

ABSTRACT

Title of Dissertation: EXPLORING INFLUENCES OF FOLK AND POPULAR MUSIC IN SELECTED VIOLIN REPORTOIRE: FROM EDVARD GRIEG (1843-1907) TO PAUL SCHOENFIELD (B. 1947)

Jennifer J. Lee, Doctor of Musical Arts, 2015.

Dissertation directed by: Professor David Salness
School of Music

Both ‘folk’ and ‘popular’ music genres definitively play a role in the compositional makeup of the following notable composers: Edvard Grieg (1843-1907), Eugene Ysaÿe (1858-1931), Nikolai Medtner (1880-1951), George Enescu (1881-1955), Francis Poulenc (1899-1963), Aaron Copland (1900-1990), and Paul Schoenfield (b. 1947). The incorporation of folk elements such as modal melodies, frequently changing meters, and rhythmic syncopations, and features from popular styles including jazz and ragtime is prevalent and far-reaching in their selected violin repertoire, and serves as an enriching factor in the shaping of their musical voices. For Grieg, Medtner, Enescu, Copland and Schoenfield, infusing music evoking their past with popular styles of their respective time periods aided in fulfilling their quests for self-expression through their compositions. Ysaÿe and Poulenc borrowed from folk traditions as a means of honoring their dedicatees, for whom their works were written.

This dissertation was completed by performing selected works of the aforementioned composers programmed across three recitals, held in Gildenhorn Recital Hall of the Clarice Smith Performing Arts Center and Ulrich Recital Hall of the Tawes Fine Arts Building, both

located at the University of Maryland in College Park, MD. Compact Disc recordings of the recitals are housed in the University's Michelle Smith Performing Arts Library.

**EXPLORING INFLUENCES OF FOLK AND POPULAR MUSIC IN SELECTED VIOLIN
REPORTOIRE: FROM EDVARD GRIEG (1843-1907) TO PAUL SCHOENFIELD (B. 1947)**

by

Jennifer J. Lee

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2015

Advisory Committee:

Professor David Salness, Chair
Professor Rita Sloan
Professor Bradford Gowen
Professor James Fry
Professor Paul C. Gekker
Professor Denny Gulick

© Copyright by

Jennifer J. Lee

2015

TABLE OF CONTENTS

RECITAL PROGRAMS.....	1
RECORDING TRACK LISTING.....	4
PROGRAM NOTES.....	7
BIBLIOGRAPHY.....	24

RECITAL PROGRAM – First Dissertation Recital

April 19, 2014, 5pm

Homer Ulrich Recital Hall, Tawes Building, College Park, University of Maryland

Jennifer Lee, Violin
Alexei Ulitin, Piano

Nikolai Medtner (1880-1951)

3 Nocturnes for Violin and Piano, Op. 16 (1907-1908)

- I. Nocturne No. 1 in D Minor: *Andante con moto, sempre legato*
- II. Nocturne No. 2 in G Minor: *Largamente*
- III. Nocturne No. 3 in C Minor: *Moderato*

Nikolai Medtner (1880-1951)

Violin Sonata No. 3 in E Minor, Op. 57 “*Epica*” (1938)

- I. *Introduzione – Andante meditamento*
- II. *Scherzo – Allegro molto vivace, leggier*
- III. *Andante con moto*
- IV. *Finale – Allegro molto*

RECITAL PROGRAM – Second Dissertation Recital

December 6, 2014, 8pm

Homer Ulrich Recital Hall, Tawes Building, College Park, University of Maryland

Jennifer Lee, Violin
Alexei Ulitin, Piano
Zsolt Balogh, Piano

Eugène Ysaÿe (1858-1931)

Sonata No. 4 for Solo Violin, Opus 27 No. 4 (1923)

- I. *Allemanda: Lento maestoso*
- II. *Sarabanda: Quasi lento*
- III. *Finale: Presto ma non troppo*

Francis Poulenc (1899-1963)

Sonata for Violin and Piano (1943)

- I. *Allegro con Fuoco*
- II. *Intermezzo: Très lent et calme*
- III. *Presto Tragico*

Alexei Ulitin, Piano

INTERMISSION

Edvard Grieg (1843-1907)

Sonata for Violin and Piano in C Minor, Opus 45 (1887)

- I. *Allegro molto ed appassionato*
- II. *Allegretto espressivo all Romanza*
- III. *Allegro animato*

Zsolt Balogh, Piano

RECITAL PROGRAM – Third Dissertation Recital

March 28, 2015, 8pm
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
College Park, University of Maryland

Jennifer Lee, Violin
Alexei Ulitin, Piano

Aaron Copland (1900-1990)

