

**VIOLIN CONCERTO IN D BY TYZEN HSIAO—THE FIRST VIOLIN
CONCERTO BY A TAIWANESE COMPOSER**

by

BONNIE CHIA-LING LIN

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of
the requirements for the degree of Doctor of Musical Arts, The City University
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Abstract

Violin Concerto in D by Tyzen Hsiao—the first violin concerto by a Taiwanese composer

by

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This dissertation will examine the first violin concerto in Taiwan's music history.

In 1988, Tyzen Hsiao, considered one of the most important contemporary composers in Taiwan, was commissioned by Taiwanese United Fund to write this concerto in the United States, to which he had immigrated in the late 1970s.

The premiere took place in San Diego on November 13, 1992, with American-Taiwanese Cho-liang Lin and the San Diego Symphony Orchestra, conducted by Heiichiro Ohyama. This concerto is a milestone in Hsiao's compositional career.

Hsiao's music is known for its nationalistic style. He successfully combines Taiwanese folk elements with western music form. His style is romantic in nature. With its strong nationalistic traits, Hsiao's music has easily touched the heart of people in Taiwan. There he is called the "Rachmaninoff of Taiwan"

because of the similarity of his style. My goal for this study is to motivate more violinists to explore and perform Hsiao's concerto and to make a contribution to the literature of music in Taiwan.

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encouragement. Her insight into the interpretation of the piano part of Hsiao's concerto was an invaluable resource. The opportunity to perform the concerto with her was inspirational and gave me a deeper knowledge of the work.

I gratefully acknowledge Tyzen Hsiao for his permission to include the score of his Violin Concerto in my dissertation. Many people in Taiwan have also generously provided help. I also would like to thank for the assistance of Ken Chuang, whose close association with Hsiao was a crucial resource in obtaining the score and the revised parts. I am also sincerely thankful to my former violin teacher, Professor Sien-da Su, for his continual help with interpretation.

I cannot give enough thanks to my colleagues, friends, students and their parents both in Taiwan and the United States for the enormous support throughout my studies. Among them, I wish to specifically express my deepest gratitude to ChiaNi and HsiaJung, my two former roommates in the United States, and my godmother, Ms. Big Su, for the love and support that has nourished me.

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For my parents and grandparents

Introduction

Taiwan's vast economic expansion and the political liberation of its citizens over the past sixty years have influenced the development of its music and its musicians. During this period, many Taiwanese musicians chose to study in the United States and Europe. Previously, these musicians went to Japan to further their education. The broadening of opportunity for international study resulted in increased recognition for Taiwanese musicians at home and abroad. At approximately the same time, world-renowned performers and ensembles, including the New York, Vienna, and Berlin Philharmonic orchestras, gave their first concerts in Taiwan. Interest in Western classical music surged, creating an unexpected problem for Taiwanese modern music. The accomplished native musicians chose to perform mostly Western classical music, as their musical training focused on works of Western composers. Although the quantity and quality of modern music by Taiwanese composers continued to increase and improve, their music has received little respect and attention from audiences and performers.

Modern music, both Western and native, has not been readily embraced by Taiwanese audiences, making it difficult for native composers to find their own voice. Fortunately, some composers have managed to succeed. Among

these figures, Tyzen Hsiao (b. 1938) is considered to be one of Taiwan's most outstanding composers from the late twentieth-century to the present. His Violin Concerto in D, op. 50, was the first concerto of its type written by a Taiwanese composer.¹ The work's fusion of indigenous folk elements and Western musical form began a new chapter in Taiwanese musical history. In the foreword of *Tyzen Hsiao: Violin Pieces*, vol.1, Dr. Francis Baxter praised the concerto as "a significant step in the history of Taiwanese music and another step in his on-going quest to bring Taiwan to America and America to Taiwan."²

I was first introduced to the compositions of Tyzen Hsiao by my former Taiwanese violin professor, Sien-da Su (b. 1957-), while choosing repertoire for my doctoral recital in 2000. Professor Su had just completed recording a collection of Hsiao's works for violin and piano in 1998. The recording was released that year, along with the first publication of the music. The printed collection includes fifteen works, most of which are arrangements of Taiwanese folksongs. I selected two pieces to perform as an encore on my doctoral recital

¹ Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao* (Taipei: Wangtsunfeng Cultural Enterprise Co., Ltd., 1999), 93

² Francis Baxter, foreword to *Tyzen Hsiao: Violin Pieces*, Vol. I (Los Angeles: Taiwanese Composers Foundation, 1990).

at the Elebash Recital Hall, Graduate Center of the City University of New York (CUNY). The audience, composed of musicians and non-musicians, Western and non-Western, was enthusiastic and embraced the composer's unique musical language. In 1999, Dr. Heng-che Lin's book, *Passionate Romanticism: Music of Tyzen Hsiao*, was published in Taiwan.³ This book, which includes general information on Hsiao's violin concerto and his biography, provided me motivation for further research.

In 2001, the Tyzen Hsiao Music Foundation supplied me with the violin concerto's orchestral score and the edition for violin and piano. The work strengthened my interest and led me to select it as the topic of my doctoral dissertation in early 2002. On October 5, 2002, I attended the fifteenth anniversary celebration for the National Concert Hall and Theater in Taipei, one of the finest concert venues in Taiwan. The entire concert was comprised of Hsiao's works.

Before the concert, I briefly met with Tyzen Hsiao. Unfortunately, plans for an extended interview had to be cancelled, due to the composer's poor health. Hsiao had heart surgery for a ruptured aneurysm in 1993 and his health has deteriorated ever since. Following the anniversary celebration concert, the

³ Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao* (Taipei: Wangtsunfeng Cultural Enterprise Co., Ltd., 1999).

composer returned to his home in Los Angeles. A stroke in early 2003 required Hsiao to be hospitalized and has prohibited him from returning to Taiwan. I had a brief telephone conversation with the composer in the summer of 2005.

The city government of Kaohsiung, Hsiao's hometown, sponsored a week-long festival in November 2003, entitled "Homeland Forever," entirely devoted to Hsiao's compositions. The festival celebrated his contribution to Taiwanese modern music. This historical event was the first of its kind in Taiwan. Professor Su performed the violin concerto at the closing concert accompanied by the Kaohsiung City Symphony Orchestra. This was the first live performance of this concerto I heard and to date, is the last time this concerto was performed with orchestra. In 2004, along with Dr. Saori Sarina Ohno, a pianist colleague, I performed the concerto on tour in Taiwan, with the hope of increasing the work's popularity. Audiences embraced the work, convincing me of its potential popularity in the violin repertoire and in Taiwanese contemporary music.

This dissertation is divided into four main sections. Chapter one is devoted to the history of Taiwan and its folk music, providing a contextual reference for the reader. Chapter two gives a brief biography of Tyzen Hsiao. A short description of a few of his works and their stylistic characteristics is

included, as well as influential factors. Chapter three provides an overview of the concerto, followed by an analysis. Performance issues are discussed in chapter four. The first part begins with a comparative study of the two editions for violin and piano. The first was published in 1999 by Taiwanese Composer Foundation based in Los Angeles. The other is a private copy owned by the Tyzen Hsiao Music Foundation in Taiwan. The second part discusses interpretive choices. Hsiao's orchestration and the author's recommendations will be the third part of this chapter. The chapter concludes by looking at the work from a pedagogical standpoint.

A complete list of Hsiao's works is given in appendix 1. Journal and media reviews of the violin concerto are given in appendix 2. A brief list of significant historical dates of Taiwan can be found in appendix 3. Appendix 4 includes a reprinted version of the complete orchestral score of the concerto, permitted by the composer's authorization. The spelling of the Chinese names will be based on the Wade-Gile system, which is the official system for Romanization of Chinese names in Taiwan.

It is my belief that the violin concerto and other works of Hsiao have an important place in music history and deserve to be performed globally. I also hope to raise public awareness of Taiwanese modern music and to insure that

the music of my country will continue to flourish.

CHAPTER 1

A Brief History of Taiwan and Its Folk Music

Taiwan was first discovered by Portugal maritime ships in 1542.⁴

Awestruck by the lush green forest and mountainous scenery, they exclaimed “Ilha Formosa!” The name “Taiwan” was first found on world maps in the seventeenth century; the Portuguese name “Formosa” was in common use as well.⁵ Since the seventeenth century, Taiwan has been colonized by many nations. During Dutch and Spanish colonization from 1624 to 1661,⁶ missionaries came to Taiwan and introduced Christianity and its musical traditions to the indigenous people. The Dutch East India Company imported massive numbers of Chinese migrants from southeast provinces of mainland China to Taiwan and the Chinese migrants brought many new art forms with them.⁷ As a result, the music produced on the island combined strong

⁴Jonathan Manthorpe, *Forbidden Nation: A History of Taiwan* (New York: Palgrave Macmillan, 2005), 22.

⁵I-toh Lo, “Taiwan,” in *The New Grove Dictionary of Music and Musicians*, Second Edition, vol. 25, ed. Stanley Sadie and John Tyrell (London: Macmillan Publisher Ltd., 2001), 2.

⁶See APPENDIX 3: Significant Dates in the History of Taiwan.

⁷Bi-chuan Chen, *History of Taiwan New Music* (Taipei: Yueh Yun Publishing Co., 1995) 12.

elements derived from European-Christian hymns and Chinese culture.

Imperial China paid little attention to Taiwan until the East India Company attempted to establish a commercial relationship with the Ming Dynasty (1368-1662), the ruler in China at the time. The Ming Government realized the geographical importance and the trade value of the island. After the invasion by the Manchu from northeastern China, the Ming authority relocated to southern China, hoping to rebuild their monarchy. Ming General Cheng, Cheng-kong defeated the Dutch with his troops in 1662 and freed the natives from colonization. He was honored by Taiwan's people with the title "Koxinga," meaning "Lord of the Imperial Last Name,"⁸ and was worshipped even after his death. An important figure in Taiwan history, he brought Confucianism to Taiwan and built the first school. After the decline of the Ming Dynasty, the Manchu established the last Imperial Dynasty of China, the Qing Dynasty (1644-1912), and sent military troops to Taiwan in 1683 to suppress the anti-Qing movement led by General Cheng, Cheng-kung's heir, Cheng, K'o-shuan.

During the over two-hundred-year rule by the Qing Dynasty, Chinese settlers brought many art forms to Taiwan, profoundly influencing the local

⁸Manthorpe, *Forbidden Nation*, 57.

culture. The Qing rule of Taiwan ended after they lost the Sino-Japanese War in 1894, a war fought with Japan over the control of Korea. After the Sino-Japanese War, Taiwan was ceded to Japan for fifty years by declaration of the Treaty of Shimonoseki.⁹ During the Japanese rule from 1895 to 1945, a new educational system was implemented in which music was an integral part of the public school curriculum. Teachers encouraged their best music students to continue their studies in Japan. Upon their return from Japan, the first generation of Taiwanese composers emerged. Many of the songs written reflected the feelings of the natives regarding everyday life and continued colonization. These songs, which exhibit strong Japanese characteristics, are still heard today. During this period, two Japanese scholars, Tanabe Hisao (1883-1984), and Kurosawa Takatomo (1895-1987), did an extensive study on Taiwanese native music and produced a systematic eight-volume collection.¹⁰

When the Chinese government took claim to Taiwan after Japan's defeat in World War 2, native composers decided to pursue their higher education in Europe and America, rather than Japan. These composers became pioneers of Taiwanese modern music. Most notable among them was Tsang-houei Hsu (1929-2001). When he returned to Taiwan in 1959, after

⁹Ibid., 154.

¹⁰Ibid., 2.

study in Paris, he not only introduced Western avant-garde contemporary music and its composers to his homeland, he also employed compositional techniques developed by these composers, such as polytonality and atonality.¹¹

During the 1960s, Hsu began collecting folksongs with the composer Wei-liang Shi (1925-1976). This activity is referred to as the “Folksong collection movement.”¹² Increasing public interest in native culture, the two composers traveled to every corner of the island, collecting all types of folk tunes from different regions and recording them onto cassette. Just like the Hungarian composers Bartók and Kodaly, the Taiwanese composers notated and compiled the melodies. Many folk tunes that would have been lost were rediscovered and permanently recorded.

Among the indigenous art forms preserved from the “Folksong collection movement,” the music of the Aboriginal people stands as a focal subject. The Aboriginal people, approximately two percent of the island’s population, were the

¹¹Barbara Mittler, “Hsu Tsang-houei,” *Grove Music Online* ed. L. Macy (Accessed 13 May 2006), <<http://www.grovemusic.com>>.

¹²I-toh Lo, “Taiwan,” 2.

earliest inhabitants of the island.¹³ They lived on the island for thousands of years before foreign explorers landed in the mid-sixteenth century. Judging from the distinctive craftsmanship of their pottery and the facial tattoos and music instruments used by the Aborigines, many believe that the Aborigines' ancestors came from Southern China and Astronesia, regions where the Austronesian languages are spoken.¹⁴ These regions cover approximately half of the globe, starting from Madagascar, the most western point, to Easter Island, the farthest point to the east.

Aboriginal music in Taiwan is generally sung *a cappella* or with minimal instrumental accompaniment. The act of singing was and is inseparable from the aborigines' daily life.¹⁵ Songs exist for many different occasions and ceremonies. From weddings to funerals, from the ritual act of praying for rain to the celebration of the harvest, vocal music is an integral part of people's expression. Similar to many Western ancient cultures, Taiwan's aboriginal music was passed down to its descendants by oral transmission, instead of by written records.

¹³Ying-fen Wang, "From Innocence to Funny Rap," in *Rough Guide to World Music, Vol. 2: Latin and North America, Caribbean, India, Asia and Pacific* (London: Rough Guides Ltd., Penguin Books, 2000), 235.

¹⁴*Ibid*, 236.

¹⁵Lu-fen Yen and Mei-lin Hsu, ed., *Music of Taiwan* (Taipei: Lee Teng-Hui School Publication, 2006), 10.

There are approximately nine different tribes in Taiwan and each tribe employs its own unique musical practice. For instance, the *Ami* tribe, the largest in population, is known for their polyphonic style of singing and use of free counterpoint; they are considered to be one of the most sophisticated creators of aboriginal music in Taiwan. Their polyphonic and contrapuntal style serves as one of the primary sources for Hsiao's compositions.

In his chamber music work "the Highlander's Suite" for piano quintet, Hsiao employs various *Ami* songs as the core melodic material. In the third movement, entitled "Harvest," Hsiao deliberately omits the piano for the entire movement and the four string instruments appear canonically, imitating tribe's call and response singing used exclusively for the harvest ceremony (see example 1-1). The folk tune is based on a pentatonic scale and the first part of each phrase of the folk tune is introduced by the first violin. Three beats later the second violin repeats the same melody. The cello presents the material on the very next beat and the viola two beats later. All appearances of the melody start on the same pitch and the structure of the entire movement is highly similar to what would be heard in an actual sung ceremony.

Example 1.1. Hsiao: *The Highlander's Suite* for Piano Quintet, third movement, mm. 1-10

III. Harvest

1 *Andante*

The musical score for 'III. Harvest' is presented in three systems. The first system (measures 1-3) features four staves: Violin 1, Violin 2, Viola, and Cello. All instruments play in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. Dynamics include fortissimo (ff), fortissimo piano (ffp), and fortissimo (fff). The second system (measures 4-7) continues with the same instrumentation. Dynamics range from piano (p) to mezzo-piano (mp). The third system (measures 8-11) also continues with the same instrumentation. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The score uses various musical notations such as slurs, accents, and dynamic markings to guide the performance.

Violin 1
ff *ffp* *fff*

Violin 2
ff *ffp* *ff* *f*

Viola
ff *ffp* *ff*

Cello
ff *ffp* *ff*

4
Vl. 1 *p* *mp*

Vl. 2 *p* *mp*

Va. *f* *p*

Vc. *f* *p*

8
Vl. 1 *mf*

Vl. 2 *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

As the earliest music known in Taiwan, aboriginal music had an impact on other art forms, such as the Holo's folk songs, Hakka's *shange* (mountain songs) and *Gezihsi* (Taiwanese opera). The Holo people, whose population

occupies seventy percent of the present population, immigrated to Taiwan from the Fujian

Provinces, southeast of China, during the Dutch and Spanish rule. Currently, the oldest Holo folk music in Taiwan comes from the Hengchun peninsula in the southern part of the island. Singers are accompanied by the *yueqin*, a moon-shaped lute with two strings.

