating the the notes and chords more clearly can create a very distinct mood from the lyrical sections, thereby making the movement full of character changes.

The ensemble in this movement can be described as conversational: one part begins and the other joins in to create the dialogue. The collaborations in this type of ensemble must take care to both play in the same mood and spirit with which the passage began, unless the composer indicates specifically that the part that answers needs to be played with a different interpretation.

The changes of the color and articulations in both parts must be closely observed. In the *Meno Mosso* section, both parts have the dynamic of *pp*, which creates the foggy, atmospheric

images; the use of the mute for the violin and the use of the soft pedal (*una corda*) for the piano are necessary in order to present this musical idea. From mm. 53–64, the character becomes livelier, and the sharper articulations between the two parts should match with each other.

3rd movement: Presto

In this movement, the first place where ensemble playing should be mentioned is mm. 26–29 when the violin has the *sul pont.* effect (see Example 5.8). This passage should have an unreal, vague sound, and the piano part should try to imitate the misty sound to match the color; the use of the soft pedal (*una corda* pedal) is a good way to evoke this color from the piano. The effect happens likewise in mm. 122–125.

The image displays a musical score for Example 5.8, Sonata No. 1, Movement III, mm. 26–28. The score is written for violin and piano. The violin part begins at measure 25 with a melodic line, marked *p*. The piano part begins at measure 26 with a chordal accompaniment, also marked *p*. The score includes a *sul pont.* instruction for the violin and a *p sempre* instruction for the piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is presented in a standard musical notation format with a treble clef for the violin and a bass clef for the piano.

Example 5.8. Sonata No. 1, Movement III, mm. 26–28

Two additional passages which are not easy to coordinate appear at mm. 49–53 and mm. 75–92 (see Examples 5.9 and 5.10). In these two places, both parts have the same rhythmic patterns, but because of the fast tempo, the steadiness of the tempo for both parts is of utmost important.

Example 5.9. Sonata No. 1, Movement III, mm. 49–53

Example 5.10. Sonata No. 1, Movement III, mm. 77–80

In the *Allegro* (mm. 30–44), because the tempo relaxes a bit, the *tenuto* notes in the piano and the violin, compared to the *Presto*, can be held just a little longer to fit the different character.

Sonata No. 2 for Violin and Piano: *Three Capriccios*

(Recorded with I-Pei Lin)

1st Movement: Bagatelle, *ad libitum*—*Allegretto* (敘事小調)

In the introduction of this movement, the duration of the pedal in the piano part is very important (see Example 5.11). The function for this pedal effect is to produce an atmosphere that can assist the violinist's improvisatory playing, and to bring out the eerie and free mood of the introduction.

The image displays a musical score for the introduction of the first movement of Sonata No. 2, Movement I, measures 1-4. The score is written for violin and piano. The violin part is in treble clef with a common time signature (C). It begins with the instruction "ad. libitum sul pont." and features a series of notes with accents (>) and dynamic markings: *f*, *sfz*, *p*, and *pp*. A triplet of notes is marked with a "3" and a bracket. The instruction "sul D" is written above the final notes of the violin part. The piano part is in bass clef with a common time signature (C). It consists of a sustained pedal point on G^b in the bass register, marked *pp*. The piano part is written on a grand staff with a brace on the left side.

Example 5.11. Sonata No. 2, Movement I, mm. 1–4

In the *Moderato con moto*, the violin and piano mainly share the same rhythm and, as a result, the matching of articulation is very important here (see Example 5.12). The accent marking for both parts needs to be emphasized because the accents indicate the principle melody. In addition, because of the meter changes, *accelerando* and grouping of the notes from mm. 17–18, it is difficult for the violin to coordinate the rhythm with the piano, and therefore the clarity of the piano notes at m. 18 is very important.