Sonata for Violin and Piano (1943)

- I. *Andante semplice*
- II. *Lento*
- III. *Allegretto giusto*

INTERMISSION

George Enescu (1881-1955)

Sonata No. 2 for Violin and Piano in F Minor, Op. 6 (1899)

- I. *Assez mouvemente. Très vite*
- II. *Tranquillement*
- III. *Vif*

Paul Schoenfield (b. 1947)

Four Souvenirs (1989)

- I. *Samba*
- II. *Tango*
- III. *Tin Pan Alley*
- IV. *Square Dance*

RECORDING TRACK LISTING
First Dissertation Recital – CD 1

Nikolai Medtner (1880-1951)

3 Nocturnes for Violin and Piano, Op. 16 (1907-1908)

[CD 1, Track 1] Nocturne No. 1 in D Minor: *Andante con moto, sempre legato*

[CD 1, Track 2] Nocturne No. 2 in G Minor: *Largamente*

[CD 1, Track 3] Nocturne No. 3 in C Minor: *Moderato*

Alexei Ulitin, Piano

Nikolai Medtner (1880-1951)

Violin Sonata No. 3 in E Minor, Op. 57 “*Epica*” (1938)

[CD 1, Track 4] *Introduzione – Andante meditamente*

[CD 1, Track 5] *Scherzo – Allegro molto vivace, leggier*

[CD 1, Track 6] *Andante con moto*

[CD 1, Track 7] *Finale – Allegro molto*

Alexei Ulitin, Piano

RECORDING TRACK LISTING
Second Dissertation Recital – CD 2

Eugène Ysaÿe (1858-1931)

Sonata No. 4 for Solo Violin, Opus 27 No. 4 (1923)

[CD 2, Track 1] *Allemanda: Lento maestoso*

[CD 2, Track 2] *Sarabanda: Quasi lento*

[CD 2, Track 3] *Finale: Presto ma non troppo*

Francis Poulenc (1899-1963)

Sonata for Violin and Piano (1943)

[CD 2, Track 4] *Allegro con Fuoco*

[CD 2, Track 5] *Très lent et calme*

[CD 2, Track 6] *Presto Tragico*

Alexei Ulitin, Piano

Edvard Grieg (1843-1907)

Sonata for Violin and Piano in C Minor, Opus 45 (1887)

[CD 2, Track 7] *Allegro molto ed appassionato*

[CD 2, Track 8] *Allegretto espressivo all Romanza*

[CD 2, Track 9] *Allegro animato*

Zsolt Balogh, Piano

RECORDING TRACK LISTING
Third Dissertation Recital – CD 3

Aaron Copland (1900-1990)

Sonata for Violin and Piano (1943)

[CD 3, Track 1] *Andante semplice*

[CD 3, Track 2] *Lento*

[CD 3, Track 3] *Allegretto giusto*

Alexei Ulitin, Piano

George Enescu (1881-1955)

Sonata No. 2 for Violin and Piano in F Minor, Op. 6 (1899)

[CD 3, Track 4] *Assez mouvemente. Très vite*

[CD 3, Track 5] *Tranquillement*

[CD 3, Track 6] *Vif*

Alexei Ulitin, Piano

Paul Schoenfield (b. 1947)

Four Souvenirs (1989)

[CD 3, Track 7] *Samba*

[CD 3, Track 8] *Tango*

[CD 3, Track 9] *Tin Pan Alley*

[CD 3, Track 10] *Square Dance*

Alexei Ulitin, Piano

The genres of ‘folk’ and ‘popular’ music encompass a variety of musical styles and characteristics, and have always played a definitive role in the works of notable composers throughout the history of western classical music. Folk music describes that which originated in the past and continues from generation to generation through “oral transmission,” whereas popular music embodies sounds of “modern and modernizing societies.”¹ Inherently, both play important roles in people’s daily lives, creating a soundtrack to their cultural identity. In fact, many composers have embraced and incorporated such influences in various ways in their respective compositional styles, as can be seen in specific mid-nineteenth to twentieth century violin repertoire. This dissertation will showcase works from the following composers, who directly and indirectly incorporated folk and popular elements as a means of reconnecting to their roots, and for some, discovering their musical individuality: Edvard Grieg (1843-1907), Eugene Ysaÿe (1858-1931), Nikolai Medtner (1880-1951), George Enescu (1881-1955), Francis Poulenc (1899-1963), Aaron Copland (1900-1990), and Paul Schoenfield (b. 1947).