Hakka people, of whom the name Hakka is translated as “guests” in Chinese, constitute approximately seventeen percent of the current Taiwanese population. They emigrated from the Chinese Province of Guangdong during the Dutch and Spanish rule. The most familiar Hakka music is the *shange*, or mountain song, used to communicate in mountainous regions where high pitches travel much farther than spoken words.

Among numerous art forms brought to Taiwan by the Chinese during the Qing rule, *Gezihsi*, or Taiwanese opera, is the most representative theatrical art form. The melodies were derived from folksongs of the southern Fujian province in mainland China and later combined with folk tunes from Ilan county on the northeastern tip of Taiwan, slowly evolving into an independent musical genre. Judging from the colorful make-up and costumes, stage props and gestures, *Gezihsi* is the Taiwanese equivalent of the Chinese opera. With

elements from the Chinese opera, Japanese traditional music, Hakka *shanges*, and aboriginal narrative singing, *Gezihsi* is the most distinct genre of indigenous Taiwanese culture.

Another significant part of Taiwan's modern history is referred to as the "2/28 Incident," an event occurring on February 28, 1947, between China and Taiwan on Taiwanese soil. This incident resulted in the massacre of thousands of Taiwanese and Chinese. Military troops sent from mainland China declared martial law that night and the mandate was not lifted until 1987.¹⁶ Conflicts between the two groups of people remain today.

After a series of colonial occupations lasting over hundreds of years, Taiwan now has its own sovereignty; its indigenous music reflects this wide variety of influence, from Western church hymns and Chinese opera to Japanese traditional music. Hsiao employs folk music of all types, blending them seamlessly with post-Romantic harmony. Subsequent chapters of this dissertation will discuss Hsiao's life and his compositional career, followed by a thorough study of the violin concerto.

¹⁶See APPENDIX 3: Significant Dates in the History of Taiwan.

CHAPTER 2

Tyzen Hsiao (b. 1938)

A Brief Biography

Tyzen Hsiao was born on January 1, 1938, in Kaohsiung,¹⁷ the second largest city in the southwestern part of Taiwan. He spent his youth immersed in a world of religion and music. His grandfather was a Presbyterian minister. His father was a dentist trained in Japan and a senior church member. His mother, who received her music education in Japan, began to teach Hsiao piano when he was four.¹⁸ Because Hsiao was the eldest son in the family, his father expected him to become a successful doctor. However, Hsiao was determined to devote his life to music. He continued his musical training through high school. In 1959, the music department of National Taiwan Normal University (NTNU) accepted Hsiao as a piano performance major. He also began private composition lessons with Tsang-houei Hsu. In 1965, Hsiao relocated to Japan to further his musical studies at the Musashino Academia Musicae. While in Japan, his interest in composition strengthened and he abandoned his plans

¹⁷Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao*, (Taipei: Wangtsunfeng Culture Enterprise Co., Ltd.1999), 20.

¹⁸ Yen-hui Lin, *Tyzen Hsiao—the Great Composers* (Taipei: Taiwan Public Television Service Foundation, 2005), Digital Video Disc.

for a career as a concert pianist.¹⁹

After receiving his diploma in music education, Hsiao returned to Taiwan in 1967 and began teaching at several local institutions. Hsiao still appeared frequently as a successful concert pianist. In 1972, he performed Beethoven's Piano Concerto No.3 with the Kaohsiung Municipal Orchestra. In performances throughout his native country, Hsiao demonstrated extraordinary skills as a pianist and helped enhance the popularity of classical music.²⁰ In 1975, he was invited to teach piano and harmony at NTNU, his alma mater.

In 1977, Hsiao's life took a dramatic turn. Due to family financial problems, he relocated to Atlanta, Georgia, bringing his family with him. Hsiao and his family lived with his younger sister who received her United States citizenship at approximately the same time. The support Hsiao received from his sister allowed him to focus on composing.²¹ He moved to Los Angeles a year later after an unsuccessful business venture in Atlanta. He then managed a gift shop to support his family, but the shop closed shortly thereafter and Hsiao decided to return to a musical career. In 1986, at the age of forty-eight, Hsiao

¹⁹ Laura Li, trans. Josh Aguiar, "Taiwan's Musical Poet—Tyzen Hsiao," *Sinorama*, December 2002, 93.

²⁰ *Ibid.*, 94.

²¹ Artemis Hua-rong Yen, *Tyzen Hsiao-Romantic Aura of Taiwan* (Taipei: Reading Times Publication Co., 2002), 41.

began pursuing a master's degree in composition at California State University in Los Angeles (Cal State LA) under the tutelage of the Korean-American composer, Dr. Byong Kon Kim, the composer of the music for the 1988 Seoul Olympics opening ceremony.²²

During his study at Cal State LA, Hsiao refined his personal compositional style, utilizing elements of Taiwanese folksongs as essential material and blending them with techniques from Romantic and post-Romantic Western music. Hsiao composed many of his important works during this prolific period, including three concerti, one each for violin, cello, and piano.

On Christmas Eve 1983, Hsiao was rushed to the hospital, in critical condition from a ruptured aneurysm.²³ This incident had a profound impact on his ability to continue and finish his works. At that time, Hsiao was in the midst of composing his *1947 Overture*, memorializing an incident that occurred in Taiwan on February 28 of that year.²⁴ After treatment, he was able to return to work. On June 3, 1995, his *1947 Overture* premiered in Oakland, California.²⁵

²²Ming-yun Tsai, *A World-class Taiwanese Musician—Tyzen Hsiao* (Taipei: Tipi Publishers Ltd., 2006), 98.

²³Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao*, (Taipei: Wangtsunfeng Culture Enterprise Co., Ltd. 1999), 304.

²⁴ See pp. 23.

²⁵Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao*, (Taipei: Wangtsunfeng Culture Enterprise Co., Ltd., 1999), 137.

Hsiao has devoted most of his life to the promotion of Taiwanese music in the United States. Due to the political conflict with mainland China, Taiwan has been forced to be a part of the “One China” policy, intended to eventually eliminate Taiwan’s separate identity. In support of Taiwan’s clear national identity, Hsiao has attempted to expose other countries to his indigenous voice by using Taiwanese folk elements in his music, as well as by arranging folksongs. In addition, he has engaged in numerous activities to raise the world’s awareness of Taiwanese music.

In 1978, the United States chose to recognize the Beijing regime over the Kuomintang regime (KMT), creating turmoil in Taiwan. This event supported the growth and evolution of the democratic opposition movement in Taiwan during the late 1970s and early 1980s. Hsiao’s music was frequently used in opposition activities held in the United States, because of its strong Taiwanese folk flavor. As a result, he was reported as an advocate for pro-Taiwan independence by the ruling party Kuomintang (KMT). The KMT would not allow Hsiao to return home until after the Taiwanese President Teng-hui Lee, the first directly-elected president of Taiwan, took office in 1992.²⁶

In 1998, during one of Hsiao’s numerous trips to Taiwan, the Tyzen

²⁶Laura Li, trans. Josh Aguiar, “Taiwan’s Musical Poet—Tyzen Hsiao,” *Sinorama* (December 2002): 98.

Hsiao Music Foundation was established by a number of the composer's friends. The purpose of this organization was not only to promote his music, but also to publish his compositions in a systematic order. The Foundation houses most of his manuscripts. Although the Foundation transferred all of Hsiao's works to computerized notation, the majority of his compositions remain unpublished. Currently, only a collection of pieces for violin and piano and a few songs for church choir are available.²⁷ However, copies of the unpublished works are available for either private or public use by making a request to the Foundation directly, along with a suggested donation.

Hsiao now calls Los Angeles, California his permanent home. A career characterized by his strong patriotism and unique musical style has made him a legendary figure in Taiwanese music history.²⁸ In recent years, though in poor health,²⁹ Hsiao has continued to compose, including such works as the orchestral pieces *Ode to Yushan* (1999) and *Ah, Formosa* (2001), as well as

²⁷Tyzen Hsiao, *Tyzen Hsiao Violin Works*, (Taipei: Dalu Publication Co., 1999), violin part and piano part.

²⁸Heng-che Lin, ed., *Portraits of Representative Characters of Taiwan in the Twentieth Century*, vol. 1 (Taipei: Wangtsunfeng Culture Enterprise Ltd., 2001), 266-68.

²⁹Hsiao has had several strokes following his brain operation in 1983, including one in November 2002. His health has continued to decline, leaving him with limited voice and vision.

the cantata, *The Prodigal Son* (2000).

Expressing his deep love for Taiwan through melody, Hsiao's music has touched the hearts of countless Taiwanese at home and abroad for nearly twenty years. In 1999, at the Tenth Annual Golden Melody Awards (Taiwan's equivalent of the Grammy Awards) held in Taipei, Taiwan, the recording "Tyzen Hsiao Violin Works" won the "Best Composer" and "Best Performance" award in the Folk Music Category.³⁰ After numerous nominations, Hsiao became the eighth recipient of the 2004 Taiwan National Literary Arts Prize for Music.³¹

The National Literary Arts Prizes, sponsored by the National Cultural and Arts Foundation, have been presented annually since 1997 to recognize excellent achievement in five categories: music, dance, visual art, literature, and film.

Despite his slow recovery from a stroke suffered in November 2002,³² Hsiao continues to be in great demand as a composer. Recently, he has been working on a symphonic commission for the city government of Kaohsiung, his hometown, entitled *Love River*. Unfortunately, the work was not ready for its planned premiere at the exhibition of Hsiao's music held in November 2003,

³⁰Tyzen Hsiao, *Tyzen Hsiao Violin Works* (Shien-ta Su, Violin, Lina Yeh, Piano), Wangtsunfeng Publication Co., C05.

³¹Ming-yun Tsai, *A World-class Taiwanese Musician—Tyzen Hsiao* (Taipei: Tipi Publishers Ltd., 2005), 193.

³²*Ibid.*, 188.

sponsored by the Kaohsiung city government.

Many parallels can be drawn between Hsiao's life and music and that of Sergei Rachmaninoff (1873-1943). Hsiao has been called the "Rachmaninoff of Taiwan."³³ Both composers are outstanding pianists and spent part of their lives living in Los Angeles. After being exiled from their home countries, their music continued to exhibit strong nationalistic traits and evoke nostalgic feelings. Hsiao is a known admirer of Rachmaninoff and was heavily influenced by the elder composer's music and style. Hsiao's *Piano Concerto in C Minor* (1991) is often referred to as "Rachmaninoff's Fifth Piano Concerto."³⁴

Overview of Compositions

Hsiao's works are varied and can be divided into three periods, based on the composer's own statement: Early Period (1959-1976), from his study at National Taiwan Normal University to his return from Japan; Middle Period (1978-1985), after his relocation to the United States; and Late Period (after 1986), when he started his study at Cal State LA.³⁵ From 1976 to 1978 he

³³Heng-che Lin, ed., *Portraits of Representative Characters of Taiwan in the Twentieth Century*, Vol. 1 (Taipei: Wangtsunfeng Culture Enterprise Ltd., 2001), 270.

³⁴Heng-che Lin, ed., *Passionate Romanticism: Music of Tyzen Hsiao* (Taipei: Wangtsunfeng Culture Enterprise Co., Ltd. 1999), 37.

³⁵ Ming-yun Tsai, *A World-class Taiwanese Music—Tyzen Hsiao* (Taipei: Taiwan Interminds Publishing Co., 2006), 57.

composed no works. In cataloguing Hsiao's music, opus numbers have been given to each work by the composer himself, based on his age at the time the work was composed.³⁶

Early Period (1959-1976)

Hsiao's early works consist mostly of church music and pieces for children's choir. He did not start writing orchestral compositions until 1967. Among works from this period are a cantata, *Jesus Christ* (1971), two opere buffe, *Happy Farmer* (1968) and *My Lovely Homeland* (1969), *The Song of Taiwan* for Violin and Piano (1974), and *Fantasia Waltz* for Two Pianos (1975). Two collections, entitled *Poetic Echo*, for Solo Piano (1974), are also from this period.

Middle Period (1978-1985)

Hsiao began to focus on writing songs and rearranging folksongs during his middle compositional period, heavily influenced by traditional Taiwanese folksongs. Encouraged by Dr. Robert Scholz, his piano teacher and mentor, Hsiao started exploring chamber music and wrote several pieces for various instruments. *My Home in Sunset*, arranged for String Quartet (1980), and *Highlander's Suite* for Piano Quintet (1985) are two of his most popular works

³⁶ Artemis Hua-rong Yen, *Tyzen Hsiao—Romantic Aura of Taiwan* (Taipei: Reading Times Publication Co. 2002),

from this period. In 1985, the North American Taiwanese Professors Association in Chicago made a recording of Hsiao's music entitled "Psalms of the Taiwanese: Tyzen Hsiao's Compositions" which was later published in Taiwan.³⁷

Late Period (After 1986)

After moving to Los Angeles, Hsiao started to explore writing larger-scale compositions. The *Symphony Formosa* (1987) is the only work in which he used avant-garde, atonal techniques. After completing this symphony, Hsiao became convinced that post-Romantic harmonic language was the most suitable for expressing his creative ideas. His most important instrumental works, *Violin Concerto in D Major*, Op.50 (1988); *Cello Concerto in C Major*, Op. 52 (1990); and *Piano Concerto in C Minor*, Op. 53 (1991) were written during this period. All three concerti display strong nationalistic traits and late Romantic harmonies.

The style of Hsiao's works does not show a significant change in the three periods. Unlike many of Western music's great composers, Hsiao's works cannot be divided into distinct compositional style periods. With the exception of the *Symphony Formosa* which is based on the twelve-tone system, all of

³⁷Tyzen Hsiao, *Psalms of the Taiwanese: Tyzen Hsiao's Compositions*, North American Taiwanese Professors Association, Wangtsunfeng Publication Co., C06.

Hsiao's compositions are in a post-Romantic harmonic framework blended with strong Taiwanese folk elements.

During his first trip to Taiwan in 1995, Hsiao wrote a large number of instrumental pieces, including *Nocturne in G* for Violin and Piano (1995), *Toccata* for Solo Piano, Op. 57 (1995), *Fantasia* for Flute and Piano (1995), *Dragon Boat Festival* for Solo Piano (1996), and *Formosa Trio* for Piano, Violin and Violoncello (1996). Examples of orchestral pieces from this third compositional period include *The Angel from Formosa* (1999), *Ode to Yushan* (1999) and *Ah! Formosa* (2001).

Key Factors that Influenced Hsiao

Hsiao's Christian upbringing is reflected in his musical style, as exemplified through the frequent use of choir in his symphonic works. One of the most noteworthy aspects of Hsiao's vocal writing is that he chooses Minnan text, commonly referred to as the Taiwanese, a dialect originating in the Fujian Province. This dialect was spoken in the majority of the Christian Churches in Taiwan since the seventeenth century, but then was banned during the

Japanese colonization. When Taiwan was receded to Chinese government in 1945, Mandarin became the official language and the use of Minnan was highly discouraged.³⁸ Taiwan's current President Shui-bien Chen chose Minnan as the official language after winning the presidential election in 2000 and his administration has vigorously attempted to eliminate the use of Mandarin in Taiwan.³⁹ Hsiao's persistent use of Minnan prior to the year 2000 created political controversy, but was meant to symbolize his patriotism. Despite the political turmoil caused by performing these works, Hsiao's church compositions have always been his most popular works.

Hsiao's interest in composition grew early in his college years in Taiwan as a result of inspiration from his first composition teacher, Tsang-houei Hsu. Hsu was an important figure in Taiwanese modern music history. Studying in Paris in the 1950s, Hsu returned to Taiwan in 1959 to share his knowledge of twentieth-century European music. Although Hsu's music was heavily influenced by the twentieth-century music styles, including French impressionist music, Hsiao did not choose to base his own music on these styles and principles. His first choral piece, *Farewell* (1961), was largely based

³⁸Manthorpe, *Forbidden Nation*, 170.

³⁹*Ibid.*, 17.

on musical structure drawn from the early classical period.⁴⁰

While at NTNU, Hsiao met his lifetime mentor, Dr. Robert Scholz (1902-1986), who provided the inspiration to encourage Hsiao's musical vision. Scholz, a devoted educator, pianist, and renowned composer, was born in Steyr, Austria. He graduated from the Mozart Conservatory in Salzburg, acquiring a teacher's certificate. Upon emigration to the United States, Scholz was sent on a mission by the U.S. Senate in 1938 to go to Taiwan to teach music education. He met Taiwanese pianist Yin-man Wu (b.1940-); they married in 1969, after which he dedicated his life to assisting numerous Taiwanese musicians. Encouraged by Scholz, Hsiao began his career as a professional composer. During this period (1967-1976), at least thirteen collections of his compositions were published.⁴¹ His first chamber music piece, *Fantasy Waltz for Two Pianos*, op.37 (1975), was dedicated to Scholz.