Moderato con moto 第 2 号奏鸣曲 108

Example 5.12. Sonata No. 2, Movement I, mm. 15–16

In the *Allegretto*, although the meter changes frequently, the basic pulse is very steady. As in the previous part, the

numerous accent markings delineate the melody for the performers and these notes must be clearly emphasized. In addition, the left hand of the piano part should also be heard as a longer melodic line. By allowing this piano left-hand melody to sing, one can also help the difficult counting of the *Allegretto*. In addition, because the patterns are repetitive, a combination of bringing out the melody and exaggerating the dynamic markings will heighten the excitement of this section. It is very challenging to rehearse this whole section because of the constant meter changes, and one should consider dividing the *Allegretto* into smaller sections for rehearsals. For instance, this *Allegretto* can generally divide into five smaller sections while rehearsing: mm. 19–28, mm. 29–37, mm. 38–54, mm. 55–64, mm. 65–79, mm. 80–91.

2nd Movement: Elegy, A piacere (七字仔哭調)

In order to show the melancholy nature of this movement, it is necessary to play with an appropriate amount of freedom. In this movement, there are many repeated notes that need to fully express the painful and struggling feelings. Although the notes are all the same, each one of them needs to be played differently. A second way to express the sadness of the

movement is to emphasize the many dissonant chords which occur, thus reinforcing the lonesome character.

There are several places in which the piano and violin have a direct dialogue, and the similar mood and connection between the performers is crucial. After the half note on the third beat in the violin in mm. 4–5, for example, the piano takes over the melody (see Example 5.13). Here, the pianist should melt into the color that the violinist has already provided and then they should grow together.

The image displays a musical score for two instruments: violin and piano. The violin part (top staff) starts at measure 4 with a half note on the third beat, marked *p*. It then continues with a melodic line, marked *f*, featuring a triplet of eighth notes and a slur. The piano part (bottom staff) also starts at measure 4 with a half note on the third beat, marked *f*. It then continues with a melodic line, marked *f* and *sfz*, featuring a triplet of eighth notes and a slur. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 5.13. Sonata No. 2, Movement II, mm. 4–5

The violinist should take great liberty to express the sadness of the cadenza. The many grace notes that decorate this passage seem like the heavy sigh of a sorrowful person.

3rd Movement: Rhapsody, Moderato con moto (雜念仔調)

The most important element in interpreting this movement is to bring out the special characteristic of the multiple rhythmic patterns. The piano part propels the rhythm forward with its lively character. Most of the rhythmic patterns are eighth-note figures, and it is important to decide which note or chord to emphasize. These eighth-note figures are sometimes marked with an accent or *tenuto*, and to exaggerate these two different articulations is helpful with the rhythmic patterns (see Example 5.14).

The musical score for Example 5.14 consists of three measures. The top staff is for the violin, and the bottom two staves are for the piano. The time signatures are 2/4, 3/8, and 4/8. The piano part features eighth-note figures with accents and dynamics like *p* and *cresc.* The violin part is marked *ad lib.* and includes performance instructions like '極具自由地表現'.

Example 5.14. Sonata No. 2, Movement III, mm. 1-3

In this movement, there is a great deal of unison playing between the violin and piano, such as in mm. 65, 67, 68 and 78 (see Example 5.15). The violinist and pianist can exemplify

their chemistry together in unison passages such as these by observing all articulation markings in the score and performing them as similarly as possible.

The image shows a musical score for Example 5.15, Sonata No. 2, Movement III, m. 65. The score is in 3/4 time and features a piano cadenza. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music begins at measure 65 with a forte (f) dynamic. The top staff contains a melodic line with a slur over measures 65-66, marked with a '5' below it. The grand staff contains a complex accompaniment with slurs and articulation marks. The score includes dynamic markings such as 'f', 'cresc.', and 'poco rit.'

Example 5.15. Sonata No. 2, Movement III, m. 65

In the piano cadenza, the musical idea is more virtuosic compared to previous parts, providing a good opportunity for the pianist to show the freedom of interpretation that this piece offers (see Example 5.16). This leads into the *Presto*, which is the most exciting part of this movement.

The image shows a musical score for Example 5.16, Sonata No. 2, Movement III, m. 84. The score is in 3/4 time and features a violin part and a piano part. The violin part begins with a cadenza marked 'sfz' and '8va'. The piano part begins with a cadenza marked 'f' and 'poco cresc.', followed by an acceleration marked '(accel.)'. The piano part features a complex six-against-four rhythmic pattern.

Example 5.16. Sonata No. 2, Movement III, m. 84

The perpetual motion in the violin and piano makes the last section very energized, and the six-against-four patterns with instant changes in dynamic levels make it more dramatic (see Example 5.17). Exaggeration of these dynamics, combined with exact rhythm in the six-against-four patterns, are the two major interpretive concepts which will maintain the excitement to the end.