Norwegian born Edvard Grieg started piano lessons with his mother in 1849 at the age of six. As a teenager studying both piano and composition in Leipzig, he was exposed to the Romantic music of Wagner, Strauss and Schumann. Post-college, Grieg developed a passion for Norwegian culture and folklore resulting in his reputation as a nationalistic composer. Grieg writes: “As a modern artist what I am striving for is that which is universal –or, more correctly, that which is individual. If the result is national, it is because the individual is national.”² The influence of Norwegian folk music is prevalent in his oeuvre, particularly in his three violin sonatas. His writing in his *Violin Sonata No. 1 in F Major, Op. 8* replicates the Hardanger fiddle

¹ Myers, Helen and Peter Wilton. “Folk music.” *The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 2 April 2015).

² Halverson, William H. *Edvard Grieg Today* (Northfield, Minn.: St. Olaf College, 1994), 65.

(*hardingfele*), a Norwegian folk instrument, and a *springer*, a “sprightly Norwegian folk dance in $\frac{3}{4}$ meter,”³ and Grieg specifically labeled his *Sonata No. 2 in G Major* the “national” sonata of Norway.⁴ In contrast, twenty years later when he composed his *Violin Sonata No. 3 in c minor*, Op. 45 in 1887, Grieg purposefully tried to break away from using national idiomatic material as critics felt he “norwegianized” his music to the extent of hindering his creative talents.⁵ Even still, folk-like rhythms and motifs are peppered in his final sonata. The most striking example is in the middle section of the second movement *Romanza*:

Example 1. Edvard Grieg, Sonata for Violin and Piano in c minor, Op. 45, 2nd movement, mm. 89-95.⁶



While this theme does not reference a specific Norwegian folk dance, it nonetheless projects a nationalistic aura. Further, the use of open fifths in the opening violin motif of the finale, amidst the underlying modal harmonies, showcases yet another instance where Grieg absorbs music from his cultural background:

³ Benestad, Finn, and Dag Ebbe. *Edvard Grieg, Chamber Music: Nationalism, Universality, Individuality* (Oslo: Scandinavian University Press, 1993), 29.

⁴ William H. Halverson, 66.

⁵ Benestad and Ebbe, 133.

⁶ Grieg, Edvard. *Sonata for Piano and Violin in c minor, op. 45* (Munich: G. Henle Verlag, 2003), 8.

Example 2. Edvard Grieg, Sonata for Violin and Piano in c minor, Op. 45, 3rd movement, mm. 1-6.⁷



Even unintentionally, Grieg's musical voice represents his home country through his intrinsic integration of Norwegian folk features. As "one of the pioneers of introducing modal elements into the harmonic style of national-romantic music,"⁸ the makeup of Grieg's style undeniably stems from music of his past –folk music.

Virtuoso Belgian violinist Ysaÿe was born in 1858 and started lessons with his father, a professional violinist and amateur conductor. As a composer, he wrote mazurkas and concertos at a young age but his most well-known compositions are his *Six Sonatas for Solo Violin*, Op. 27, written in 1923. Inspired by a live performance of Bach's works by Joseph Szigeti, Ysaÿe sketched the sonatas within 24 hours. These sonatas "bear fascinating witness to Ysaÿe's art [that] in their harmonic originality and their virtuosity, he was composing for posterity and the younger generation of violinists."⁹ Ysaÿe valued virtuosity, not merely as a way to display one's

⁷ Ibid, 12.

⁸ Benestad and Ebbe, 23.

⁹ Stockhem, Michel. "Ysaÿe, Eugène." *Grove Music Online. The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 4 April 2015).

skills, but as a compositional tool to enhance and re-create music from the surveyed past. Consequently, Ysaÿe dedicated each sonata to a younger soloist whose individual personalities, playing styles and influences, he hoped to capture. *Solo Sonata No. 4 in e minor, Op. 27* was written for Fritz Kreisler, an elegant violinist who possessed a beautiful tone and had an affinity for late 19th Century Viennese music, which was considered ‘popular’ in his time. While Ysaÿe referenced two Baroque dances for this three-movement work, keeping in the tradition of Bach’s *Six Solo Violin Sonatas and Partitas*, there is an element of freedom which is characteristically found in folk music, enveloping the entire sonata. This is especially resonant in the last movement where his use of dotted rhythms in the middle section to quintuplet and sextuplet-grouped ascending runs is a classic example of how Ysaÿe “abandoned decorative virtuosity for an improvisatory, passionate character.”¹⁰ His improvisatory writing is further exhibited with the inclusion of swells and mordents, and the trade-offs between *spiccato* and *detaché* strokes, all contributing to a folk-like feel to the movement. Finally, the entire *Sarabande* is based on a folk-like motif consisting of four notes (G, F#, E, and A), which Ysaÿe first introduces polyphonically to be played *pizzicato* before including it in a harp-like arpeggiated texture in the second half.¹¹ The score directs the performer to emphasize the motif in the arpeggios and although this was Ysaÿe’s intention, the end result sounds impromptu, akin to the mood of the finale.