Byong Kon Kim, a faculty member at California State University in Los Angeles, was acquainted with Hsiao's romantic temperament and folk style. He encouraged Hsiao to follow his own musical direction, instead of being enslaved to the directions twentieth-century music was taking at the time.

⁴⁰ Artemis Hua-rong Yen, *Tyzen Hsiao-- Romantic Aura of Taiwan* (Taipei: Reading Times Publication Co., 2002), 148.

⁴¹ Jin-wen Ginger Chen, "Selected Contemporary Taiwanese Composers and Their Piano Works," diss., Northwestern University, 1995, 103.

Hsiao was convinced that rich romantic harmonies would provide the appropriate musical flavor necessary to vividly portray sorrow, happiness, disappointment, and joy, and spread the true spirit of Taiwan, its people, and culture.

CHAPTER 3

History and Analysis

History

In 1988, Hsiao received a commission from the Taiwanese United Fund⁴² to write three concerti, one each for violin, violoncello and piano. The first of these was to be the violin concerto, the first such concerto in Taiwanese history.⁴³ Initially Hsiao was hesitant to accept the commission, due to his unfamiliarity with string writing and the amount of commitment required for a commission of such magnitude. At the time, he was experiencing personal

⁴²The Taiwanese United Fund was founded in Southern California in 1986 by a group of Taiwanese doctors and scholars. The TUF has been a significant influence in the promotion of Taiwanese modern music in North America since its founding, annually hosting “Taiwanese Cultural Night” as a focal event.

⁴³ Valerie Scher, “Composer, Musician, Audience,” *Los Angeles Times*, Nov 12, 1992, 28.

difficulties. His father had just passed away and his mother was bedridden. In addition, his family was coping with financial problems. In spite of all these factors and his regular sixteen-hour-a-day work schedule, he completed the violin concerto in only five months.

The Violin Concerto was the brainchild of Taiwanese-American violinist Cho-liang Lin and Dr. Heng-che Lin (not related), pediatrician and classical music enthusiast. Dr. Lin was the second President of the Taiwanese United Fund and commissioned Hsiao to write the Violin Concerto. Dr. Lin also compiled and published essays written about Tyzen Hsiao.⁴⁴ In March 1988, Dr. Lin attended a concert at the Kennedy Center in Washington, D.C., where Cho-liang Lin played Carl Nielsen's Violin Concerto. Impressed by the superb violin playing, Dr. Lin asked Cho-liang Lin whether he had ever played a concerto by a Taiwanese composer that represented their country's true spirit. When Cho-liang Lin said he had not, the idea of this violin concerto was born, later becoming one of Hsiao's crowning achievements.

The first version of the concerto, for violin and piano, was performed on December 31, 1988, at a private gathering with Hsiao at the piano and violinist

⁴⁴ Heng-che Lin, ed., *Passionate Romanticism: Music World of Tyzen Hsiao* (Taipei: Wangtsunfeng Cultural Enterprise Co., Ltd., 1999).

Ingrid Kuo (b. 1965).⁴⁵ The concerto was then performed on a tour of ten major U.S. cities, by Hsiao and Kuo. The composer received such positive response to the work that he proceeded to complete the orchestration. Two years later, on November 13, 1992, the concerto was premiered by the San Diego Symphony under the baton of Japanese-American conductor Heiichiro Ohyama with Cho-liang Lin as the soloist. As this was the first performance of a Taiwanese concerto by an American orchestra, it was a watershed event for Taiwanese music.

This historical performance was generally well received by the critics. The critic of *San Diego Union-Tribune* praised the work for “combining native folk music with a swirly lushness reminiscent of Fauré and a post-romantic fervor akin to Rachmaninoff’s. Hsiao’s only violin concerto isn’t afraid to be pretty. That should ensure its popularity.”⁴⁶ The *Los Angeles Times* reviews stated, “Hsiao’s accessible, tonal, melody-strewn concerto is unlikely to inspire complaining letters from traditionally minded subscribers.”⁴⁷

⁴⁵ Ingrid Kuo is currently a member of Los Angeles Philharmonic Orchestra. She and her sister, Taiwanese-American pianist Melody Kuo (b. 1963-), are family friends of Hsiao.

⁴⁶ Valerie Scher, “A Soaring, Sunny Asian Exploration,” *San Diego Union-Tribune*, 14 Nov 1992. (See Appendix: Critical Reception)

⁴⁷ Kenneth Herman, “Music Review: A Melodic New Concerto,” *Los Angeles Times*, 16 Nov 1992, sec. F. (See Appendix: Critical Reception)

During an interview with me in 2003,⁴⁸ Cho-liang Lin mentioned revisions that he made to the concerto. He suggested to the composer changes to the solo violin part for the performance at the Taiwanese Cultural Festival in Vancouver, Canada, held in 1996. The festival, founded by a number of local Taiwanese-Canadian musicians in 1990, introduces Canadians to works of Taiwanese composers in order to promote mutual understanding of the music of both countries. Although Hsiao accepted these revisions for the performance and recording, they have not been published. The revisions will be discussed in chapter 4.

From the sources I have examined, there is only one edition of this Concerto, published in 1991 by the Taiwanese Composer Foundation of Los Angeles, California. This edition, consisting of only a violin and piano version, will be referred to as the “LA version.”⁴⁹ Tyzen Hsiao Music Foundation of Taipei, Taiwan, possesses a different unpublished revision of the concerto for violin and piano, hereafter referred to as the “Taiwan version.” The orchestral score has not yet been published. The author obtained both the orchestral

⁴⁸ Interview with Cho-liang Lin, backstage at the National Concerto Hall, Taipei, Taiwan after the closing concert of the 2003 International Taipei Music Festival.

⁴⁹ The score was engraved by Robert H. Lau and published by Taiwanese Composers Foundation in Los Angeles, California in 1991. It can be purchased by request to the Foundation.

score and the “Taiwan version” through a direct request to the Tyzen Hsiao Music Foundation and the payment of a suggested donation.

Three recordings of the concerto are available. The latest is on a double compact disc set entitled “Music of Tyzen Hsiao.” It features Hsiao’s orchestral works, recorded from January 1999 to July 2000 in Radio Palace Hall in Moscow, Russia, by Angelok1 Record Company. Alexander Trostiansky is the violin soloist with the Russian Federal Orchestra, conducted by Vakhtang Jordania. This recording also includes the 1947 Overture; Piano Concerto in C minor, op. 53; *Symphony Formosa*, op. 49; Cello Concerto in C, op. 52 and the tone poem, *An Angel from Formosa*.⁵⁰ The other available recording, for violin and piano, was made in 1998 by the Kuo sisters.⁵¹ A third recording of the Canadian premiere was made from the live concert in 1996 Taiwanese Cultural Festival in Vancouver, in which Cho-Liang Lin was the soloist, accompanied by the Vancouver Symphony Orchestra. This recording has never been commercially released; it is the property of the National Performing Arts Library,

⁵⁰Tyzen Hsiao, *Music of Tyzen Hsiao*, Russian Federal Orchestra, Angelok1 CD-9912/13.

⁵¹ Tyzen Hsiao, *Tyzen Hsiao Violin Concerto*, Ingrid and Melody Kuo, Lucky Taiwan Art & Culture Company, 1998. The CD contains the Violin Concerto and the Taiwanese folksong “Bang Chun Hong,” arranged by Hsiao for String Orchestra. The recording of the folk song was from a live concert in Vancouver, where Hsiao’s piano concerto was premiered. This recording can be purchased at www.books.com.tw.

affiliated with National Theater and Concert Hall in Taipei, Taiwan; all access is limited to members of the library only.⁵² Membership can be obtained through payment of an annual fee.

Analysis-Introduction

The concerto's structure is in the standard three-movement format: the first movement is in sonata form, the second movement is in ternary form, and the last movement is in rondo form. All three movements begin with an orchestral introduction and contain cadenzas prior to the return of the main theme. Hsiao utilizes a cyclical structure for the concerto by bringing back themes from the previous two movements and consolidating them with new material in the last movement. This compositional trait can also be observed in the composer's other works.⁵³

The work is scored for woodwinds in pairs, four horns, two trumpets, two trombones, tuba, percussion, harp, and strings. There are two percussionists, one assigned to timpani, the other to triangle and bang-zih, a rectangular, hollow wooden block that is an essential component of Taiwanese opera.

⁵² *1996 Taiwanese Cultural Festival, Music Festival of Taiwanese Composers* (Vancouver: Taiwanese Canadian Cultural Society, 1996), Audio CD.

⁵³In *Highlander's Suite* for piano quintet, op.47 (1985), the opening section of the first movement appears again at the end of the last movement.

Influenced by his love for nationalistic music, Hsiao adapted folk tunes along with his own original songs as thematic material for his works. In the Violin Concerto, the theme of the second movement and a brief cadenza in the third movement are based on Taiwanese folk songs. The musical examples of the folk songs illustrated in this dissertation are taken from the book edited by Tsang-Houei Hsu, *Taiwanese Holo Folk Songs*.⁵⁴ Hsiao chose the melodies based on his own recollection of those songs.⁵⁵ Two themes from the first movement's exposition are derived from Hsiao's own works.

While Hsiao is known for his use of Taiwanese folk melodies, the first movement of his Violin Concerto contains no actual folk songs, but rather folk-inspired melodies. The second movement is the shortest movement of the concerto and is based on one theme, a Taiwanese Holo folk song named *Oxen Plowing in the Field*. The third movement provides the richest variety of melodic material and texture, containing original material, folk tunes, and quotations from the previous movements.

⁵⁴Tsang-Houei Hsu, *Taiwanese Holo Folk Songs*, (Taipei: Encyclopedia Publication Ltd., 1982), 59-66.

⁵⁵ Tyzen Hsiao, Phone Interview with Author, Greensboro, NC, 17 July 2005.

Taiwanese folk music reflects traits from both China and Japan in use of the pentatonic scale. This traditional Chinese scale is used worldwide (ex. 3.1).

Example 3.1. Chinese Pentatonic Scale



The Japanese scale differs from the traditional Chinese scale in that it displays a lowered third note and yet maintains the raised sixth (ex. 3.2).

Example 3.2. Japanese Scale⁵⁶



In general, Taiwanese music is composed of both scales, as well as a combination of the two scales.⁵⁷ With the influence of the minor third from Japanese scale, the majority of Taiwanese folk music appears in minor keys. Melodies from Taiwanese Opera are significantly all in minor keys. The most common scale used in Taiwanese opera is A-C-D-E-G.⁵⁸ The opening theme of

⁵⁶Jun-feng Hsieh, *Japanese Traditional Music and Arts* (Taipei: Chuan Yin Music Publication Co., 1996), 102.

⁵⁷Liu-fen Yen, Mei-lin Hsu, ed. *Tai Wan de Yin Yueh* (Music of Taiwan), (Taipei: Taiwan Advocates of LeeTeng-hui School, 2006), 100

⁵⁸ Ibid., 101.

the violin concerto's first movement is based on this scale. In addition, in cadenza passages, Hsiao uses the Japanese scale.

Frequently used chromatic progressions and placing the second movement in a remotely related key, as well the use of a fugue in the finale movement, exhibit strong Western influence. Placing the cadenza in the middle of the movement is also a common trait found in the Romantic Concerto.

The harmonic progressions that begin the first and third movement is prolonged on a subdominant (first movement) and dominant (third movement) chords while the tonality still remains within the tonic key, D minor. The second movement begins with the final chord from the previous movement, a common practice from the Romantic period, providing a smooth transition from one movement to the next.

Movement I

The first movement is in traditional sonata form; a restatement of the first episodic passage in a new key appears at the end of the development section. (Table 3.1).

Table 3.1. Violin Concerto in D, diagram of the first movement⁵⁹

⁵⁹ A bridge is a short connecting section while a transition is usually slightly longer connecting contrasting material.

Measures	Section	Theme	Harmony
1-4	Orchestral introduction		d: iv-iv2-ii7-V7
5-12	Exposition	1st theme	d: i-iv-V-i
13-19		Episodic passage 1	D: I
20-30		Bridge 1	D: ii-V
31-38		Episodic passage 2	D: I-IV-V/V-V
39-41		Bridge 2	D: III7-IV7-ii/e:i
42-51	Transition 1		e: i-i on dominant pedal B
52-71	Transition 2	Preparation to the 2nd theme	e: i
72-81		2nd theme (oboe solo)	G:
82-89		2nd theme (violin solo)	G: I
90-97	Transition 3		G
98-105		2nd theme (horn solo)	G
106-118		2nd theme (violin solo in double-stops)	G
119-123		Codetta	G

Table 3.1. Continuing

Measures	Section	Theme	Harmony
124-132	Development	Fragment from the opening theme	G; iii-ii-iv/ e:i

132-135		Orchestral Tutti	e: i
136-142	Thematic restatement	Episodic passage 1 (from exposition)	A: I-ii-IV/D:I
143-148		Bridge 1	
149-162		Episodic passage 2	D: I
163-166		Bridge 2	D: III7-IV7-ii/e:i
167-170	Cadenza	Material from the 2nd theme	e: i-III/G:I-vii7/V-v/d:I
171-182	Recapitulation	1st Theme	d: i-iv-V-i
183-196		Episodic passage 1	D: I
197-207	Transition 1		D: I
207-216	Coda	Material from the 2nd theme	D:vi-I

As shown in the diagram, the composer utilizes standard Romantic harmonic language. The harmonic progression in the orchestral introduction begins on the subdominant in the first movement and the dominant in the third movement, with each progressing to the tonic. The second movement is connected to the first movement through a continuation of the final chord of the first movement, similar to the connection used in the Mendelssohn Violin Concerto.

The first movement's orchestral introduction begins with a subdominant G minor chord, with the bass line and upper voice moving in contrasting motion. The tonality of D minor becomes clear when the dominant chord appear on the

downbeat of measure 4 (ex. 3.3).

Example 3.3. Violin Concerto in D, first movement, mm. 1-4.

CONCERTO
for
Violin and Orchestra
I

Allegro Moderato ♩ = 76 Tyzen Hsiao Op.50
1988

1

Flute I
Flute II
Oboe I
Oboe II
Clarinet I
Clarinet II
Bassoon I
Bassoon II

Allegro Moderato ♩ = 76 *a.2*

I&II
Horn in F
III&IV
Trumpet I
Trumpet II
Trombones I,II
Tuba

Allegro Moderato ♩ = 76

Harp

Allegro Moderato ♩ = 76

Timpani
Percussion

Allegro Moderato ♩ = 76

Solo

Allegro Moderato ♩ = 76

Violin I
Violin II
Viola
Cello
D. Bass

p *mf rit.* *pp* *mf rit.* *pp* *mf rit.* *pp* *mf rit.* *pp* *p* *mf rit.* *pp*

The exposition, marked *Allegro Moderato*, consists of two themes and several episodic passages linked by transitional material. The first theme is presented in the solo violin beginning in measure 5 and is constructed from two four-measure phrases. The consequent phrase beginning with the upbeat to measure 9 changes the sixteenth note C natural in measure 5 to C-sharp. Additionally, the D is rearticulated on the fourth beat of measure 9. The harmonic progression in both phrases is i-iv-V-i (ex. 3.4).

Example 3.4. Violin Concerto in D (Violin and Piano), first movement, first theme, mm. 4-12.

The image shows a page of musical notation for a violin and piano piece. It consists of three systems of staves. Each system has a single violin staff on top and a grand piano staff (treble and bass clefs) below. The first system (measures 13-15) starts with a violin staff marked *p* and *espress.*, and a piano staff marked *mf*. The second system (measures 16-18) has a violin staff marked *mp* and a piano staff marked *mp*. The third system (measures 19-20) has a violin staff marked *a tempo* and *poco rit.*, and a piano staff marked *poco rit.* and *a tempo*. The score includes various musical notations such as slurs, accents, and fingerings.

After the statement of the first theme, there are two episodic passages, each followed by a bridge. The stable tonality and increasingly virtuosic solo line make the passages episodic rather than transitional. The first one begins with a shift to D major in measure 13 and the range of the solo violin gets wider, adding large leaps and double stops (ex. 3.5).

Example 3.5. Violin Concerto in D (Violin and Piano), first movement, mm. 13-20.

The quarter-note triplets in the solo violin (m. 20), which is built over a prolonged E minor chord, signal the beginning of the first bridge. The cello followed by the double basses take over the quarter-note triplet rhythm in *pizzicato* in measures 21 to 23. An *accelerando* occurs while the quarter-note triplets ascend and the violin's triplet eighth notes descend (ex. 3.6).