Example 5.17. Sonata No. 2, Movement III, mm. 89–92

Sonata No. 3 for Violin and Piano: *Three Ballads from Taiwanese Aborigines* (Recorded with Chih-I Chiang)

1st Movement: "Drinking Song" (Taitung Bunun)

After a vigorous opening gesture, a punctuating eighth rest on the downbeat of m. 3 creates a short silence in both the violin and piano, so it is crucial for both players to breathe together in order to recommence after the rest (see Example 5.18).

Following the rest, the *f* dynamic can cause a balance issue, as the piano's high register can easily cover the violin's low register. The pianist should play the *f* carefully so that the two parts can be heard equally.

Example 5.18. Sonata No. 3, Movement I, m. 3

The rapid meter changes from $\frac{3}{4}$ to $\frac{7}{8}$ or $\frac{5}{8}$ can prove challenging for clean ensemble playing. The pianist can provide the foundation here in the steady eighth notes: playing steadily and bringing out certain notes, such as the octaves on the downbeats from mm. 16–19, can overcome the ensemble issues (see Example 5.19).

The image shows a musical score for Violin (Vla.) and Piano (Pno.) for measures 16-19. The Violin part is in the upper staff, starting at measure 16 with a dynamic of *sfz* and a *p* marking. It features a series of eighth notes with accents, followed by a *cresc.* marked section. The Piano part is in the lower staff, starting at measure 16 with a dynamic of *ff* and a *p* marking. It features a series of eighth notes with accents, followed by a *cresc.* marked section.

Example 5.19. Sonata No. 3, Movement I, m. 16–19

For the transition at m. 27, consisting of a *poco ritardando* and *crescendo*, the pianist should use the beats to lead the violinist in the gradual increase in dynamics as well as the slowing down. During the rehearsal with the composer, he made a change at m. 27. The \curvearrowright for the piano should be above the v , and for the violin it should be above the v as well.

From mm. 49–59, the violin and piano are of similar importance in their musical dialogue with one another. This section needs to have a blended sound between two instruments by matching the articulation and dynamic level.

The movement comes to an end in m. 94, with several eighth notes in the piano (see Example 5.20). In order to make the ending more convincing and to match the dynamic level

of *f*, the eighth notes in the piano should be played as if with a *tenuto*. Care should be taken to not lengthen them to a quarter note in order to accurately observe the rests. The composer also suggested that from mm. 87–94 the tempo needs to be steady and the music should be driven to the very end without taking any time.

The image shows a musical score for two systems. The first system contains measures 93 and 94. The second system contains measures 95 and 96. The score is written for a violin and piano. The violin part starts with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*ff*). The piano part also starts with *f* and *cresc.* leading to *ff*. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features eighth notes and chords, with some notes marked with a tenuto line.

Example 5.20. Sonata No. 3, Movement I, mm. 93–94

2nd Movement: "Old Mountain Love Song" (Paiwan)

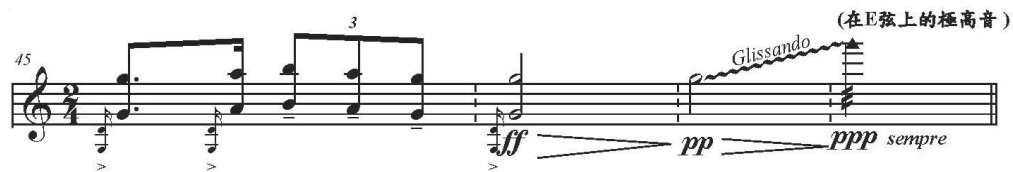
In this lyrical movement, it is important for both instruments to create a corresponding color. Usually, the violin and piano share the same dynamics. From mm. 11–16 (see Example 5.21), the violin plays harmonics while the piano is at

pp. In order to create a vague color from both parts, the pianist should use both the soft pedal and finger-legato to match the color of the violin.