While the inclusion of folk idioms in Ysaÿe’s music did not directly affect his individual writing style, it was still used as a medium to honor the person for whom the piece was written.

¹⁰ Ibid.

¹¹ Curty, Andrey, “A Pedagogical Approach to Eugene Ysaÿe’s Six Sonatas for Solo Violin, Op. 27” (D.M.A. Diss., University of Georgia, 2003), 51.

Some say Ysaÿe included folk-like material in the Finale due to Kreisler's favoring of late 19th century Viennese music.¹² Nevertheless, Ysaÿe still exemplifies a composer who extracts from the past in order to fashion a "modern day-response [...] and a renewal of the message they contain"¹³ in his sonatas which hold significant weight in solo violin literature.

Born in Russia in 1880, Nicolas Medtner studied at the Moscow Conservatory. While his mother started him on piano lessons at the age of six, he was mainly self-taught in composition. Placed on the honorable mention list at the Rubinstein piano competition, Medtner set forth in building a performing career, only to realize his true passion was in composition. Although the majority of his works are for solo piano, his chamber music repertoire includes three violin sonatas, three nocturnes and two canzonas and dances. The *Three Nocturnes for Violin and Piano, Op. 16* were the earliest of his violin and piano works to be published during 1907-1908, and the title stems from Goethe's poem *Nachtgesang* ['Night Song']. The idea in the poem that the lyre should provide not only sweet slumber but also reprieve from life's troubles can be heard in the Nocturnes. However, amidst the sobering yet serene lyrical exchanges between the violin and piano, there exists an undercurrent of tumult and tension that breaks through, particularly in the first nocturne written in d minor. The phrasing of the opening violin melody conflicts with the piano line thus creating an uncertainty of the meter, which is a common characteristic found in Russian folk music.

¹² Ibid, 47.

¹³ Ysaÿe, Eugene. *Six Sonatas for Violin Solo* (Munchen: G. Henle Verlag, 2004), VII.

Example 3. Nikolai Medtner, Nocturne No. 1 in d minor, mm. 1-2.¹⁴



Medtner starts the piece in 9/8 time; however the phrasing in the violin part can easily be mistaken as being written in 4/4, thereby making it difficult to locate the downbeat. Such rhythmic ambiguity lends Russian flavor and is typically found in lyrical, melancholy songs of other Russian nationalistic composers including Mussorgsky and Rimsky-Korsakov.

Nearly 30 years later, Medtner wrote the *Violin Sonata No. 3 in e minor "Epica," Op. 57* in 1938. The epithet itself which translates into "Epic" and is defined as "a long poem, typically one derived from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or the history of a nation"¹⁵ implies that the work is based on folk tradition of the past. The first movement is the longest of four, large in structure, and written in sonata form as it cycles through multiple keys. The piano starts with stark chords creating a meditative quality in the introduction as the violin enters with a motif resembling a religious chant. A drastic change in tone is then established in the exposition with the appearance of the vibrant dance-like theme, which is actually a rhythmic diminution of the opening line. After the intricate development, Medtner brings back the reflective nature of the opening towards the end of the recapitulation and his frequent use of the Aeolian mode aids in recalling images and memories from the past.¹⁶ Moving forward, the exciting and impulsive syncopated opening theme of the *Scherzo* alludes to

¹⁴ Medtner, Nikolai. *Three Nocturnes for Violin and Piano, op. 16* (Berlin: Edition Russe de Musique, n.d.), 3.

¹⁵ *Oxford Dictionaries*, s.v. "epic," accessed 5 April 2015, http://www.oxforddictionaries.com/us/definition/american_english/epic.

¹⁶ Martyn, Barrie. *Nicolas Medtner: His Life and Music* (Aldershot, Hants, England: Scolar Press: 1995), 226.

a folk dance, revealing Medtner's fondness for dance rhythms, and bears resemblance to a *hopak*, a folkloric dance of Ukraine:

Example 4. Nikolai Medtner, Violin Sonata No. 3 in e minor, Op. 57, "*Epica*," 2nd movement, mm. 1-3.¹⁷



A sense of nobility and nationalistic pride pervades throughout the sonata as attested by the composer: "The whole of Russia somehow suddenly poured into me at this point and I [could] do nothing about it."¹⁸ Although all of Medtner's works may not display "specific national identity, his nationality strongly inserts itself"¹⁹ through his modal coloring and melodies that bear similarity to Russian orthodox chants and references to folk-like dances and rhythms, as especially highlighted in this sonata. Deeply committed to music of Russia's heritage, Medtner shunned modernism in musical trends in his treatise, *The Muse and the Fashion*, as he felt it "destroyed the connection between the artist's soul and his art."²⁰ Thus, akin to Grieg, Medtner's roots are very much an unwavering component of his compositional style.