Example 3.6. Violin Concerto in D (Violin and Piano), first movement, mm. 20-30.

The image shows a musical score for Violin and Piano, measures 20-29. The score is in D major and 3/4 time. It features a violin part with trills and sixteenth-note patterns, and a piano accompaniment with chords and moving lines. Dynamics include *ff*, *mf*, and *cresc.* markings. Performance instructions include *accel.* and *rit.*

The next episodic passage (m. 31) begins with embellishment in the violin over a fragment of the opening theme in D major in the woodwinds. The solo violin's sextuplets are made up of descending thirds, fourths, and fifths (ex. 3.7).

Example 3.7. Violin Concerto in D (Violin and Piano), first movement, mm. 31-38.

The image shows a musical score for piano, measures 31 through 42. The score is in G major and 3/4 time. It features a complex texture with triplets and sextuplets in the right hand and chords with triplets in the left hand. The tempo is marked 'a tempo' and dynamics range from 'mp' to 'f'. The piece concludes with a 'poco rit.' marking.

The second bridge begins in measure 39 and the bass line progresses chromatically from F-sharp to B, linking it to the first transition in measure 42.

The B pedal is maintained in the first transition until the orchestral interlude in measure 52. The material of this orchestral tutti in E minor is derived from the beginning of the movement (ex.3.8).

Example 3.8. Violin Concerto in D (Violin and Piano), first movement,
mm. 39-56.

The image displays a musical score for the first movement of a Violin Concerto in D, covering measures 39 to 56. The score is written for Violin (V) and Piano (P).

Measures 39-40: The Violin part features a melodic line with a *cresc.* (crescendo) marking. The Piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand, also marked *cresc.*

Measures 41-42: The Violin part continues with a melodic line, marked *molto cresc.* leading to *ff* (fortissimo). The Piano accompaniment features a more complex texture with triplets and chords, also marked *molto cresc.* and *ff*.

Measures 43-56: The Violin part has a melodic line with a *rit.* (ritardando) marking. The Piano accompaniment continues with a complex texture of triplets and chords. The score concludes with a *rit.* marking and a final chord.

The score includes various musical notations such as slurs, accents, and dynamic markings. The page number *-5-* is visible at the bottom center.

45

48

51

54

The solo violin enters with the pick-up to measure 57, ornamenting the orchestral line (ex.3.9).

Example 3.9. Violin Concerto in D (Violin and Piano), first movement,

mm. 56-71.

The musical score consists of four systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 56-57):** The vocal line begins with a rest, followed by a triplet of eighth notes. Dynamics include *p* and *mp*. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.
- System 2 (Measures 58-59):** The vocal line continues with a triplet and a half note. Dynamics include *rit.* and *p*. The piano accompaniment has a similar eighth-note bass line.
- System 3 (Measures 60-61):** The vocal line includes a triplet and a half note. Dynamics include *p*. The piano accompaniment features a more active eighth-note bass line.
- System 4 (Measures 62-63):** The vocal line has a triplet and a half note. Dynamics include *rit. e dim.* and *pp*. The piano accompaniment has a steady eighth-note bass line.

The second theme begins with the upbeat to measure 74 and is based on Hsiao's art song *Evening Sky*, written in 1967. Hsiao made an arrangement for

cello and piano in 1988 (ex.3.10)⁶⁰ and adapted this arrangement in the violin concerto. The theme is based on a D diatonic scale, with the harmonic progression of I-ii-V-I, ending on a half cadence at the first repeat.

Example 3.10. Hsiao: *Evening Sky* for cello and piano, mm. 1-12⁶¹

Evening Sky
Andante cantabile (♩ = 70) Tyzen Hsiao
1988.4.15

The musical score consists of three systems. The first system shows the beginning of the piece with the tempo marking 'Andante cantabile (♩ = 70)'. The cello part starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano part provides harmonic support with chords and moving lines. The second system begins at measure 5, marked with a box containing the number '5'. The third system begins at measure 9, marked with a box containing the number '9'. This system includes first endings for both instruments, indicated by a '1.' above the staff lines. The score concludes with a double bar line and repeat dots.

The second theme is set in G major. The opening phrase is eight measures long and is presented by the principal oboe and passed on to the solo violin in

⁶⁰Ken Chuang, Phone Interview with Author, Tainan, Taiwan, 26 April, 2007.

⁶¹ Tyzen Hsiao, "Evening Sky for cello and piano," score, 1988, Private Collection, Tyzen Hsiao Music Foundation, Taipei.

measure 81 via a scalar line starting on D (ex. 3.11).

Example 3.11. Violin Concerto in D (Violin and Piano), first movement,
second theme, mm. 72-83.

The musical score for Example 3.11 consists of four systems of staves. The first system (measures 72-74) features an Oboe solo (orch. (Oboe solo)) in measure 72, marked *mp*. The piano accompaniment is marked *p*. The second system (measures 75-77) continues the piano accompaniment. The third system (measures 78-80) also continues the piano accompaniment. The fourth system (measures 81-83) features a Violin solo in measure 81, marked *mp*, with the piano accompaniment marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The theme is repeated by the principal horn in measure 98 while the solo violin accompanies with triplets intensified by repeated notes. At the pick-up to measure 106 the violin plays the theme in double-stops. The second theme

does not modulate and the melodic and harmonic structure in this section are very similar to the arrangement, except for the ending section(ex. 3.12).

Example 3.12. Violin Concerto in D (Violin and Piano), first movement, mm. 96-107.

The musical score for Example 3.12, Violin Concerto in D, first movement, measures 96-107, is presented in four systems. The first system (measures 96-107) shows the violin and piano parts. The piano part includes a French Horn Solo section. Dynamics range from *p* to *mf*. Tempo markings include *a tempo*, *rit.*, and *pp*. The second system (measures 108-114) continues the piano accompaniment. The third system (measures 115-121) shows the violin and piano parts. The fourth system (measures 122-128) shows the violin and piano parts, ending with a *rit.* marking.

Even though Hsiao is known for his use of Taiwanese folk tunes in his music, the first movement contains no actual folk songs, but rather folk-inspired melodies. Hsiao's first and second themes in the first movement's exposition

contrast in tonality, but not in character. Both themes share a nationalistic and song-like character, with their use of pentatonic and diatonic scale. The melodic shape in the second theme appears more consistent than the first theme, as the second theme is based on a diatonic scale whereas the first is on a pentatonic scale. The first theme shows more folk influence as the character and the minor tonality resemble that of the main theme of the second movement, *Oxen Plowing in the Field*.

The development begins in measure 124 and includes a thematic restatement and a cadenza. The material that introduces the development section is derived from the episodic passages in the exposition. The triplets with repeated notes in the solo violin accompany the opening theme played by the principal horn, reminiscent of the second episodic passage in measure 31 (ex.3.13).

Example 3.13. Violin Concerto in D (Violin and Piano), first movement,
mm.123-129.

The musical score for Example 3.13, Violin Concerto in D, first movement, measures 123-129, is presented in three systems. The key signature is D major (one sharp) and the time signature is 4/4. The score is written for Violin and Piano.

- System 1 (Measures 123-124):** The violin part begins with a whole rest in measure 123. In measure 124, it enters with a melodic line marked *mp*. A handwritten box labeled "Development" is placed above the staff, with a bracket indicating measures 124 and 125. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, marked *mp*.
- System 2 (Measures 125-126):** The violin part continues its melodic line. The piano accompaniment features a triplet in the right hand and a steady eighth-note bass line in the left hand, marked *mp*.
- System 3 (Measures 127-129):** The violin part concludes with a melodic flourish marked *mf*. The piano accompaniment features a triplet in the right hand and a steady eighth-note bass line in the left hand, marked *mf*.

By the thematic restatement in measure 136, the tonality has been established in A major. The material of the thematic restatement is almost identical to the

first episodic passage in measure 13, except that it appears in A major instead of D major. The second episodic passage is repeated in measure 149 in the original key of D major, followed by the bridge that leads to the cadenza appearing in measure 167 serves as the ending section of the development (ex.3.14).

Example 3.14. Violin Concerto in D (Violin and Piano), first movement,
mm.130-138.

The repetition of the opening theme in a new key in the development section could be referred as a false recapitulation. In Hsiao's Violin Concerto, however, the fact that the material appears so early in the development and without harmonic preparation suggests a different description. A thematic restatement in a new key comes at the conclusion of the section.

The first half of the first-movement cadenza contains virtuosity similar to the beginning of the first-movement cadenza in Mendelssohn's Violin Concerto

in E Minor, Op. 64 (measure 299-307).⁶² Placing the cadenza in the middle of the movement, to serve as a transition to the recapitulation, also indicates the influence of Mendelssohn's Concerto. Though imitating this watershed work in violin literature, the cadenza in Hsiao's Violin Concerto does not demonstrate additional virtuosity as was the case with Mendelssohn's concerto. Hsiao's writing is conservative, beginning with ascending double-stops which progress chromatically and are followed by ascending scale passages. The second theme appears after the scale passages and is followed by an embellished two-octave scale passage. The cadenza ends quietly when the woodwinds and strings enter on the second beat of measure 170 and introduce the recapitulation in the next measure (ex.3.15).

⁶²Felix Mendelssohn, *Concerto in E-Moll für Violine und Orchester*, Piano Reduction, ed. R. Larry Todd (Kassel: Bärenreiter, 2005), 59.

Example 3.15. Violin Concerto in D (Violin Solo), first movement,

cadenza

The image displays a musical score for the Cadenza and the beginning of the Recapitulation of the Violin Concerto in D, first movement. The Cadenza section, starting at measure 167, is marked 'Cadenza' and features a complex, virtuosic violin solo. It includes various dynamic markings such as *sfp*, *mf*, *p*, *f*, *pp*, and *ppp*, along with technical notations like trills, triplets, and slurs. The key signature is D major, and the time signature is 4/4. The Recapitulation section begins at measure 171, marked 'Recapitulation', and shows the violin and piano parts. The violin part starts with a trill and a half note, while the piano part provides harmonic support with chords and moving lines. The key signature changes to D minor for the recapitulation.

The structure of the recapitulation is similar to the exposition, except the bridge that linked the second episodic passage in the exposition now links the coda in measure 205, omitting the second episodic passage and the second

The second movement, *Adagio dolente*, is brief, only 120 measures long and lyrically melancholic. Structurally, this movement is in ternary form: two identical sections are separated by a contrasting middle section and a short cadenza. The middle section, marked *Allegretto*, provides contrast of tempo and texture, but the entire movement is monothematic. Therefore, the ternary form in the second movement is not a standard A-B-A form, but rather A-A'-A.

As shown in the Table 3.2, the movement is in C minor, a distant key relationship to D minor.

Table 3.2 Violin Concerto in D, diagram of the second movement

Measures	Section	Theme	Harmony
1-8	Orchestral Introduction	Fragment of the theme	c: ii-iv
9-24	A -a	Folksong: Oxen Plowing in the Field	c: i
25- 40	A-b		c:III-i
41-58	A-a'		c: i
59-69	A' -1		c: VI-I (chromatically)
70-73	Cadenza		Japanese scale
74-88	A' -2		c: iv-i
89-120	A (recapitulation)	Folksong	c: i

The second movement's C minor tonality, though beginning with the

final D minor chord from the first movement, immediately becomes clear in measure 2 as other voices are gradually added. The common time signature changes to 3/4 in measure 5 (ex.3.17).

Example 3.17. Violin Concerto in D (Violin and Piano), second movement,

mm.1-4

II
(Gü-lé-Koa) Taiwanese Folksong

Adagio dolente (♩ = 66)

VIOLIN

PIANO

string

pp

The main theme of the second movement is a superb example of Hsiao's adaptation of a Taiwanese folk song. As stated to the author in a phone interview, Hsiao uses folk songs recalled from his earlier experience; each carrying its own personal memories for him.⁶³ The theme, based on an ancient Holo folk tune, *Oxen Plowing in the Field*,⁶⁴ is originally in duple meter and traditionally sung in an energetic tempo (ex.3.18). One distinctive aspect of this folksong is that it is composed in a combination of four and six measures phrases. The first two phrases are six measures in length, grouped as 3+3. The first three bars of both phrases are the same. The third phrase is

⁶³ Tyzen Hsiao, Phone Interview with Author, Greensboro, NC, 17 July 2005.

⁶⁴ See pp. 13.

eight-measure long grouping in 4 measures with a four-measure coda where the range of the melody is lower than the previous phrases.

Ex. 3-18 Taiwanese folk song, *Oxen Plowing in the Field*.⁶⁵

⁶⁵ Translation: Wearing the straw hat to block the sun
Plowing on the rice paddy field
Sweat 'til the sunset
Let's work harder together.

$\text{♩} = 108$
 $\Gamma a (3+3)$

頭戴竹笠 噴進日頭 啊喂

$\Gamma a' (3+3)$

手牽那犁兄 喂 行到水田

Γa

頭 哪哎 嗚啊 犁兄 喂 日落

$\Gamma a'$

汗 那 流 大家 協力啊 喂

$\Gamma a'' (4+4)$

來 打 拼 咬啣 喂 哪 哎 嗚啊 啣都

犁 兄 喂 日 曝 汗 那 流啊 啣都

$\Gamma Coda$

大家 協力 來 打 拼

In the violin concerto, Hsiao creates a melancholic, sorrowful reverie in slow triple meter. The addition of soft dynamics, particularly *crescendi* and *diminuendi*, contribute to the somber mood (ex.3.19).

Example 3.19. Violin Concerto in D (Violin Solo), second movement, mm.1-40.

Adagio Dolente ♩ = 56

The structure of the theme is a-a'-b-b'. The antecedent phrase (a) begins on the upbeat to measure 9; it is an eight-measure (4+4) phrase, ending on a half cadence. The consequent phrase (a') begins on the upbeat to measure 17 and cadences on the tonic, C minor. Hsiao next adds two new phrases. The first *b* phrase begins on the upbeat to measure 25. Soon, the music modulates to E-flat major and the diminished seventh chord in measure 28 functions as a secondary leading tone, with the tonality slowly progressing back to C minor over the next three measures. The *b'* phrase begins with an upbeat to measure 32 and the harmonic progression is i-iv7 (with flat 5th)-III-i-V/III-III-iv-i (ex.3.20).

Example 3.20. Violin Concerto in D (Violin and Piano), second

movement,

mm.23-40

The image displays a musical score for measures 23-40, consisting of five systems of piano accompaniment. Each system includes a grand staff (treble and bass clefs) and a line of harmonic analysis below it. The key signature is E-flat major (three flats). The score features various musical notations such as slurs, accents, and dynamic markings like *p* and *pp*. Handwritten annotations include 'r b' and 'r b'' above the staves. The harmonic analysis line provides Roman numerals for the chords used in each system.

System 1 (Measures 23-26):
 Treble clef: E^b : I, III, VI, VII $\frac{7}{4}$
 Bass clef: E^b : I, III, VI, VII $\frac{7}{4}$

System 2 (Measures 27-30):
 Treble clef: E^b : I, III, VI, VII $\frac{7}{4}$
 Bass clef: E^b : I, III, VI, VII $\frac{7}{4}$

System 3 (Measures 31-34):
 Treble clef: E^b : I, III, VI, VII $\frac{7}{4}$
 Bass clef: E^b : I, III, VI, VII $\frac{7}{4}$

System 4 (Measures 35-38):
 Treble clef: E^b : I, III, VI, VII $\frac{7}{4}$
 Bass clef: E^b : I, III, VI, VII $\frac{7}{4}$

System 5 (Measures 39-40):
 Treble clef: E^b : I, III, VI, VII $\frac{7}{4}$
 Bass clef: E^b : I, III, VI, VII $\frac{7}{4}$

The first part of the theme (a+a') is repeated by the principal oboe

(ex.3.21) beginning with the upbeat to measure 43 and taken over by the solo

violin on the upbeat to measure 47. The registration is an octave higher in

measure 50 with a crescendo indicated on the last beat of measure 49.

Example 3.21. Violin Concerto in D (Violin and Piano), second movement,

mm.41-56

The image displays a musical score for measures 41 through 56 of the second movement of the Violin Concerto in D. The score is written in D minor and 3/4 time. It includes staves for Oboe, Flute, Violin Solo, and Piano. Measure 41 shows the Oboe and Flute entries. Measure 45 features a Violin Solo. Measure 49 has dynamic markings *p*, *mp*, and *p*. Measure 53 has a *rit.* marking. The score ends at measure 56 with a page number 77 below it.