The image shows a musical score for two instruments: a violin and a piano. The score is for measures 11 to 16 of the second movement of Sonata No. 3. Both staves are marked with a measure number '11' and the tempo instruction '(a tempo)'. The violin part starts with a piano dynamic 'p' and consists of a series of eighth notes, followed by a triplet of eighth notes and a half note. The piano part starts with a pianissimo dynamic 'pp' and consists of sustained chords, followed by a triplet of eighth notes and a half note. The piano part ends with a forte dynamic 'f'.

Example 5.21. Sonata No. 3, Movement II, mm. 11–16

At m. 48, Lee indicates that the violinist is to play the highest note on the E string *ppp* (see Example 5.22). From mm. 49–55, while the violinist is playing in the highest range of the instrument, the pianist must try to blend the color of the piano with that of the violin and as a result, should play the melody at a very soft volume (see Example 5.23).



Example 5.22. Sonata No. 3, Movement II, m.48

Example 5.23. Sonata No. 3, Movement II, mm. 49-55

From mm. 71-80, Lee has given a solo passage to the violinist. Although he did not call this section a cadenza, the material is like an extension of the previous part, and an improvisatory interpretation is most appropriate.

The comma at m. 81 is worth noticing for two reasons (see Example 5.24). First, the space is used to create dramatic silence for the contrasting dynamic level. Secondly, it has the practical effect of providing time to clear off the resonance from

both instruments and to lead to a totally different color in the phrase that follows. At m. 82, the *subito Piu mosso* tempo needs to be taken as indicated, and then the *Adagio* at m. 83 allows for an expansive to end the movement.

Example 5.24. Sonata No. 3, Movement II, m. 81

3rd Movement: "Ceremony of the Dwarfs: Song of God Reception" (Saisiat)

The introduction is very regal and dignified because this section portrays respect for the God of Nature. Although the dynamic level is extremely loud and then soft for both performers, they should not hesitate to bring out the extremity of the opening dynamic level, as it will enhance the overall calmness of the character at m. 4. Lee mentioned that the

sixteenth notes in the piano at m. 1 and 3 need to be played like fast rolls without taking time.

There are essentially three musical characters in this movement: one is very dignified, one is lively, and one is playful and dance-like. Each section has its own distinct mood that the performers need to enhance through their interpretive choices.

To express the lively sections based on a-c-d-e-g, the violinist and pianist need to think of forward motion and an uplifting feeling: the violinist can apply more articulation on the sixteenth notes, and the pianist can separate the quarter notes more clearly to define them (see Example 5.25). For the dance-like section, the tempo needs to be reasonable enough to be considered "dance-like." The feeling of the triple meter is crucial as well, and the performers should play it without heaviness in order to keep the dance-like character.

Tempo giusto (ca. $\text{♩} = 80$)

Vla. *f leggiero*

Pno. *pp marcato* *cresc.*

Example 5.25. Sonata No. 3, Movement III, mm. 8–10

After the interlude (mm. 88–94), the sections are very similar with some contrasting bridges from the first movement. The different characters between the energetic themes and less active bridges should be interpreted differently.

The most challenging ensemble moment in this movement occurs when both in the piano and violin have the same triplet rhythms. In order not to cover the violin due to the low register in the piano, Lee does indicate the dynamic *pp* in the piano part (see Example 5.26).

The image shows a musical score for Violin (Vla.) and Piano (Pno.) for measures 68-70. The Violin part is in the upper staff, starting at measure 68 with a treble clef and a 2/4 time signature. It features a melodic line of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The dynamics are marked 'p' at the beginning and 'poco cresc.' towards the end of the passage. The Piano part is in the lower staff, starting at measure 68 with a grand staff (treble and bass clefs) and a 2/4 time signature. The right hand is mostly silent, while the left hand plays a rhythmic accompaniment of eighth notes, also in groups of three with '3' markings above them. The dynamics are marked 'pp' at the beginning and 'poco cresc.' towards the end. The key signature is one flat (B-flat major or D minor).

Example 5.26. Sonata No. 3, Movement III, mm. 68–70

CHAPTER 6

CONCLUSION

In conclusion, these three violin sonatas present the combinations of Western and Eastern influences. Without losing the basic musical structures, Lee also made extensive use of the special cultural resources of Taiwan to compose these three sonatas. The unique characteristics of Taiwanese opera and valuable aboriginal cultures are showed through the particular colors from the violin and piano in Lee's compositions.