Recognized as Romania's greatest composer, George Enescu was born in 1881 in the town of Liveni Virnav, Moldavia, which has since been renamed after him. Also known as one of the greatest violinists of his generation and a pioneer of bringing musical life into his home

¹⁷ Medtner, Nikolai *Sonata No. 3 in e minor, Op. 57 "Sonata Epica"* (USA: Edition Silvertrust, 2010), 14-15.

¹⁸ Barrie Martyn, 228.

¹⁹ *Ibid.*, xi.

²⁰ Martyn, Barrie. "Medtner, Nicolas." *Grove Music Online. The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 5 April 2015).

country, he split his time performing, teaching, and composing. Such achievements include starting the Enescu Symphony Orchestra, founding the Romanian Composers' Society and creating an Enescu Prize for Composition in Bucharest.²¹ Unfortunately, his compositional output suffered due to his strenuous solo and teaching career and his perfectionist nature sparked speculation that he destroyed many of his compositions, leaving a total of 33 works. Nonetheless, his complete oeuvre actually "surpasses in most cases, the level of the entire Romanian school of composition in the second half of the nineteenth century."²²

Enescu's loyalty to his country and interest in Romania's folk heritage is abundantly illustrated in his mature oeuvre, particularly his *Violin Sonata No. 3 in a minor, Op. 25*, subtitled "dans le caractère populaire roumain," meaning "in Romanian Folk Style." Nostalgic for his childhood, he sought to capture "a childlike sense of immediacy and intimacy" through his sprinkling of two concrete folk elements: percussive folk dances à la Bartok, and *doina*, a meditative song heard in Romanian peasant music.²³ Both serve as musical representations of the history of Romania's gypsy population and the Turkish invasion. This personal idiom of Enescu's can further be traced back to his earlier works, the *Romanian Rhapsodies* and *Violin Sonata No. 2 in f minor, Op. 6*, which were both written at the turn of the 20th century in 1899.

Enescu considered his second violin sonata the first work to showcase his individualism. The cyclical three movement work is laden with counterpoint and the interweaving of the equally significant violin and piano lines oftentimes produces large sonorities evoking powerful emotions. He writes: "I'm not a person for pretty succession of chords...a piece deserves to be

²¹ Liner notes to "Enescu: *Violin Sonatas, Suites; Lipatti: Piano Works*," with George Enescu and Dinu Lipatti, Philips Classics, 426100, CD, 1990.

²² Bentoïu, Pascal. *Masterworks of George Enescu a Detailed Analysis* (Lanham, Md.: Scarecrow Press, 2010), 1.

²³ Malcolm, Noel. "Enescu, George." *Grove Music Online. The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 5 April 2015).

called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another.”²⁴ This effectively describes the three main themes he presents in the first movement which are oft intricately interlaced or played in unison, leading the listener on a ‘sinuous’ path as the overall air of the movement depicts uncertainty. Additionally, even though Enescu did not quote specific folk tunes as he does in his *Romanian Rhapsodies*, the first movement possesses a distinctive nationalistic quality through the use of “specific modal and rhythmic features [including] Aeolian mode, Phrygian semi-tones, [and] changeable duple and triple measurements.”²⁵ Appropriately, the middle movement marked *Tranquille* was said to display “perfect extroverted representations of traditional attitude toward folklore” as it begins with an Eastern European-like folk melody in f minor “exuding a discreet Romanian perfume.”²⁶

Example 5. George Enescu, Violin Sonata No. 2 in f minor, Op. 6, 2nd movement, mm. 1-5.²⁷



Enescu restates this motif one final time requesting a *pianissimo tremolo* from the violin. The interpretive effect results in the violin sounding similar to a *cobza*, otherwise known as a Romanian lute.²⁸ Enescu then departs from the key of f minor in the lively final movement written in rondo form, as all the themes of the entire sonata come together. Completely opposite

²⁴ Ibid.

²⁵ Zlateva, Maria, “Romanian Folkloric Influences on George Enescu’s Artistic and Musical Development as Exemplified by His Third Violin Sonata” (D.M.A. Diss., University of Texas at Austin, 2003), 22.

²⁶ Pascal Bentoiu, 520.