The middle or A' section begins with tutti strings in measure 59 and consists of two parts connected by a short cadenza. The first part (A'-1, ex.3.22) begins with the entry of the solo violin in sextuplets in measure 61, which increases the rhythmic activity. The sextuplets in the solo violin progress

sequentially while the upper strings play a fragment of the main theme. One measure of common time is inserted at measure 65, followed by two measures of triple meter before returning to common time. A two-and-a-half-measure cadenza is introduced while the orchestra holds a *fermata* on the last beat of measure 69. The cadenza, based on the Japanese six-note scale C-D-E-flat-G-A, also uses the sextuplets.

Example 3.22 Violin Concerto in D (Violin and Piano), second movement,

mm.61-69

The musical score for Example 3.22 consists of four systems of music. The first system (measures 61-63) shows the violin playing a sextuplet of eighth notes, marked *mp*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 64-66) continues the sextuplet in the violin, with the piano accompaniment becoming more active. The third system (measures 67-69) shows the violin playing a cadenza, marked *molto rit.*, while the piano accompaniment holds a *fermata* on the last beat of measure 69. The cadenza is based on the Japanese six-note scale C-D-E-flat-G-A and uses sextuplets. The piano accompaniment resumes in measure 70.

The second part (A'-2), following the cadenza, begins in measure 74

(ex.3.23) where the solo violin plays arpeggios ascending in chromatics while

the woodwinds pass around a fragment of the theme. The 3/4 meter returns in measure 77 and remains until the end of the movement (ex.3.23).

Example 3.23. Violin Concerto in D (Violin and Piano), second movement,

mm.74-88

The musical score for Example 3.23, Violin Concerto in D, second movement, measures 74-88, is presented in a standard musical notation format. It consists of a violin part and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into measures 74 through 88. Measure 74 is marked with a box containing '74' and 'A'-2'. The violin part begins with a melodic line marked *mp* and *mf*. The piano accompaniment features chords and arpeggiated figures. The score includes dynamic markings such as *mp*, *mf*, *ff*, *p*, and *pp*, and articulation marks like *rit.* and *V*. The key signature has two sharps (F# and C#).

The A section returns in measure 89, in an almost identical setting

except

for the addition of the harp accompaniment in measures 89 to 103. The second

movement may sound as if it ends abruptly on a C minor tonic triad, but the descending C minor scale appearing in the bass in measure 116 helps to prepare the end of the movement (ex.3.24).

Example 3.24. Violin Concerto in D (Violin and Piano), second movement, mm.113-120

The musical score for Example 3.24, Violin Concerto in D (Violin and Piano), second movement, mm.113-120, is presented in two systems. The first system covers measures 113-116, and the second system covers measures 117-120. The key signature is D minor (three flats) and the time signature is 3/4. The violin part begins in measure 113 with a mezzo-piano (mp) dynamic, playing a series of notes with slurs. In measure 116, the piano part features a descending C minor scale in the bass line, which helps prepare the end of the movement. The dynamics range from mezzo-piano (mp) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings.

Movement III

The third movement, an *Allegro vivace con brio* rondo in a fast tempo utilizes more contrapuntal writing between the violin and the orchestra, and the harmonic language remains conventional. As shown in Table 3.3, the tonal plan illustrates traditional modulation to relative keys.

Table 3.3 Violin Concerto in D: diagram of the third movement

Measures	Section	Theme	Harmony
1-7	Orchestral introduction		Chromatic progression, ambiguous tonality
8-35	A	Rondo theme	d:
36-63	A'	Rondo theme, slightly altered	d:
64-84	Transition 1		d:
85-96	Bridge1		d: i-III/F: I
97-136	B	Second theme	F: I
136-140	Bridge2		F: I
141-156	Episode	Opening theme from the first movement	d: I
157-181	Transition 2		Chromatic progression from E flat-D
182-209	A	Rondo theme	d: i
210-236	C	Fugal-like section: second movement theme	d: i
237-240	Cadenza		d: i
240-249	Transition 3		d:iv-i
250-269	A	Rondo theme	d:i
270-303	Coda	Rondo theme, in <i>presto</i>	d: V-i-I/D:I

Hsiao utilizes a cyclical structure for the concerto by bringing back themes from the previous two movements and consolidating them with new material in the last movement. This compositional trait of the composer can also be observed in his other works.⁶⁶ The *perpetuo moto* writing for the solo violin in this movement is reminiscent of the American composer Samuel Barber's Violin Concerto in G major in that they both use a driven rhythmic pattern of triplets against duple rhythms in the orchestra (ex. 3.25a, 3.25b).

Example 3.25a. Barber: Violin Concerto (Violin and Piano), third movement,

mm. 38-49⁶⁷

⁶⁶In *Highlander's Suite* for piano quintet, op.47 (1985), the opening section of the first movement appears again at the end of the last movement.

⁶⁷Samuel Barber, *Concerto for Violin and Orchestra*, revised version for violin and piano, (Milwaukee: Schirmer, 1942), 6.

39

p grazioso

Cl. *trum*

p

f

48

p

pp

Example 3.25b. Hsiao: Violin Concerto (Violin and Piano), third movement, mm.16-24

The image displays three systems of musical notation for a violin solo and piano accompaniment. The first system, starting at measure 16, features a mezzo-forte (*mf*) dynamic. The second system, starting at measure 20, features a mezzo-piano (*mp*) dynamic. The third system includes a crescendo (*cresc.*) marking and a mezzo-forte (*mf*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The frequent string crossings in the solo violin also resemble the writing in Barber's concerto (ex.3.26a, 3.26b).

Example 3.26a. Barber: Violin Concerto (Violin Solo), third movement,

mm. 1-13

Presto in moto perpetuo $\text{♩} = 192$

p *leggero*

mf

Example 3.26b. Hsiao: Violin Concerto in D (Violin Solo), third movement,

mm. 1-19

Allegro Vivace $\text{♩} = 110$

$\text{♩} = 110$ *Leggiero*

mp *p*

p

mf

Music critic Bob Barnett corroborates this parallel in his recent review: "...the dashing *perpetuo moto* style finale takes a good long draught of inspiration from the finale of the Barber concerto. Had the concerto been called 'concerto idyllica' I doubt anyone would have blinked."⁶⁸

The orchestral introduction's tonality begins with a rising chromatic line over a dominant pedal A (ex. 3.27).

Example 3.27. Violin Concerto in D (Violin and Piano), third movement, mm.1-12.

Allegro Vivace con brio (♩ = 110)

f

Violin solo [8]

sf

⁶⁸Rob Barnett, "Tyzen Hsiao: Classical CD Reviews," in *MusicWeb* [review on-line]; available from <http://www.musicweb-international.com/classrev/2004/Jan04/Hsiao.htm>; Internet; accessed 8 August 2005.

The rondo theme uses a pattern that moves primarily from D minor to its closely related key areas. Hsiao utilizes D Dorian from measures 8 to 11 and F Lydian from measures 12 to 15. The pattern changes in measure 20 to a more scalar pattern. The E minor seventh chord *hemiola* in measure 26 and D minor chord in second inversion *hemiola* in measure 28 serve to slow down the rhythmic motion and thin out the texture in the orchestra, bringing the section to a close (ex. 3.28).

Example 3.28. Violin Concerto (Violin Solo), third movement, mm.1-35.

The musical score for the Violin Solo in the third movement of the Violin Concerto, measures 1-35, is presented. The score is in 3/4 time and features a rondo theme. The tempo is marked 'Allegro vivace (♩ = 110)' and 'Con brio Leggiero (♩ = 110)'. The key signature is one flat (B-flat major/D minor). The score is divided into measures 10, 14, 18, 22, 26, 30, and 34. The annotations include 'D Dorian' (measures 8-11), 'F Lydian' (measures 12-15), and 'Rondo theme' (measures 1-35). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

The rondo theme is next presented by the concertmaster in measure 36 while

the solo violin accompanies in double-stops and leaps to unusually high pitches (ex. 3.29).

Example 3.29. Violin Concerto in D (Violin and Piano), third movement, mm.36-63.

The musical score for Example 3.29 is presented in four systems, corresponding to measures 36, 39, 42, and 45. Each system includes a solo violin part and a piano accompaniment. The piano part features a consistent triplet pattern in the right hand and a bass line in the left hand. The violin part is characterized by double-stops and leaps to high pitches, with dynamics ranging from *mf* to *f*. The score is in D major and 3/4 time.

The solo violin reclaims the theme in measure 48, leading to the first transition,

which begins in measure 64 (ex. 3.30). A slower tempo, *Allegretto*, appears and the triplet figures become more lyrical and legato in the solo violin. The transition theme is restated by the principal flute in measure 72 while the solo violin moves in quarter notes.

Example 3.30. Violin Concerto in D (Violin and Piano), third movement, mm. 64-72

The musical score for Example 3.30 consists of three systems of music. The first system (measures 64-66) is labeled "Transition" and features a violin part with a triplet figure and a piano accompaniment. The second system (measures 67-69) shows the violin playing a more lyrical line. The third system (measures 70-72) shows the violin playing a quarter-note line while the piano accompaniment features a "Flute Solo" in measure 72. The tempo is marked "Allegretto" and "poco rit." (poco ritardando), and the dynamics are "p" (piano).

A fragment of the second movement folk song suddenly appears in the tutti first

violin in measures 80 through 83 (ex.3.31).

Example 3.31. Violin Concerto in D (Violin and Piano), third movement,
mm. 79-84

The image shows a musical score for measures 79-84 of the Violin Concerto in D, third movement. The score is written for Violin and Piano. The top system shows measures 79-81, and the bottom system shows measures 82-84. The violin part is marked *pp* and *p*. The piano part is marked *pp* and *p*. The score includes a first violin part and a piano accompaniment. The key signature is D major, and the time signature is 3/4. The score features a variety of musical notations, including slurs, accents, and triplets.

The solo violin introduces the first bridge in measure 85 with a fragment of the rondo theme (ex.3.32).

Example 3.32 Violin Concerto in D (Violin and Piano), third movement,
mm. 85-96

88

Staccato sempre

ppp *p*

mp *mf*

f *mp* *rii.* *ppp* *ppp*

The B section begins in measure 97 in the relative major, F. Hsiao introduces a new theme, presented by the solo violin over the harp's ascending arpeggios. The theme is structured $a+a'+b+a''$, grouped as 4+4. The consequent phrase is stated by the principal oboe, beginning on the upbeat to measure 107 and the solo violin harmonizes through imitation (ex.3.33).

Example 3.33 Violin Concerto in D (Violin and Piano), third movement,
mm. 97-108

97 *Allegretto* $\Gamma \alpha$
mp

Allegretto
p *mp*

100 *mf* *poco rit.* $\Gamma \alpha'$

poco rit.

103 *rit.*

rit.

106 *a tempo*
p
a tempo *Oboe*
(Piano accompany use R.H. to play Oboepart and skip this part.)

The *b* phrase appears in measure 115 as the tonality progresses to B-flat major, the subdominant of F. The *a*" phrase is stated by the principal horn on the upbeat to 123 and the solo violin takes over on the pick-up to measure 127 (ex.3.34).

Example 3.34. Violin Concerto in D (Violin and Piano), third movement, mm. 112-123

136

mp *accel.*

pp

f *mp* *rit.* *p*

f *mp* *pp*

rit.

F: N₆ I d: V d: i

142

pp *sempre*

mp

p

First Movement, First theme

The transition beginning in measure 157 serves to build up the attention to the climax in measure 175, where the second theme is stated raucously by the trumpet and first trombone before the rondo theme returns in measure 182. (ex.3.36).

Example 3.36. Violin Concerto in D (Violin and Piano), third movement,
mm. 175-183.

The musical score consists of three systems. The first system (measures 175-177) shows the violin part with a 'V' above the staff and a 'p' dynamic. The piano part has a handwritten box labeled 'Second movement's theme' and a 'sf' dynamic. The second system (measures 178-181) shows the violin part with a 'dim. e rit.' marking. The piano part has a 'p' dynamic. The third system (measures 182-183) is marked 'Tempo I' and 'p' in both parts.

A contrapuntal passage emerges in measure 210 after the return of the rondo theme in measure 182. The material for the imitative counterpoint is taken from the second movement's folk song theme. The length of the subject lasts only two measures, from measures 210 to 211, followed by a tonal answer in ascending fifth from measures 212 to 213, with altered pitches in the first two notes. Although the relationship between the subject-like voices does not follow the

strict rules of a fugue, there are elements of a fugal structure.⁶⁹ In Hsiao's concerto, the subject stated by the solo violin beginning in measure 210 is answered two measures later at the traditional interval of a fifth. The subject reappears a fourth lower in the principal clarinet at measures 214 and is answered a fifth lower two measures later (ex.3.37).

⁶⁹The incorporation of a fugal section is a common compositional device employed since the Classical era, such as the fugal sections appearing in the finale of Mozart's Symphony No. 41 and the second and last movements of Beethoven's Symphony No. 3.

Example 3.37. Violin Concerto in D (Violin and Piano), third movement,
mm. 210-219.


The musical score consists of four systems of staves. The first system (mm. 210-211) shows the violin playing a melodic line with a trill (tr) and a breath mark (V) at m. 210, and the piano providing accompaniment. The second system (m. 211) shows the violin playing a melodic line and the piano providing accompaniment. The third system (mm. 214-215) shows the violin playing a melodic line and the piano providing accompaniment, with a clarinet part (mf) also present. The fourth system (mm. 215-219) shows the violin playing a melodic line and the piano providing accompaniment.

Handwritten annotations in the score include:

- Subject**: A box around the first measure of the violin part in the first system.
- 5th tonal answer**: A box around the first measure of the violin part in the second system.
- reappearance of subject**: A box around the first measure of the violin part in the third system.
- 5th**: A box around the first measure of the violin part in the fourth system.

Dynamics and performance markings include *dim.*, *mp*, *mf*, and *f*. Performance markings include *tr* and *V*.

In addition to a melodic theme, Hsiao utilizes a rhythmic

motive , derived from the folk song, *Oxen Plowing in the Field* (see example 3.18).

Hsiao uses this folk song theme again at the end of the concerto, creating a feeling of unity. It is restated emphatically in measure 289 by two unison trumpets, accompanied by string tremolo and woodwind trills (ex. 3.38).

Example 3.38. Violin Concerto in D, third movement, mm. 288-291.



Another example of folk influence is evident in the third movement's

short cadenza. The theme is based on another Holo folk tune, *A Bird is Chirping*. This folk song (see ex. 3.39a) whose melody consists of the pitches of a minor triad, was popular during the colonial period.⁷⁰ The text is a metaphor for the Taiwanese people being forced to lose their homeland and live under foreign rule (ex.3.39a).

Example 3.39a Taiwanese folk song, *A Bird is Chirping*⁷¹

(Translation: Hey-hey-hey, a bird is chirping for help
It chirps 'til midnight
because it can not find its nest.
Hey-hey-hey, why would anyone take away the
bird's nest
It will never stop chirping. Ho-hey-ho...)

In the concerto (ex. 3.39b), the folk song is intoned by the solo violin over a

⁷⁰ Yu-Hsiu Chen, ed., "A Tour of the Centennial Taiwanese Music."
Taipei: Chinatimes Publisher Co., 1998.

harp accompaniment, much like a Holo singer chanting the melody to the accompaniment of a *yuequin*,⁷² reflecting the mood of the original folksong. The manner of writing creates the effect of improvisation. The repetitive figure on a single note in the solo violin suggests a bird chirping (ex.3.39b).

Example 3.39b Violin Concerto in D, third movement, cadenza, mm. 238-239.

238 *Cadenza*

Harp

Solo

239

Harp

Solo

fp

f

ad.Lib.

p

f

p

mp

p

mf

pp

pp

Critical Reception

Hsiao provides a voice for traditional Taiwanese folk music by

⁷² See Chapter 1.

successfully integrating folk elements into his music. As stated by Kenneth Herman, Hsiao “infused his three-movement with the Taiwanese folk tunes and wistful melodies inspired by the same.”⁷³ Valerie Scher reviewed of Hsiao’s works as “Combining native folk music with a swirly lushness reminiscent of Fauré and post-romantic fervor akin to Rachmaninoff’s , Hsiao’s only violin concerto isn’t afraid to be pretty.”⁷⁴

Hsiao’s language, based on Western tonal harmonies, makes his works accessible to Western and non-Western audiences. As Barnett expressed in the compact disc review of Hsiao’s works, “Hsiao writes in a late nineteenth century style marked out by Rachmaninov, Delius, Tchaikovsky, Elgar and Dvorak. Music that is easy to like and in the case of the concerto for violin... works very well indeed.”⁷⁵ Radio host Fred Flaxman commented on Hsiao’s double CD set in his radio program “Compact Discoveries”, “If Rachmaninoff

⁷³ Kenneth Herman, “A Melodic New Concerto,” 16 Nov 1992, *Los Angeles Times*, sec. F. See APPENDIX 2 for complete text.