As a Taiwanese composer, Lee makes a great deal of efforts to promote the special cultures of this small island, Taiwan, in his compositions. He extends what he has learned from Western countries into his compositions but still uses the native Taiwanese musical elements in them, which represents how much he cares about this native country.

By performing these three violin sonatas in the future, this research project is definitely a important guideline for me.

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APPENDIX I

LIST OF WORKS BY WEN-PIN HOPE LEE

APPENDIX I

Table A.1. Orchestra and Symphony

TITLE	ORCHESTRATION	YEAR
Chiang-Cheng Tze	2 Winds Symphony Orchestra	1992
Dawn in an Old Town	2 Winds Symphony Orchestra	1993
Sinfonietta (from Three Folk Tunes of Taiwan), for 2 Winds Symphony Orchestra	2 Winds Symphony Orchestra	1999
Twelve Orchestral Essays	2 Winds Symphony Orchestra	1999
The Animal Rhapsody (Twelve Short Improvisations), for Youth Orchestra	Youth Orchestra	2000
Memory of a Great Patrarch (Suite for Orchestra)	2 Winds Symphony Orchestra	2003
Variation on an Original Theme for Orchestra	2 Winds Symphony Orchestra	2005
The Wind Blows, All Rise: Three Heros of Taiwan Legend	Solo Piano and Orchestra	2005
A Music Series of Lu Gang—Taiwan Series of Orchestra Music: My Hometown in Our Homeland	2/3 Winds Symphony Orchestra	2008
“Sung Liou” Hakka Symphony of the Night	2/3 Winds Symphony Orchestra	2008
March for Deaf Olympic—Formosa March	Symphony Orchestra	2009

Table A.2. Dance and Incidental Music

TITLE	ORCHESTRATION	YEAR
The Wind Blows, All Rise—Taiwan Series of Orchestral Music	Music for Dance Drama in One Act	2005
The Ghost Comes!	Music for Dance Drama in 4 Acts	2005
Water Ghost, City God—Hsiahai City God Through Water of Mengjia	5-Act Dance Drama of Digital Music Theater	2006
Taiwanese Legend and Musical Theater Series: The Legend of the Fibber	Solo Dancer, Violin, Percussion	2008
Hour of Boisterousness: Image-Interactive Virtual Musical Theater	Chinese and Western Percussion	2008
Taiwanese Nursery Rhyme Series: Feint-and-Parrrt Misdirect	Voice, Prepared Piano with Amplified Effect, Percussion quartet	2009

Table A.3. Concerto

TITLE	ORCHESTRATION	YEAR
Tunes from Various Regions of Hakka in Taiwan	2/3 Winds Symphony Orchestra	2008

Table A.4. Chamber Music

TITLE	ORCHESTRATION	YEAR
A Sketch of Folk Songs	Violin and Piano	1994
Self-Singing Aloud	Duet for Violin and Violoncello	1995
String Quartet No. 1		1995
12 Short Essays for Kids	Sextet	1999
The X'Mas Carnival Passacaglia	2 Violins and 2 Pianos	2000
Sonata No. 1, for Violin and Piano		2000
6 Pieces of Children's Folk Rhyme		2000
The Nightingale	String Octet	2002
Theme & Variations on an Original Theme	Violoncello Octet/ Violoncello Orchestra	2002
The Water Field of June	Solo Violin, Strings, and Piano	2004
The Water Field of June	Solo Violin	2004
A Series of Miniature from My Childhood	Duet for Clarinet and Piano	2004
Taiwan is Formosa	Cello Quartet	2005
Three Scenes of the Pei-Gang: 3 Fu-Lao Folk Tunes	Violin and Violoncello	2005
The Water Field of June: 6 Fu-Lao Folk Tunes	Solo Oboe and Piano Quintet	2005
The Water Field of June: 6 Fu-Lao Folk Tunes	Solo Pi-Pa and Strings	2006
The Water Field of June: 6 Fu-Lao Folk Tunes	Solo Violin and Piano Quintet	2006
The Water Field of June: 6 Fu-Lao Folk Tune	Piano Quintet	2006
Sonata No. 2: Three Capriccios	Violin and Piano	2006
The Water Field of June: 6 Fu-Lao Folk Tune	String Quartet	2006