²⁷ Enescu, Georges. *Sonata No. 2 for Violin and Piano, Op. 6* (Boca Raton, Florida: Masters Music Publications, n.d.), 4

²⁸ Maria Zlateva, 22.

in character to the previous movements, the upbeat pop-like rhythmic figures in the piano part is reminiscent of music heard in French cabaret shows, and the finale evokes humor as the sonata unexpectedly ends in *pianississimo* after three resonant chords marked *fortissimo*.²⁹ Needless to say, folk elements and at times, hints of popular influences create the unique character that belongs to this musical figurehead of Romania. As is characteristic of other composers, Enescu reverts to memories and sounds of his childhood, which play a significant role in shaping his musical language.

Born in Paris, France in 1899, Francis Poulenc was introduced to music by his mother, an amateur pianist. He continued his studies on piano with Ricardo Viñes as a teenager through whom he met notable French composers including Erik Satie and Georges Auric. Along with George Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Germaine Tailleferre, Poulenc became known as *Les Six*, a group of composers who performed together “draw[ing] inspiration from ‘Parisian folklore’ [such as] street musicians, music halls and circus bands”³⁰ contrasting impressionistic music of Debussy and Ravel post World War I.

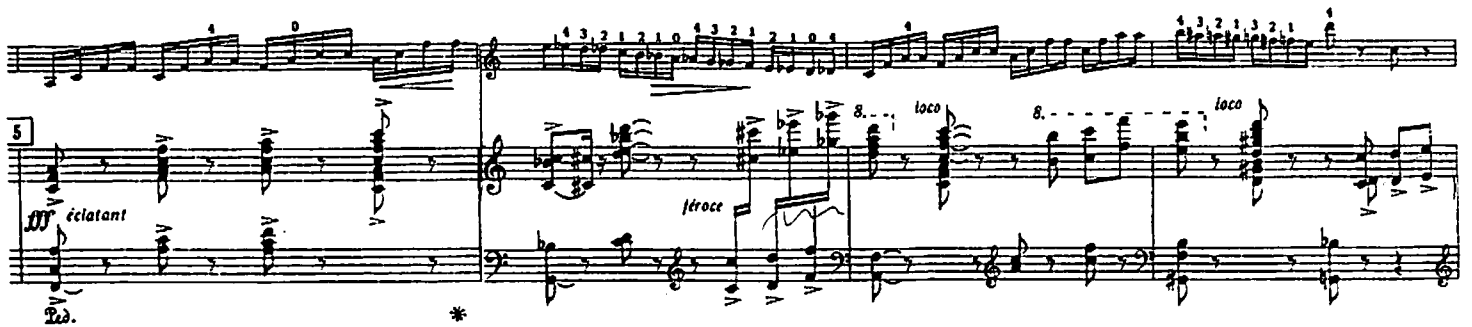
Poulenc favored wind instruments and hence wrote only two solo sonatas for strings – one for cello and the other for violin. Wishing to dedicate a work to the memory of Spanish poet Federico Garcia Lorca, who was killed by the fascists during the Spanish Civil War for his liberal views and homosexuality, and with the help of the talented French violinist, Ginette Neveu, Poulenc completed the *Sonata for Violin and Piano* in 1943. Upon Neveu’s tragic death in a plane accident in 1949, Poulenc revised the sonata. Glimpses of pain and anger can be heard throughout this highly intense and melodic work that was inspired by one of Lorca’s famous

²⁹ Pascal Benitou, 5.

³⁰ Griffiths, Paul and Roger Nichols. “Poulenc, Francis (Jean Marcel).” *The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 6 April 2015).

lines, “The guitar makes dreams cry,” upon which the *Intermezzo* movement is based. It is reminiscent of a Spanish folk song or as Poulenc refers to a “vaguely Spanish Andante-Cantilena.”³¹ The multiple restatements of the opening folk-like motif throughout serves as a reminder of the poet’s passing as sorrow and desolation pervade until the concluding movement, *Presto Tragico*. The finale interplays moments of violence and joy in a frenzied manner as the rapid sixteenth note passages and left hand *pizzicato* are suggestive of “pop-style music-hall tunes”³² reminiscent of Burlesque music heard in cabaret clubs.

Example 6. Francis Poulenc, Sonata for Violin and Piano, 3rd movement, mm. 34-37.³³



The sonata then ends on a tragic note as the coda bears a pointed lyricism indicating finality, or death.