⁷⁴Valerie Scher: “A Soaring, Sunny Asian Exploration,” 14 Nov 1992, *San Diego Union-Tribune*. See APPENDIX 2 for complete text.

⁷⁵Rob Barnett, “Tyzen Hsiao: Classical CD Reviews,” in *MusicWeb* [review on-line]; available from <http://www.musicweb-international.com/classrev/2004/Jan04/Hsiao.htm>; Internet; accessed 8 August 2005. See APPENDIX 2 for complete text.

had been born in China and had he written violin concerto instead of piano concertos one of them might have sounded something like this.”

Conclusion

By using folk material in such an established Western mold, some of the unique and charming flavors of Taiwanese folk music are lost. Kenneth Herman believes that "(Hsiao) stayed so cautiously within the harmonic and structural outlines of the standard Romantic concerto that he excluded any sense of adventure associated with hearing a new work."⁷⁶ It is believed by the elder generations who witnessed Taiwan's colonial history that Taiwanese music should reflect the character of its native culture; it should sound chaotic, unsophisticated, and unrefined. Several Taiwanese critics disparage Hsiao's compositional style for its lack of originality and also for its failure of expressing the true essence of Taiwanese music. Unlike the critics, the current and recent generations of Taiwanese people are not strongly opposed to this particular aspect of Hsiao's music.

Hsiao, however, was convinced that the true spirit of Taiwan can be realized through nationalism. His music may not challenge listeners harmonically, but it does create an emotional response and provides a much

⁷⁶Kenneth Herman, "A Melodic New Concerto," 16 Nov 1992, *Los Angeles Times*, sec. F. See APPENDIX 2 for complete text.

needed voice for Taiwan. Taiwanese expatriates find his music particularly meaningful. His folk song arrangements have gained wide popularity with this group of people. In my point of view, Hsiao expresses his patriotism by fusing folk elements with Romantic harmony, giving his voice to the music from his homeland.

CHAPTER 4

Performance Issues

There are three versions of the scores available: I have referred to the

two editions for violin and piano as LA version and Taiwan version respectively and there is one orchestral version. (Please refer to chapter 3, page 27 to 28, for detailed description).

Difference Between Editions

The unpublished Taiwan version for violin and piano contains numerous errors, especially in the piano part. In my brief phone interview with the composer,⁷⁷ he stated that he was not even aware of the Taiwan version's existence and had not revised the concerto. Hsiao suspects the mistakes appearing in the Taiwan version were simply copying errors. However, Ken Chuang, a close friend of Hsiao and a professional programmer for computerized notation, claimed that he produced the Taiwan version under Hsiao's supervision and upon his request.⁷⁸ Chuang started inputting the new violin and piano edition of the concerto in 1995 after Hsiao's first return to Taiwan⁷⁹ and it was completed in 1997. Chuang also pointed out that the LA version is no longer being printed. I mentioned the discrepancies I found between two editions to Chuang and he discussed them with the composer on

⁷⁷ Tyzen Hsiao, Phone Interview with Author, Greensboro, NC, 17 July 2005.

⁷⁸ Ken Chuang, Phone Interview with Author, Tainan, Taiwan, 26 April, 2007.

⁷⁹ See Chapter 2, 22.

a recent visit to Los Angeles. Hsiao confirmed that the piano part of the LA version is the authorized source for the violin concerto. Discrepancies found in the Taiwan version are mostly printing errors. Corrections approved by Hsiao will be included in the following examples, taken from both editions. Chuang stated that corrections were made to the Taiwan version at the composer's request. Thus, the Taiwan version is the most recently revised edition, and the only edition currently available.

The following, according to Hsiao, are simply printing errors:

- First movement, measure 32: a c natural is missing in the right hand of the piano (ex.4.1);

Example 4.1. Violin Concerto in D (Violin and Piano), first movement, mm. 31-32.

[Taiwan Version]

The image shows a musical score for measures 31 and 32 of the Violin Concerto in D, first movement. The score is in D major and 4/4 time. Measure 31 is marked 'a tempo' and 'mp'. The violin part features a series of triplets and sextuplets. The piano part has a triplet in the right hand and a triplet in the left hand. Measure 32 is marked 'poco rit.' and 'poco rit.' in the piano part. The piano part has a triplet in the right hand and a triplet in the left hand.

[LA Version]

Musical score for the second movement of the Violin Concerto in D, measures 57-60. The score is in 3/4 time and D major. It features a violin part with sixteenth-note runs and a piano accompaniment with chords and triplets. Dynamics include *mp* and *poco rit.* The tempo is marked *a tempo*.

- Second movement, measure 60: last eighth note dyad is missing

(ex.4.2);

Example 4.2. Violin Concerto in D (Violin and Piano), second movement,

mm. 57-60

[Taiwan Version]

Musical score for the Taiwan version of the second movement, measures 57-60. The score is in 3/4 time and D major. It features a violin part with a long note and a piano accompaniment with chords and triplets. Dynamics include *p*, *pp*, and *mp*. The tempo is marked *Allegretto*.

[LA Version]

Musical score for the LA version of the second movement, measures 57-60. The score is in 3/4 time and D major. It features a violin part with a long note and a piano accompaniment with chords and triplets. Dynamics include *pp* and *mp*. The tempo is marked *Allegretto*.

- Second movement, measure 85: the pitches for the sextuplets of the third beat should be “A B A G A G.” (ex.4.3);

Example 4.3. Violin Concerto in D (Violin and Piano), second movement,
mm. 83-85

[Taiwan Version] (mm. 84-85)

Example 4.3: continuing

[LA Version]

- Third movement, measure 2: a b natural is missing on the second beat in the left hand of the piano (ex. 4.4);

Example 4.4. Violin Concerto in D (Violin and Piano), third movement,
mm 1-2.

[Taiwan Version]

Allegro Vivace ♩ = 110

Allegro Vivace ♩ = 110

[LA Version]

Allegro Vivace con brio (♩ = 110)

- Third movement, measure 10: the eighth note of the piano right hand on the third beat indicates a C rather than B (ex.4.5).

Example 4.5. Violin Concerto in D (Violin and Piano), third movement, mm. 9-11

[Taiwan Version]

[LA Version] (mm 10-11)

Discrepancies in rhythm and articulation appear in the following passages: in measure 51 of the first movement, the third beat is written as a quarter note followed by a slurred sixteenth-note quintuplet in the violin part in the TW version and in the piano score of the LA version, but appears as a dotted quarter note followed by a slurred thirty-second-note quintuplet in the violin part of the LA version (ex.4.6). Hsiao expressed that either rhythm is acceptable, but he indicates a preference for the rhythm in the Taiwan version, a quarter note followed by a quintuplet.⁸⁰

Example 4.6. Violin Concerto in D (Violin Solo), first movement, mm. 50-52.

[Taiwan Version]

[LA Version]

⁸⁰Ken Chuang, Phone Interview with Author, Tainan, Taiwan, 20 May 2007.



[Revised Taiwan Version]

In the first movement, violin part in measure 130, the sextuplet marking is removed and the articulation is changed to slurred pairs of notes in the LA version; the last beat in measure 131 becomes a sextuplet instead of a quintuplet, with the last note "A" rewritten as an eighth note instead of a sixteenth note (ex. 4.7). Hsiao prefers the rhythm in LA version, a sextuplet.

Example 4.7 Violin Concerto in D (Violin Solo), first movement, mm. 130-131.

[Taiwan Version]

[LA Version]

[Revised Taiwan Version]

In measure 205, the octave Ds is changed to a single high D in revised Taiwan version (ex. 4.8).

Example 4.8. Violin Concerto in D (Violin Solo), first movement, mm. 202-205.

[Taiwan Version]

[LA Version] (mm 201-205)

Example 4.8: continuing

[Revised Taiwan Version]

In the second movement of the piano part, measures 5 and 7, the triplet figures in the Taiwan version are altered to even eighth notes in the LA version (ex.

4-9).

Example 4.9. Violin Concerto in D (Violin and Piano), second movement,

mm. 5-8

[Taiwan Version]

Musical score for the Taiwan version of Example 4.9, measures 5-8. The score is in 3/4 time and D minor. It features a violin part and a piano accompaniment. The piano part includes triplet figures in measures 5 and 7. The violin part has a dynamic marking of *p* and a *V* marking above the final note in measure 8.

[LA Version]

Musical score for the LA version of Example 4.9, measures 5-8. The score is in 3/4 time and D minor. It features a violin part and a piano accompaniment. The piano part includes triplet figures in measures 5 and 7. The violin part has a dynamic marking of *p* and a *Solo* marking above the final note in measure 8. A box labeled 'B' is present above the violin staff in measure 8.

Example 4.9 continuing

[Revised Taiwan Version]

Lastly, in measure 238 of the third movement, the two eighth-note rests in Taiwan version are replaced with a D pedal in the piano left-hand on the downbeat (ex 4.10). The solo violin *ad lib.* marking in measures 238 and 240 is changed to even thirty-second notes replacing the written-out acceleration. At the end of the same measure, the G eighth note of the solo violin is marked staccato in LA version. The bar line in measure 239 is moved one quarter beat later in the LA version. Overall, the changes make the cadenza easier to read and interpret (ex. 4.10).

Example 4.10. Violin Concerto in D (Violin and Piano), third movement,
mm. 237-238, cadenza

[Taiwan Version]

Cadenza

The musical score consists of two systems. The first system covers measures 237 and 238. The violin part begins with a cadenza section marked *mf*, featuring a series of notes with slurs and accents. The piano part includes a harp section marked *p* and a section marked *fp*. The second system covers measures 239 and 240. The violin part continues with a cadenza section marked *ad.Lib.*, featuring a series of notes with slurs and accents. The piano part includes a harp section marked *pp* and a section marked *pp*. The score is in D major and 3/4 time.

Example 4.10: continuing

[LA Version]

237

Cadenza

mf

p

Harp

ad. lib.

p *f* *p*

fp

ad. lib.

mp *p* *mf* *pp*

Example 4.10: continuing

[Revised Taiwan Version]

Cadenza Violin Solo, Piano

The musical score is presented in three systems, each with a violin staff and a piano accompaniment staff. The key signature has one flat (B-flat major or D minor). The first system, measures 237-238, is marked *Cadenza* and *mf* for the violin. The piano part includes a harp-like texture. The second system, measures 238-239, features a triplet in the violin and dynamic markings *p*, *f*, and *p*. The piano part has dynamic markings *fp*, *f*, and *p*. The third system, measures 239-240, continues the triplet in the violin with dynamic markings *mp*, *p*, *pp*, *mf*, and *pp*. The piano part has dynamic markings *pp* and *pp*.

Though Hsiao initially wrote the violin concerto with piano accompaniment,

he shows several indications of instrumentation in the piano part, indicating

some of his plans for the orchestration. Examples can be found in measure 73 of the first movement where he marks oboe solo for the second theme while the solo violin is *tacit* (ex. 4.11).

Example 4.11. Violin Concerto in D (Violin and Piano), first movement, mm. 72-74

The musical score for Example 4.11 shows measures 72-74. The top staff is for the Oboe, marked 'Oboe solo' and 'mp'. The middle staff is for the Violin, marked 'Solo' and 'p'. The bottom staff is for the Piano, marked 'p'. The music features a melodic line in the Oboe and Violin, with a tremolo accompaniment in the Piano.

At the beginning of the second movement, a marked “string” tremolo figure appears in the piano’s right hand (ex. 4.12).

Example 4.12. Violin Concerto in D (Violin and Piano), second movement, mm. 1-4.

The musical score for Example 4.12 shows measures 1-4 of the second movement. The tempo is 'Adagio dolente (♩ = 56)'. The top staff is for the Violin. The middle and bottom staves are for the Piano. The Piano part is marked 'pp' and 'string', indicating a tremolo figure. The music is in D major and 4/4 time.

In the finale, there is a clear indication for flute in measure 106 (ex.4.13).

Example 4.13. Violin Concerto in D (Violin and Piano), third movement,
mm.106-108

The musical score for Example 4.13 consists of three staves. The top staff is for the Violin, the middle staff is for the Flute, and the bottom staff is for the Piano. The tempo is marked *a tempo* and the dynamics are *p*. The piano accompaniment includes a counter-subject in the right hand. The flute part is marked *a tempo* and *and skip this part*. The piano part includes a counter-subject in the right hand.

A major difference between the orchestral version and the one for violin and piano occurs in the third movement at the beginning of the fugue-like section (measure 210). In the piano version, a counter-subject in the right hand of the piano accompanies the imitative subject in the violin (ex.4.14).

Example 4.14. Violin Concerto in D (Violin and Piano), third movement,

mm. 208-219

The image displays a musical score for the third movement of a Violin Concerto in D, covering measures 208 to 219. The score is arranged in five systems, each with a violin part on the top staff and a piano accompaniment on the bottom staff. The key signature is D major (two sharps). The first system (measures 208-210) features a violin line with a trill in measure 209 and a dynamic marking of *mp*. The piano accompaniment includes a triplet in measure 208 and a dynamic marking of *mp*. The second system (measures 211-212) shows the violin playing a sustained note with a *dim.* marking, while the piano accompaniment continues with a *mf* dynamic. The third system (measures 213-214) features a *mf* dynamic in both parts. The fourth system (measures 215-216) includes a *mf* dynamic in the piano part. The fifth system (measures 217-219) features a *f* dynamic in both parts, with the violin playing a series of sixteenth notes and the piano providing a rhythmic accompaniment.

In the orchestral score, the counter-subject appears in the woodwinds, they maintain the same rhythm but with different pitches (measure 212), Hsiao

adds continuous triplets, first in the solo violoncello, then in the solo viola, providing a tight rhythmic foundation. This unique textural difference is found only in the orchestral score. I feel this added triplet line is a distraction from the contrapuntal texture of the other lines (ex. 4.15).

Example 4.15. Violin Concerto in D, third movement, mm. 210-213.

210

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bn. I

Bn. II

Hr. III

Hr. IV

Tr. I

Tr. II

Tb. I, II

Tuba

Harp

Timp.

Perc.

Solo

Vi. I

Vi. II

Va.

Vc.

D. B.

mp

mp

p

- Solo -

- Solo -

mp

Cho-liang Lin's revision was heard in his live performance at the Vancouver Taiwanese Cultural Festival in 1996.⁸¹ After reviewing these changes, Hsiao expressed his respect for Lin's performance choices, as well as his willingness to allow future soloists and conductors similar liberties in interpretation. However, Hsiao did not indicate if he would adopt any of Lin's revisions in a future edition.⁸²

Lin made changes to the first and third movement only. The most significant change of Lin's revisions is in the first movement, from measure 137 to the first note of measure 139. Lin played this passage an octave higher than written to amplify the entry of the solo violin. He also omitted all double-stops in these three measures and played only the top line to bring out the melody.

Example 4.16. Violin Concerto in D (Violin Solo), first movement, mm. 136-140

The image shows a musical score for the Violin Concerto in D, first movement, measures 136-140. The score is in G major and 4/4 time. Measure 136 is marked 'Tutti' and 'f'. Measure 137 is marked 'solo' and 'mf'. Measure 138 is marked 'basso' and 'asistato'. Measure 139 is marked 'f'. Measure 140 is marked '5'.

[Lin's revision]

⁸¹ See Chapter 5 "Overview".

⁸² Ken Chuang, Phone Interview with Author, Tainan, Taiwan 17 May 2007.

Omission of double-stops also was made in measure 165 of the first movement (ex. 4.17) and in measures 221 through 225 of the third movement to bring out the melodic line (ex.4.18).

Example 4.17 Violin Concerto in D (Violin Solo), first movement, mm. 164-166.

[Lin's revision]

Example 4.18 Violin Concerto in D (Violin Solo), third movement, mm.211-215.

[Lin's revision]



In measure 69 of the first movement, and measures 39 to 43 of the third movement, Lin played artificial harmonics instead of the written pitches, to obtain a different color and clearer phrasing (ex. 4.19, 4.20).

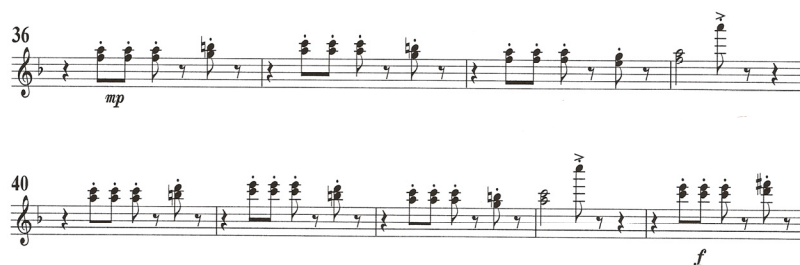
Example 4.19. Violin Concerto in D(Violin Solo), first movement, mm. 69-71.