Table A.4 continued

TITLE	ORCHESTRATION	YEAR
Taiwan is Formosa: 6 Fu-Lao Folk Tunes	String Quartet	2006
Taiwan is Formosa: 6 Fu-Lao Folk Tunes	Piano Quartet	2006
Tunes from Various Regions in Taiwan: 6 Fu-Lao Folk Tunes	Violoncello Duet	2007
Tunes from Various Regions of Hakka in Taiwan, 6 Hakka Folk Tunes	Clarinet, Violin, Violoncello and Piano	2007
6 Ballades from Taiwanese Aborigines	2 Violins and Piano	2009
Sonata No. 3: Three Ballads from Taiwanese Aborigines	Violin and Piano	2009
Formosa Image: Three Concert Pieces	Violin, Viola, and Piano	2009

Table A.5. Piano Music

TITLE	ORCHESTRATION	YEAR
6 Piano Pieces		1993
The Animal Rhapsody—12 Short Essays for Youth Pianist		1997
Three Images		1999
My Memory of Childhood—5 Pieces	Piano Solo	1999
Sonatina No. 1		2001
12 Piano Pieces of Playing Style for Teenager Pianist		2004
Three Preludes	Piano Solo	2004
My Memory of Childhood, Series II—3 Pieces	Piano Solo	2006
Taiwan is Formosa— 6 Fu-Lao Folk Tunes	Piano Four Hands	2006
Formosa Image: Three Concert Pieces	Piano Solo	2007

Table A.6. Vocal Music

TITLE	ORCHESTRATION	YEAR
Heartless and Beautiful Woman		1991
The Dream of a Traveler		1992
On the Dreamland		1992
Who is talking to me?	Mezzo Soprano, Baritone (Tenor), Percussion, Piano	2003
3 Little Vernacular Chinese Poems by Hu Shi (from The Album of Attempt)	Tenor and Piano	2004
3 Fu-Lao Folk Tunes		2006
4 Chinese Art Songs—Lullaby, Comb, The Dragon Boat Festival, Grand Mom's White Hair	Duet for Soprano and Cello	2008

Table A.7. Chorus

TITLE	ORCHESTRATION	YEAR
3 Contemporary Poems by Hu Shi (from the Album of Attempt)	Soloists and Chorus	1995
Praise My Soul, the King of Heaven	Mixed Chorus (Soloists) and Piano (Violoncello Obbligato)	2005
Symphonic Poem—Mahakaruna Dharani	Mixed Chorus	2005
Three Taiwanese Nursery Rhyme—Wah Wah Wah!, Candid—Haws on a stick, Fairy in the Night	Soloists and Chorus	2009
3 Taiwanese Poems—The Blossom (Post-228 Massacre Series), Madame Moon, Taiwanese Flowers		2009

Table A.8. Digital Music

TITLE	ORCHESTRATION	YEAR
The Association of Rains	Computer Music and Audio Technology	2005
Dimensions—for Performance and Interactive Image		2006
Hour of Boisterousness	Image-Interactive Virtual Musical Theatre	2008
Taiwanese Legend and Musical Theater Series: The Legend of the Fibber	Solo Dancer, Violin, Piano, Percussion, and Audio-Visual Interaction	2008
Taiwanese Nursery Rhyme Series: Feint-and-Parrrt Misdirect	Voice, Prepared Piano with Amplified Effect and n Percussion Quartet	2009

Table A.9. Arrangement

TITLE	ORCHESTRATION	YEAR
The Ballade of Four Seasons	Harp and Piano	1996
A Grateful Heart	Voice and Harp	1998
Lullaby	Solo Violin and String Orchestra	1998
Lullaby	Piano Trio	2001
Edelweiss	Strings	2001
Santa Lucia	Strings	2001
Song of Plough	Voice and Orchestra	2001
Taiwanese	Baritone/ Tenor and Orchestra	2001
Uncle A-Ching	Voice and Orchestra	2001
The Night of the First Sacrifice	Voice and Orchestra	2001
Rainy Night in the Harbor	Voice and Piano	2001
Mend the Broken Net	Solo Violin and String Orchestra	2002
Narcissistic Flower	Solo Violin and Orchestra	2002
Jasmine of June	String Quartet	2002
Miscanthus Floridulud	String Quartet	2002
Narcissistic Flower	Strings	2002
Flowers Longing for Dew Drops	Strings	2002
Miscanthus Floridulud	Strings	2002
Lullaby	Strings	2002
Mend the Broken Net	Strings	2002
Flowers Longing for Dew Drops	Voice and Piano	2002