Poulenc disliked the violin as a solo instrument and did not care to speak much about his violin sonata in interviews. Regardless, his desire to pay homage to Lorca and fulfill Neveu’s request for a violin sonata was genuine, and he chose to pull from music of Lorca’s cultural background in conjunction with ideas from French popular styles heard in his day, as exemplified in the second and third movements. Similar to *Ysaye*, Poulenc pays homage to Lorca

³¹ Southon, Nicolas, and Roger Nichols. *Francis Poulenc Articles and Interviews* (Farnham: Ashgate Publishing, 2014), 240.

³² Berger, Melvin. *Guide to Sonatas: Music for One or Two Instruments* (New York: Anchor Books, 1991), 142.

³³ Poulenc, Francis. *Sonata for Violin and Piano* (Paris, France: Max Eschig, 1944), 26-27.

by infusing his eclectic style full of “wit, elegance, depth of feeling, and a bitter-sweetness”³⁴ with revisited sounds of Spain from Lorca’s past.

Born to Eastern European Jewish immigrants in 1900 in Brooklyn, Aaron Copland did not come from a lineage of musicians. While playing music was not discouraged, “music as an art [was] a discovery [he] made all by himself.”³⁵ After studying in the states, Copland moved to Fontainebleau, France in the summer of 1921 to study with Nadia Boulanger. In Paris, he immersed himself into the “progressive” musical life around him --he was exposed to the members and music of *Les Six*, attended concerts featuring Stravinsky’s ballets, and frequented cabarets and clubs featuring American jazz. Basically, it was his stay in Europe that catapulted his yearning to create a distinctive sound depicting America:

In France, where the characteristics of French culture are evident at every turn...the relation of French music to the life around me became increasingly manifest. Gradually, the idea that my personal expression in music ought somehow to be related to my own back-home environment took hold of me. The conviction grew inside me that the two things that seemed always to have been so separate in America – music and the life about me – must be made to touch. This desire to make the music I wanted to write come out of the life I had lived in America became a preoccupation of mine.”³⁶

In the 1920’s, Copland “embraced jazz as a vindication of American culture [and] found his own way to use it” as can be seen in such works as his *Music for the Theatre* and the *Piano Concerto*.³⁷ He then shifted his focus to American folk music in the 1930s, a time when “social conscience [was] awakened [and people] sought connections between art and social change” as a

³⁴ Griffiths, Paul and Roger Nichols. “Poulenc, Francis (Jean Marcel).” *The Oxford Companion to Music*. <http://oxfordmusiconline.com>. (Accessed 6 April 2015).

³⁵ Melvin Berger, 4.

³⁶ Dobrin, Arnold. *Aaron Copland His Life and Times* (New York: Thomas Y. Crowell Company, 1967), 85.

³⁷ Levin, Gail and Judith Tick. *Aaron Copland’s America: A Cultural Perspective* (New York: Watson-Gupthill Publications, 2000), 143.

result of the Depression.³⁸ Such influences can even be heard in works written into the 1940's including *Our Town* and *Appalachian Spring*.

The *Sonata for Violin and Piano* was written between 1942-1943 between the populist ballet scores of *Rodeo* and *Appalachian Spring*, and the simplicity of the work along with the folk-like language is easily recognizable as Copland's voice. He writes: "for whatever reasons, at that time I had little desire to compose a dissonant or virtuosic work, or one that incorporated folk materials. Nevertheless, certain qualities of the American folk tune had become part of my natural style of composing, and they are echoed in the *Sonata*."³⁹ Dedicated to the memory of his friend, Lt. Harry H. Dunham, who was killed in the South Pacific, the sonata is a three movement work. The first movement is written in sonata form and is highly characteristic of Copland's writing --he successively builds longer melodic lines starting with the opening five-note motive, as a means of "expos[ing] the way his mind actually works with musical ideas, rather than the stylized finished product of its working."⁴⁰ The particular motive is based on the interval of a fifth, an open interval, and the large gaps between voices in the piano part, which are all representative of the 'American' empty and thought-provoking sound. After the slow introduction of this gradually expanding motive, an *Allegro* ensues introducing a more impetuous second theme before ultimately returning to the subdued 'A' section marked 'with repose.' Then, the pensive second movement mainly consists of ascending and descending pentatonic scales in the piano⁴¹, which can be attributed to traditional folk music customs. Played *attaca*, the exciting final movement resembling a rondo form, Copland presents three themes: the

³⁸ Ibid, 147.

³⁹ Ibid, 157.

⁴⁰ Pollack, Howard. "Aaron Copland." *Grove Music Online*. <http://oxfordmusiconline.com>. (Accessed 6 April 2015).