[Lin's revision]



Example 4.20. Violin Concerto in D(Violin Solo), third movement, mm. 36-44.



[Lin's revision]

In the cadenza of the first movement, Lin has made numerous revisions. The grace note on the third system is changed to an open D and G. The thirty-second note repeated pitches start one beat earlier. The upper voice at the end of the fourth line has been merged into a steady sixteenth-note passage. In line five, the *fermata* B is separated from the thirty-second notes and then repeated as part of the thirty-second note passage. Finally, on the last line, the grace note is tied to the double-stop G and B-flat is changed to C-sharp and G. The revisions are indicated in the following example.

Example 4.21. Violin Concerto in D (Violin Solo), first movement, cadenza

[Original]

[Lin's revision]

[Original]

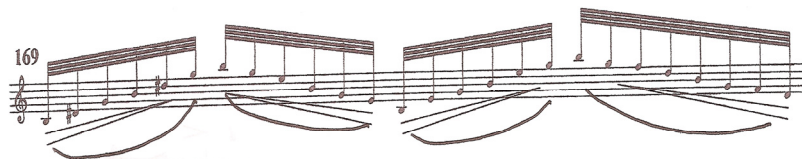
[Lin's revision]

[Original]

[Lin's revision]

[Original]

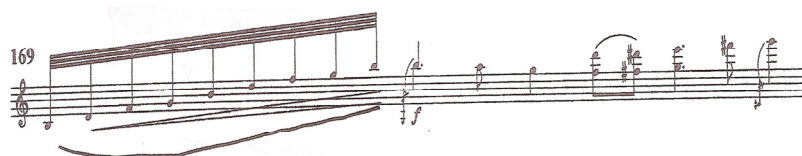
[Lin's revision]



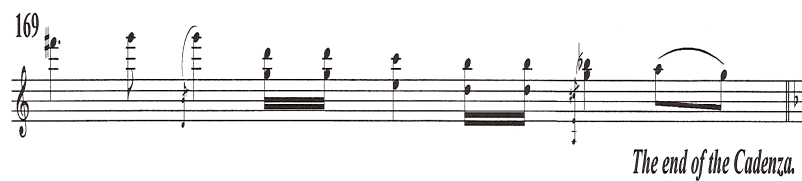
[Original]



[Lin's revision]

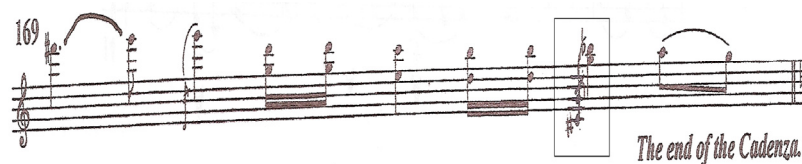


[Original]



Example 4.21: Continuing

[Lin's revision]



In measures 129 and 130 of the third movement, Lin continues the previous sixteenth-note figures, playing the last eighth note as two sixteenth notes in both measures. Then he plays the passage in measure 132 on the A string to

render an echo and adds a *portamento* slide between the A and G in the same measure.

Example 4.22. Violin Concerto in D (Violin Solo), third movement,
mm. 127-132

[Original]

Musical score for Example 4.22, Original version, measures 127-132. The score is in G major and 3/4 time. Measure 127 starts with a *crusc.* marking. The melody features a triplet of eighth notes (A4, B4, C5) followed by a *ff* dynamic. Measure 132 features a *mp dim.* marking followed by a *rit. p* marking. The original score includes a *portamento* slide between the A and G notes in measure 132.

[Lin's revision]

Musical score for Example 4.22, Lin's revision, measures 127-132. This revision includes a *Solo A* marking above measure 132 and a *Solo E* marking above measure 127. The dynamics and markings are the same as in the original score, but the *portamento* slide is removed, and the notes are articulated separately.

Later, in measure 197 to 201, Lin plays the triplets that match the articulation of the snare drum.

Example 4.23. Violin Concerto in D (Violin Solo), first movement,
mm197-202.

Musical score for Example 4.23, measures 196-202. The score is in D major and 3/4 time. Measure 196 starts with a *mp* marking and features a triplet of eighth notes (D4, E4, F#4). Measure 199 starts with a *mp* marking and features a triplet of eighth notes (D4, E4, F#4). Measure 202 features a *mf* marking and features a triplet of eighth notes (D4, E4, F#4).

[Lin' revision]

196 *mp* *spiccato*

199 *mp* *mf*

In measures 241 to 245, Lin slurs the triplets and only plays the top notes on the four printed double-stops.

Example 4.24. Violin Concerto (Violin Solo), third movement, mm. 241-245.

241 *acc.* *f* *mp* *f*

245 *f*

[Lin's revision]

241 *acc.* *f* *mp* *f*

245 *f*

Lastly, the chord in the penultimate measure is changed from a single F-sharp with grace notes of an open D, A and F-sharp to a tenth between D and F-sharp preceded by grace notes of an open D and A.

Example 4.25. Violin Concerto in D (Violin Solo), third movement, mm. 300-303.

300 *ff* *ffp* *fff*

[Lin's revision]



Interpretive Decisions

Bowing Suggestions

In both editions for the violin and piano, Hsiao's bowing indications demonstrate a lack of idiomatic knowledge of the violin. For example, in measure 15 of the first movement, the triplets in the solo violin part are best played down-up-up (ex.4.26).

Example 4.26. Violin Concerto in D (Violin Solo), first movement, mm. 15-20.

In measures 48 through 50 of the first movement, I recommend slurring the first two measures and then separating the sextuplets to sound more agitated (ex.4.27).

Example 4.27. Violin Concerto in D (Violin Solo), first movement, mm. 48-52.

In the first movement cadenza, the ascending and descending thirty-second-note runs in the fifth through seventh system should be slurred, enhancing the *crescendi-diminuendi* effect and connect the melodic figures (ex. 4-28a and 4-28b).

Example 4.28a. Violin Concerto in D (Violin Solo), first movement,
cadenza

The image displays a musical score for a violin cadenza, consisting of eight staves of music. The score begins with the word "Cadenza" written above the first staff. The first staff starts at measure 167 and includes dynamic markings of *fp*, *mf*, *p*, *f*, and *pp*. The second staff starts at measure 169 and includes a *mp* marking. The third staff also starts at measure 169 and includes a *p* marking. The fourth staff starts at measure 169 and includes a *pp* marking. The fifth staff starts at measure 169 and includes a *rit.* marking. The sixth staff starts at measure 169 and includes a *f* marking. The seventh staff starts at measure 169 and includes a *f* marking. The eighth staff starts at measure 169 and includes a *f* marking. The score concludes with the text "The end of the Cadenza." written below the final staff.

Example 4.28b. Violin Concerto in D (Violin Solo), first movement,

cadenza

The image shows a page of musical notation for a violin cadenza. It consists of eight staves of music. The first staff is labeled "Cadenza" and begins at measure 167. The second staff starts at measure 169. The third staff also starts at measure 169. The fourth staff starts at measure 169. The fifth staff starts at measure 169 and includes a "rit." marking. The sixth staff starts at measure 169. The seventh staff starts at measure 169. The eighth staff starts at measure 169 and ends with the text "The end of the Cadenza." The notation includes various dynamics such as *sfz*, *mf*, *p*, *f*, *pp*, and *mp*, as well as articulation marks like slurs and accents.

In measures 31- 32 and measures 35- 36 of the first movement, the notation of the upper line as eighth notes is virtually impossible to play (ex. 4.29a). The

passage should be executed as shown in ex. 4.29b, where a *tenuto* is placed over every other note.

Example 4.29a. Violin Concerto in D (Violin Solo), first movement, mm. 31-36.

Example 4.29b. Violin Concerto in D (Violin Solo), first movement, mm. 31-36.

Fingering Suggestions

In the first movement, measures 21 to 28 provide a transition linking the two episodes. The awkward and irregular string crossings in measures 21 to 26, in addition to the acceleration of the tempo, make the passage particularly challenging. Notes that can be played as open strings should be executed that way. I suggest the following fingering for this passage.

Example 4.30. Violin Concerto in D (Violin Solo), first movement, mm. 21-26.

The musical score for Example 4.30 consists of two staves of music in G major and 4/4 time. The first staff covers measures 21 to 26. Above the notes, fingering numbers are provided: 2, 0, 4, 2, 3, 0, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 2, 4, 3, 2, 1, 4, 3. Slurs indicate triplet groupings. Performance markings include *mf*, *accel.*, and *cresc.*. The second staff covers measures 24 to 26. Below the notes, fingering numbers are provided: 3, 1, 1, 3, 4, 1, 3, 4, 2, 3, 1, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2, 0, 1, 2. Slurs indicate triplet groupings. Performance markings include *f*.

Measures 64 to 67 in the same movement are almost an exact repetition of measures 60 to 63, with a few pitches change in the last measure of the second statement. The first statement is calm, while the second is more passionate. Playing the second phrase on the “G” string will achieve this effect (ex.4.31). Suggesting fingerings are indicated in the musical example below.

Example 4.31. Violin Concerto in D (Violin Solo), first movement, mm. 59-65.

The violinist should also consider playing the second movement's main theme on the "A" string after the upbeat (except measure 13), to render a melancholic, sorrowful tone (ex. 4.32).

Example 4.32. Violin Concerto in D (Violin solo), second movement, mm. 1-24.

Hsiao once stated, "I think of the violin almost like a human voice."⁸³

Since the folk song is used as the main melodic material, the use of *portamenti*

⁸³ Valerie Scher, "Composer, Musician, Audience," *San Diego Union-Tribune*, 12 November 1992, 28.

is essential in order to imitate the sound of the human voice. The performer should play the violin as if she/he is playing an *erh-hu*. A traditional Chinese fiddle, the *erh-hu* consists of two strings tuned in a perfect fifth, [D and A is the most common tuning], that are stretched over a hollow wooden box covered with snakeskin. A vertical wooden post goes through the box. There is no fingerboard; the bow's horsehair is drawn horizontally between the two strings. The distinctive sound established the *erh-hu*'s prominent status in Chinese folk music.

One of the essential techniques used on the *erh-hu* is the portamento slide. An important feature of *portamenti* on the instrument is that ascending slides are faster than descending. (I have studied the *erh-hu* since childhood in Taiwan.) Also, *erh-hu* players favor sliding on intervals of seconds, thirds and fifths, since those intervals frequently appear in Beijing Opera. A good example can be found in the theme of the second movement from measures 9 to 24 (see ex. 4-21). A *portamento* is also suggested for the interval of a minor third, especially between the descending E-flat and C. The descending major second between F and E-flat occurring in the last beat of measure 10 provides yet another good place for a slow *portamento*. In general, the descending intervals of seconds, thirds and fifths are suggested places to insert portamenti

in this concerto. The following example is suggested fingerings for inserting portamento slides.

Example 4.33. Violin Concerto in D (Violin Solo), second movement, mm. 1-48.

Adagio Dolente ♩ = 56

1

4 8

Sul A

mp

14

Sul A

2 2 1

p mp p rit.

22

E

2 2 1

p mf f

29

A E

dim. 2 1 mp

2 2 *p* 4 4 *mp*

37

E

dim. pp mf

Vibrato

In general, the vibrato used in Taiwanese music is similar to the type used in works by Western composers. Most of the melodic material in Hsiao's concerto is derived from folksongs, and the consistency of vibrato is essential. Vibrato enhances and enriches the quality and tone color of the folksong. Vibrato of an intermediate speed is generally appropriate.

In the main theme of the second movement, Hsiao intended to transform the cheerful folksong into a sad, nostalgic reverie. Violinists should try to produce the distinctive sound of the *erh-hu*. Vibrato on the *erh-hu* can be achieved horizontally and vertically on the string. The horizontal motion is similar to vibrato used on the violin. The vertical type is particularly distinctive; the wide fluctuation of pitch created by the strings fingered vertically and pulled while being stretched creates a unique crying sound. A fast and wide-moving finger motion can achieve a similar effect on the violin.

Problems of Balance and Voicing

Instrumentalists often practice and even perform concerti with piano reductions when an opportunity to perform with full orchestra is not available, or in preparation for performance with full orchestra. Performing the orchestral version of Hsiao's Violin Concerto presents balance problems between the

soloist and the orchestra, due to heavy use of the brass.

When the violinist performs this concerto with orchestra, attention should be paid to potential balance problems in the outer movements. Balance is not a problem in the second movement. For example, in measures 13 through 14 of the first movement, the full brass section, along with the woodwinds and strings are playing directly on top of the solo violin's register with no doublings of the solo violin line.

Example 4.34. Violin Concerto in D, first movement, mm. 11-13.

11 *a tempo* ♩ = 86

Fl. I *poco rit.* *a tempo* *mf*

Fl. II *poco rit.* *a tempo* *mf*

Ob. I *a tempo* *mf*

Ob. II *a tempo* *mf*

Cl. I *poco rit.* *mf*

Cl. II *poco rit.* *a tempo* *mf*

Bn. I *p poco rit.* *a tempo* *mf*

Bn. II *p poco rit.* *a tempo* *mf*

Hr. II *a.2* *mf*

Hr. III/IV *a.2* *mf*

Trp. I *mf*

Trp. II *mf*

Tb. I, II *a.2* *mf*

Tuba *mf*

Harp *a tempo* *poco rit.* *mf* ♩ = 86

Timp. *mf* ♩ = 86

Perc. *mf*

Solo *a tempo* *poco rit.* *a tempo* ♩ = 86

VI. I *poco rit.* *a tempo* *mf*

VI. II *poco rit.* *a tempo* *mf*

Va. *poco rit.* *a tempo* *mf*

Vc. *poco rit.* *a tempo* *mf*

D. B. *poco rit.* *a tempo* *mf*

- 4 -

Despite the solo part's high *tessitura* in measures 44 through 45 of the first movement, the thick texture of the orchestration still creates a balance problem.

The conductor must be sure that the solo violinist is not buried under the massive sound from the orchestra.

Example 4.35. Violin Concerto in D, first movement, mm. 43-45.

violinists. The solo violin part contains varying degrees of technical challenges. Main technical issues in the first movement include large leaps and uncomfortable double-stops. Fast double-stopped fourths and fifths in the high register are not practiced regularly by violinists. Hsiao also writes large leaps followed by double-stops; these cannot be played within one position. The ascending leap to C-sharp from the double-stop G-sharp and D in measure 16 of the first movement is especially difficult. Accuracy of pitch requires good coordination with the bow. The up-bow double-stop should be executed at the frog, to ease the shift to the high C-sharp.

The second movement is the most lyrical and presents the least number of technical issues. However, the *cantabile* writing requires consistency of vibrato and bow speed to create a full tone for the folk tune. Equal bow distribution is also crucial to create the desired sound. The soloist encounters similar issues as in the slow movement, “Canzonetta,” of Tchaikovsky’s Violin Concerto in D, Op. 35 (1877). The *portamenti* in Hsiao’s concerto play a crucial role in creating the movement’s character. The insertion of slides on descending intervals of seconds, thirds and fifths is advised. Violinists should refer to the previous *portamenti* section for more details.

Many awkward string crossings and unconventional finger patterns

make the third movement the most technically challenging. The Rondo theme in measures 8 through 35 (ex. 4.37) and measures 161 through 168(ex. 4.38) is particularly difficult, because the melody is based on a pentatonic scale and modulates through numerous keys, employing difficult string crossings.

Example 4.37. Violin Concerto in D (Violin Solo), third movement, mm.8-35.

Allegro vivace (♩ = 110) Con brio Leggiero (♩ = 110)

5

10

14

18

22

26

30

34

p *mf* *mf* *cresc.* *f* *ff* *mf* *mp* *dim.* *p* *mp*

4 8 3 7

Example 4.38 Violin Concerto in D (Violin Solo), third movement,
mm.161-168.

The Rondo theme is reminiscent of the last movement of Barber's Violin Concerto (see ex. 4.39), though not as technically demanding. The range of the theme in Hsiao's concerto is not as wide as Barber's. Hsiao's concerto consists of phrases that progress in sequences, making it easier to finger by motive.

Works written in perpetual-motion style require a good control of *spiccato* and good coordination between the left and right hands. Especially in the Presto section of the third movement from measures 270 through 285 (see ex. 4.40), careful and thorough practice in a slow tempo is fundamental to

obtaining a crisp and clean sound on each note.