Table A.9 continued

TITLE	ORCHESTRATION	YEAR
Miscanthus Floridulud	Soprano and Piano	2002
Lullaby	Soprano and Piano	2002
Mend the Broken Net	Voice and Piano	2002
Miscanthus Floridulud	2 Violins and 2 Pianos	2003
As the Gong Sounds	Soprano and Piano	2003
Old French Song	2 Violins and Cello	2003
The Irish	2 Violins and Cello	2003
Jasmine of June	Solo Violin and Strings	2004
A Lonely Night with the Moon	Soprano/ Mezzo Solo and Mixed Chorus	2004
The Ballade of Four Seasons	Mezzo Soprano Solo, Baritone Solo and Mixed Chorus	2004
The Egret	Mixed Chorus	2004
Lullaby	Soprano Solo and Mixed Chorus	2004
Mend the Broken Net	Soprano/Mezzo Soprano Solo and Mixed Chorus	2004
Jasmine of June	Solo Violin and Piano	2004
Narcissistic Flower, for Solo Violin and Piano	Solo Violin and Piano	2004
Flowers Longing for Dew Drops	Solo Violin and Piano	2004
Miscanthus Floridulud	Solo Violin and Piano	2004
Mend the Broken Net	Solo Violin and Piano	2004

Table A.9 continued

TITLE	ORCHESTRATION	YEAR
Taiwan is Formosa	Violin, Violoncello and Piano	2004
Miscanthus Floridulud	Piano Trio	2004
As the Gong Sounds	Violin, Violoncello and Piano	2004
Jasmine of June	Strings	2004
Narcissistic Flower	Soprano/ Mezzo Soprano and Orchestra	2004
The Loneliness of the Night	Soprano and Orchestra	2004
Mozart K. 157	2 Violins, Clarinet and Cello	2004
Singing for Hope	Organ Solo	2004
Depends on the Host Efficient Quantity	Organ Solo	2004
Close to you	Harp, Piano	2005
Ich lie be dich	Soprano and Piano Quintet	2005
Auf Flügeln des Gesanges	Strings	2005
Miscanthus Floridulud	Cello Quartet	2005
Jasmine of June	Piano Trio	2005
Ella Formosa March	Strings	2005
Lullaby	Soprano and Piano Quintet	2005
Bottom Up	Voice and Orchestra	2005
Bach: Fugue in C Minor	2 Violins and Cello	2005
Jasmine of June	Orchestra	2006
Sorrow in a Moon Night	Solo Violin and Strings	2006

Table A.9 continued

TITLE	ORCHESTRATION	YEAR
Narcissistic Flower	Solo Violin and Strings	2006
Flowers longing for Dew Drops	Solo Violin and Strings	2006
Miscanthus Floridulud	Solo Violin and Strings	2006
Jasmine of June	Solo Violin and Strings	2006
As the Gong Sounds	Violin, Violoncello and Piano	2006
Sorrow in a Moon Night	Solo Violin and Piano	2006
Rainy Night in the Harbor	Solo Violin and Piano	2006
Butterfly-Flower Romance	Solo Violin and Piano	2006
Sorrow in a Moon Night	String Quartet	2006
Jasmine of June	Orchestra	2006
Taiwan is Formosa	Soprano and Piano Quintet	2006
Narcissistic Flower	Baritone and Piano	2006
Afternoon Shower in Summer (Northwest Shower)	Baritone and Piano	2007
Song of Picking Tea	String Quartet	2007
Embrace the Spring Breeze	String Quartet	2007
Looking forward to your return earlier	String Quartet	2007
Friedrich Seitz, Pupil's Concerto, No. 2, Op. 13	Solo Violin and Orchestra	2009
J.B. Accolay: Violin Concerto No. 1 in a minor	Solo Violin and Orchestra	2009
Joseph Hector Fiocco: Allegro	Solo Violin and Orchestra	2009
Carl Bohm: Perpetual Motion	Solo Violin and String Orchestra (Timpani and Percussion)	2009

Table A.9 continued

TITLE	ORCHESTRATION	YEAR
Patty Hill & Mildred J. Hill: Happy Birthday to You	Solo Violin and Orchestra	2009

APPENDIX II
VIOLINIST BIOGRAPHIES

APPENDIX II

Dr. C. Nanette Chen

Professor of Violin, National Taiwan Normal University

Nanette Chen started her musical education at the age of six in her native Taiwan. After graduating from music school of the Indiana University, she completed her doctoral degree at the University of Maryland under full scholarship with High Distinction and was awarded

PI KAPPALAMDA. She has studied with many renowned violinists such as Prof. Lin Yao-ji in China, Daniel Heifetz and Guarneri Quartet, Henryk Kowalski in the US, and Ms. Su-Te Lee in Taiwan.

Professor Chen is in high demand as soloist, recitalist, chamber musician and pedagogue. She is one of the most demanded soloists to the composers for their debut presentations and CD recordings. She has performed, among others, under Robert Scholz, Felix Chiu-Sen Chen, Gustav König, Dr. Jan Popper, Lutz Herbig, and Peng Cao, with Taiwan's leading orchestras including National Symphony Orchestra, Taipei City Symphony Orchestra, Taipei County Symphony Orchestra, Kaohsiung City Symphony Orchestra, Taiwan Normal University Symphony Orchestra, Fu-Jen Catholic University

Symphony Orchestra, Yin Qi Symphony Orchestra, etc. Her numerous recital engagements include performances all over Taiwan and occasionally in Europe, Japan, Canada, U.S.A., and Hong Kong. She has appeared at many major music specials including Taipei International Music Festival, Composition Competition Debut, Hsin-Tien Temple Art Series, and has featured on major Taiwanese televisions, newspapers, and other Medias including live radio Call-In. 2008 May, Ms. Chen has debut Famous composer Harold Farberman's "Concerto for Violin and Percussion" in Taiwan, with well known percussionist Simon Boyar. Starting from 2008, Prof. Chen is invited every year as violin faculty to Ameropa Prague in July every year. She also very often presents herself as a jury in occasions such as competitions and professional orchestra auditions.

Almost every year, Ms. Chen has her violin recital tour around the island and overseas. As a chamber musician, Ms. Chen frequently appears as a major artist-member of chamber groups including Kuan-Yu Ensemble, Rhapsodic String Quartet, Chopin Piano Trio, Taipei Ensemble of New Arts, New string Octet, and Taipei Ensemble Virtuoso, cooperating with visiting international musicians.

Prof. Nanette Chen is at present the head of the Violin Teaching and Research Dept. at the National Taiwan Normal University, and also teaches at Taipei Municipal University of Education. As before, Prof. Chen is going to continue dedicating herself to the art of communication through performance and education in the future.

I-Pei Lin

First-Year Graduate Student, National Taiwan Normal University

I-Pei Lin was born in 1987, began her piano study at age 5, and violin study at age 6. She has studied with many famous violinists of Taiwan, including Dun-Hwa Shiao, Shi-Lung Hsu, Gregory Lee, Yao-Zu Lu and she is currently studying with Dr. Nanette Chen.

She has played in the Master classes of Nai-Yuan Hu, Keng-Yuan Tseng, Yehonatan Berick, Qian Zhou, Anton Miller, Stephanie Bear, Marion Feldman, Henryk Kowalski, Frederieke Saeijs, and Wan-Jun Chang. In 2009, she was selected to play in the Master classes of Emerson String Quartet, Guarneri String Quartet, Leon Fleisher, Ani Kavafina.

Chih–Yi Chiang

Concertmaster, Taipei Symphony Orchestra

Chih–Yi Chiang joined Taipei Symphony Orchestra in 1998, and became concertmaster at the age of 26 in 2001. He is the youngest concertmaster of the Symphony Orchestras of Taiwan.

Recently, he devoted himself into Chamber Music. He joined Taipei String Quartet in 2000, and was invited to France as guest artist of La Mans and La Rochelle Music Festival in 2005 and 2006.

He is now teaching at National Taiwan University of Arts. The violin he uses is from Carl Becker and Son.