Example 4.39 Barber: Violin Concerto (Violin Solo), third movement,
mm. 1- 23.

Presto in moto perpetuo $\text{♩} = 192$

p *leggero*

mf

pp *f*

Example 4.40 Hsiao: Violin Concerto (Violin Solo), third movement,
mm. 270-289.

270 *Presto*

mp

273

276

279

282

285

Based on the examples mentioned above, I recommend violinists perform from the LA edition of the violin and piano. However, if the orchestral version is performed carefully, to address the balance issues, violinists will certainly enjoy the opportunity to perform this concerto with orchestra.

Chapter 5

Conclusion

Tyzen Hsiao has found his compositional voice for nationalistic expression through the use of a post-Romantic harmonic style and language. He once explained, "My musical philosophy is based on a kind of trinity: The composer, the performer and the audience must be tied together. The music must go through the performer to the listener, touching not only their minds but their hearts."⁸⁴ Though Hsiao's compositions do not challenge the listener with unorthodox harmonies, they do achieve the desired emotional impact and provide a much needed voice for Taiwanese national music. For the past thirty years, Taiwan has struggled for international recognition and independence from mainland China. The strong nationalistic ties and unique qualities evoked in Hsiao's music allow immediate association with Taiwan's individual cultural identity.

Despite these criticisms of his work, Hsiao remains a prominent musical figure for his country. His song, *March of the Volunteers* (1980), became the

⁸⁴ Valerie Scher, "Composer, Musician, Audience," *The San Diego Union-Tribune*, 12 November 1992, 28-29.

unofficial theme song for the Democratic Progressive Party (DPP) during rallies for political liberation in the 1980s. Hsiao's music has the ability to touch the hearts of his audience. Because of his political association with the DPP, Hsiao was blacklisted and threatened with imprisonment by the ruling Kuomintang, even though he was never a member or supporter of the DPP.

As the first Taiwanese composer to write a violin concerto, Hsiao set the stage for more concertos to be written by his countrymen. Gordon Chin, who shares numerous similarities with Hsiao's background, followed in Hsiao's steps by raising the world's awareness of Taiwanese culture, writing in a more avant-garde style. American-Taiwanese violinist Cho-Liang Lin, who premiered Hsiao's Violin Concerto in 1988, commissioned Chin to write the violin concerto for him. It was premiered in 2001 by Lin and accompanied by the Taiwan National Symphony Orchestra, under the baton of Jahja Ling. A percussionist himself, Chin is known for the striking timbres he creates through the extensive use of percussion. In his concerto, Chin combines atonality with Taiwanese folk elements, creating new sounds for his native music.

The strong nationalistic character in Hsiao's music blended with emotional-driven post-Romantic harmony is especially meaningful to the Taiwanese expatriates. His folksong arrangements have gained wide popular

with this group. Religion remains Hsiao's primary motivation to compose; as he has stated: "I have no money--all I have is my music, from God, and it is dedicated to Taiwan."⁸⁵ He has kept his faith through financial hardship and illness, and his music will live on in the hearts of the people.

⁸⁵ Laura Li, trans. Josh Aguiar, "Taiwan's Musical Poet--Tyzen Hsiao," *Sinorama*, December 2002, 92.

APPENDIX 1

List of Significant Compositions by Tyzen Hsiao

1. Choral works

Date	Title	Genre	Notes
1967	Evening Sky	Lied	
1971	Jesus Christ	Oratorio	
1974	What a Friend We have in Jesus	Church song	
1978	The Vagabond	Lied	Libretto by Tyzen Hsiao
	Street vendor	Chorus	Libretto by Tyzen Hsiao
1980	Lord is my shepherd	Church Song	
	March of Democracy	Chorus	Written for Taiwan Democracy Movement
1981	Dedication	Church Song	
	Peace Missionary	Church Song	
1987	I Love Taiwan	Lied	
1988	Mother's Hair	Lied	
1991	We, the Master of Taiwan	Chorus	Written for Taiwan Democracy Movement
1992	The most beautiful flower	Lied	
1993	Taiwan the Green	Chorus	Written for Taiwan Democracy Movement
1994	Love and Hope	Lied	
1997	Song of Lily	Chorus	
	Say No to China	Song	
1998	Spirit of Taiwan	Chorus	
1999	Song of Scar	Lied	
	White Egrets	Lied	

2000	The Prodigy Son	Cantata	
2001	We will Sing a new Song	Chorus	

2. Instrumental works/ Chamber music

Date	Title	Genre	Notes
1970	The Song of Taiwan	Violin and Piano	
1973	Fantasy Heng-chhun Melody	Violin and Piano	
	Prelude and Fuga	Piano Trio	
1974	The Old Junkman	Violin and Piano	
	Elegy	Violin and Piano	
	What a Friend We Have in Jesus	Violin and Piano	
	More Love to Thee, O Christ	Violin and Piano	
	"Poetic Echo"	Piano Solo	
1975	Fantasy Waltz, op. 38	Two Pianos	
	Meditation	Violin and Piano	
1978	The Magic of Love	Cello and Piano	
	The Vagabond	Violin and Piano	
1979	Prelude in C	Piano Solo	
1980	Nocturne in G	Violin and Piano	
1981	Just For You	Violin and Piano	
1983	Hope Line	Violin and Piano	
1985	The Highlander's Suite Op. 47	Piano Quintet	
	Our Taiwan	Piano Quintet	
	Dancing Wing	Cello and Piano	

	Soli for Percussion	Percussion trio	
1987	Memories of Home, op. 49	Piano Solo	
	Lan-yang Dancer op. 49	Piano Quintet	
	Capriccio on Hakka Melody	Cello and Piano	
1988	Festival, op. 50	Four hands	
	Blessed Assurance	Violin and Piano	
1990	Prelude	Pipe Organ	World premiere on April 6 th in Vancouver, Canada
	Pastorale	Hand Bells	
1993	Farewell Etude, op. 55	Piano Solo	
1994	Nocturne in D	Violin and Piano	
1995	Toccata, op.57	Piano Solo	
	Psalm 23	Two Pianos	
	Fantasia	Flute and Piano	
1996	Dragon Boat Festival	Piano Solo	
	The Formosa Trio Op. 58	Piano Trio	
	Variations on "Happy Birthday"	Piano Solo	
	Piano for Children Collection	Piano Solo	Level I-VI
	Memory	Cello and Piano	
1999	An Angel from Formosa	Piano Solo	
	Nana Oh's Meditation	Piano Solo	
	Fantastic Tribal Dance	Cello and Piano	

3. Orchestral works

Date	Title	Genre	Notes
1985	Symphonic poem for Strings	String Orchestra	
1987	Symphony "Formosa", op. 49		
1988	Violin Concerto in D, Op. 50		
1990	Cello Concerto in C, Op. 52		
1992	Piano Concerto in c minor, Op. 53		
1994	"1947" Overture	Orchestra with chorus	
1996	I Love Taiwan	Orchestra with chorus	
	Ode to New Taiwan, op.58-2	Orchestra with chorus	
1998	The Spirit of Taiwan	String orchestra with chorus	
1999	An Angel from Formosa		
1999	Ode to "Yushan", op.61-1	Orchestra with chorus	
2001	"Ilha Formosa"—Requiem for Martyr di Formosa, op. 63	Orchestra with chorus	

4. Arrangements

Date	Title	Genre	Notes
1970	Bang Chhun Hong	String Orchestra	Taiwanese folk song
1978	The Vagabond	Sting orchestra with chorus	Composer's lied
	The Vagabond	String orchestra	
1980	Wish You Home	String Quartet	Taiwanese folk

	Soon	and a Soprano	song
1982	Hot Dumpling	Piano Quintet	Taiwanese folk song
1983	Love Song	Violin and Piano	Taiwanese folk song
1987	Homeland at Dusk	String Quartet	Taiwanese folk song
1984	Amazing Grace	Piano Solo	American Gospel
1988	Evening Sky	Cello and Piano	Composer's lied
1998	Bang Chhun Hong	Violin and Piano	Taiwanese folk song
	Broken Net	Violin and Piano	Taiwanese folk song
	Wish You Home Soon	Violin and Piano	Taiwanese folk song
	I Love Taiwan	Violin and Piano	Composer's lied
1999	Open the Window of your Heart	String Quartet	Taiwanese folk song

APPENDIX 2

Critical Reception

1. Music Review: *A Melodic New Concerto* by Kenneth Herman. *The Los Angeles Times*. Los Angeles, California: Nov 16, 1992.

The San Diego Symphony's premiere of Tyzen Hsiao's 1988 Violin Concerto at Copley Symphony Hall unveiled the kind of contemporary music that warms the hearts of nervous orchestra managers. Hsiao's accessible, tonal, melodic-strewn concerto is unlikely to inspire complaining letters from traditionally minded subscribers. But the Taiwanese composer stayed so cautiously within the harmonic and structural outlines of the standard Romantic concerto that he excluded any sense of adventure associated with hearing a new work.

In the spirit of late-blooming nationalism, Hsiao infused his three-movement with the Taiwanese folk tunes and wistful melodies inspired by the same.

Violinist Cho-Liang Lin gave the work as sympathetic and refined a performance as the composer, who was present, might expect to hear. In the haunting folk melodies that give the concerto its distinct, nationalistic flavor, Lin, who is also a native of Taiwan, produced his wonted shimmering tone and voluptuously shaped phrases. He dispatched the more complex figuration and showy cadenzas with fleet assurance.

2. Music Review: *A Soaring, Sunny Asian Exploration* by Valerie Scher. *The San Diego Union-Tribune*, San Diego, California: Nov 14, 1992.

.....Lin's appearance is prized here—and in the new concerto, he did not disappoint. The three-movement, 29-minute piece, commissioned by the Taiwanese United Fund, a California-based cultural foundation, capitalized on his abilities. Trills and arpeggios, soaring high notes and sweetly sustained tones all found a marvelously accomplished interpreter in the 32-year-old Lin.

The first movement was a pastoral reverie, aided by birdlike twittering from the flute and the triangle's delicate tinkling. The central adagio, inspired by a Taiwanese folk song called "Oxen Plowing in the Field," scattered fertile seeds of tonality with predictably verdant results. And the concluding rondo paused to recall themes from the previous movements before showcasing Lin in a final, exuberant flourish.

The audience rose and applauded as the scholarly looking 54-year-old composer joined the other musicians for a bow. How good it was to witness such enthusiasm for new music, even if the score was sometimes so conventional it sounded like accompaniment for an old travelogue.

Combining native folk music with a swirly lushness reminiscent of Fauré and a post-romantic fervor akin to Rachmaninoff's, Hsiao's only violin concerto isn't afraid to be pretty. That should ensure its popularity.

3. Classical CD Review from MUSICWEB

(www.musicweb-international.com/classrev/2004/Jan04/Hsiao.htm)

by Rob Barnett.

.....The Violin Concerto starts with a very Delian *allegro moderato*, in fact an atmosphere carried over from the *Angel* piece. (*The Angel From Formosa*) The soloist's line smiles, surges and yearns and is most effectively and sympathetically played by Alexander Trostiansky. The sway and surge of this mood is well sustained across the almost 13 minutes of the first movement and into the sunset glow of the *adagio dolente*. After all this basking in sunshine the dashing *moto perpetuo* style finale takes a good long draught of inspiration from the finale of the Barber concerto. Had the concerto been called 'concerto idyllica' I doubt anyone would have blinked. Allowing for the completely anachronistic language it works extremely well as does the Cello Concerto.

With the exception of the Formosa Symphony Hsiao writes in a late nineteenth century style marked out by Rachmaninov, Delius,

Tchaikovsky, Elgar and Dvorak. Music that is easy to like and in the case of the concerto for violin and cello works very well indeed.

4. *Heartfelt melodies: Music by Tyzen Hsiao*-reviewed by Ron Bierman:

Tyzen Hsiao's music has been heavily influenced by his birthplace, Taiwan. Each of the six works in this program includes pentatonic melodies reminiscent of Taiwanese folksong, and long passages suggestive of the island's landscape, history and people. Five of the pieces are highly tonal with straightforward harmonies and orchestral colors than wouldn't have sounded out of place nearly a century ago. I can see why Hsiao has been called the Taiwanese Rachmaninov. Passages from the piano concerto clearly reference that composer.

The sixth work, the *Symphony Formosa* in three movements, sounds surprisingly different. It shows the effects of a postgraduate course at California State University and was in fact Hsiao's compositional thesis. Far more modern in melody, harmony and orchestration, it deserts Rachmaninov only to arrive at contemporary academic cliché, losing the simple sincerity of the rest of the program. It's unlikely Hsiao would have obtained his degree however with any of the other pieces here—a criticism of the composer if you prefer a more progressive sound, the University if you believe sounding like Rachmaninov shouldn't preclude a passing grade.

One's reaction to Hsiao may hinge on a related issue. Melody is his strength. If his melodies sound cloyingly sweet to you, nothing in their conventional settings or developments will win you over. The main melody of the 1947 Overture is typical of the composer. The piece is a musical description of events surrounding the Taiwanese riots and purges of that year. Orchestra and chorus honor the many thousands of victims in a style reminiscent of music of the patriotic Soviet music of World War II, but Hsiao is less strident in his depiction of strife and has a gentler, less triumphant view of adversity overcome. In the case of the

Overture, even if the melodies do appeal, the piece has a naivety that overstays its welcome for those without intense feelings for the historical moments described.

5. The following is the excerpt on the Violin Concerto in the review from a radio host Fred Flaxman “Compact Discoveries” on the double-CD set.⁸⁶

I find this piece the most Chinese of any of the compositions on this two-CD set, perhaps because the violin can come closer to conveying Chinese folk melodies than can a piano, for example, which is not at all an Asian instrument.

If Rachmaninoff had been born in China and had he written violin concertos instead of piano concertos, one of them might have sounded something like this.

⁸⁶ The “Compact Discoveries” is a series of one-hour radio programs produced, written, hosted, and edited by Fred Flaxman. The program is distributed worldwide by the WFMT Radio Network.

APPENDIX 3

Significant Dates in the History of Taiwan

- C. 1400 Aborigines, the first inhabitants came to the island.
- 1582 Portuguese, in route to Indonesia, spot Taiwan after a shipwreck. Name the island "Ilha Formosa," meaning "beautiful island."
- 1624 Holland East India Company establishes a colonial capital in Southern Taiwan.
- 1628 Spain occupies Northern Taiwan.
- 1642 Spain is ousted by Holland.
- 1662 Ming General Cheng Cheng-kong forces Holland from the island; Taiwan becomes his base for attacking the Qing Dynasty.
- 1683 General Cheng's heir, Cheng K'o-shuang surrenders to the Qing Dynasty.
- 1894 Sino-Japanese War.
- 1895 The Qing Government loses the Sino-Japanese war and is forced to sign the Treaty of Shimonoseki and cede Taiwan to Japan. Japan rule lasts fifty years.
- 1912 Dr. Sun Yat-sen, Kuomintang leader, establishes the Republic of China, and becomes provisional president, ending reign of Imperial China.
- 1925 Chiang Kai-shek takes the Kuomintang leadership after the death of Sun Yat-Sen.
- 1945 Japanese rule ends and Taiwan is returned to mainland China.

- 1945 The United Nations is born. Chiang represents China in San Francisco at United Nations Conference to create charter.
- 1947 “2/28 Incident,” February 28 on Taiwan soil. Chiang orders a military crackdown that results in a massacre. Martial Law is ordered in Taiwan in May.
- 1949 Chinese Communists win the civil war against the Kuomintang. Chiang Kai-shek relocates to Taiwan, forming the Republic of China.
- 1971 The United Nations switches its recognition from the Republic of China, Taiwan to People’s Republic of China. Taiwan loses its seat in the United Nations and diplomatic ties with the United States of America are ended.
- 1975 Chiang Kai-Shek passes away. His son Chiang Ching-kuo assumes the presidency of Taiwan.
- 1979 “Kaohsiung Incident.” A major crackdown against the opposition politicians who rallied for Human Rights in Kaohsiung.
- 1987 Martial law is lifted. The first opposition political party, the Democratic Progressive Party, (DPP) is founded.
- 1988 Chiang Ching-Kuo dies. Vice-president Lee Teng-hui takes over the presidency and is elected as the tenth president of the Republic of China.
- 2000 DPP leader Chen Shui-bien wins presidential election by a small margin and DPP becomes the ruling party of Taiwan.
- 2004 Chen wins the second presidential election.

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APPENDIX 4

Complete Orchestral Score