⁴¹ Butterworth, Neil. *The Music of Aaron Copland* (Gloucester: Toccata Press, 1985), 98.

first is a fiery fugue-like subject, the second a more lyrical passage and the third, a somewhat heroic violin melody supported by octaves in the piano.⁴² Syncopated rhythms and constant meter changes again point to folk music traditions before the final coda returns the audience to the opening of the work, ending with a wistful air. As a whole, the Sonata projects a sense of longing, questioning, searching and ultimate triumph, which is symbolic of Copland's musical periods.

Copland's immersion in a foreign country and its culture led to his quest for a national style that could be labeled 'American.' While aware of his own surroundings in New York City, which he describes as having "little or no connection with serious music,"⁴³ combined with his desire for a vernacular musical language, he took to exploring and learning from the past and present. His ability to incorporate folk and popular ideas in his writing and popularize them as he did in his film scores, gave them importance, and ultimately recognition as Aaron Copland's distinctly American style.⁴⁴ Thus, the amalgamation of folk and popular music epitomizes the musical voice of Aaron Copland.

A native of Detroit, Michigan, living composer Paul Schoenfield was born in 1947. His works have been widely performed by such soloists as James Ehnes and ensembles including the St. Paul Chamber Orchestra and New York Philharmonic. Schoenfield has received numerous grants from organizations including the National Endowment for the Arts, the American Composers Forum and Chamber Music America, just to name a few. While many of his works explore his Jewish roots including his *Trio for Clarinet, Violin and Piano* and his *Klezmer Rondos*, Schoenfield's writing combines classical music, jazz, folk and klezmer "always guided

⁴² Burton, Anthony. Liner notes to "American Scenes," with Gil Shaham and Andre Previn, Deutsche Grammophon, 453470, CD. 1998.

⁴³ Copland, Aaron. *Music and Imagination* (Cambridge: Harvard University Press, 1952), 97.

⁴⁴ Pollack, Howard. "Aaron Copland." *Grove Music Online*. <http://oxfordmusiconline.com>. (Accessed 6 April 2015).

by an innate sense of fantasy and humor.”⁴⁵ His aptly titled chamber work *Café Music* blends pop and jazz elements and is arguably his most recognized work. Attempting to write ‘high class dinner music,’ Schoenfield composed the piece while dining at a restaurant which had a resident trio providing entertainment music of various styles. Thus, “early 20th century American, Viennese, light classical, gypsy, and Broadway styles are all represented [and] a paraphrase of a beautiful Chassidic melody is incorporated in the second movement.”⁴⁶

Written in 1990, Schoenfield’s *Four Souvenirs* consists of the following four short pieces: *Samba, Tango, Tin Pan Alley and Square Dance*. Lev Polyakin, a violinist of the Cleveland Orchestra and jazz enthusiast, commissioned this work about which Schoenfield recounts:

“Specifically, [Lev] asked for some short pieces that could be played at “Night Town,” a local jazz spot that specializes in bringing old jazz styles to the fore. Thus these pieces are in fact actual souvenirs, music that one could hear during the great radio days of the 1920’s.”⁴⁷

With each souvenir lasting no longer than 4-5 minutes, the Brazilian originated dance, *Samba*, begins the work with a light-hearted character full of vitality through use of syncopations and flavors of Jewish folk tunes amidst two main thematic ideas. The mood then takes a turn in a different direction in the passionate *Tango*, a dance originated in Latin America, namely Argentina. After a dreamy violin introduction, the piano sets up the familiar tango dotted rhythmic figure at which point the violin proceeds to advance and retreat, giving and holding

⁴⁵ Lowe, Steven. “Seattle Chamber Music Society Summer Festival Program July 5, 2013.” [www.seattlechambermusic.org](http://www.seattlechambermusic.org/wp-content/uploads/July-5_PN_web.pdf). http://www.seattlechambermusic.org/wp-content/uploads/July-5_PN_web.pdf. (Accessed 9 April 2015).

⁴⁶ Weitz, Jay. “Chamber Music Columbus Claremont Piano Trio November 15, 2008.” [www.columbuschambermusic.org](http://www.columbuschambermusic.org/PreviousSeasons/2008-2009/Programs/Claremont.html). <http://www.columbuschambermusic.org/PreviousSeasons/2008-2009/Programs/Claremont.html>. (Accessed 9 April 2015)

⁴⁷ Ledbetter, Steven “20th Century Consort April 15, 2000.” www.21stcenturyconsort.org. <http://www.21stcenturyconsort.org/cc/media/programs/tcc2000%2004-15-00%20Concert%20Program.pdf>. (Accessed 9 April 2015).

back. Such is characteristic of the dance where one partner attempts to seductively dominate the other in a series of steps.⁴⁸ The third souvenir, *Tin Pan Alley*, named after a New York City street in the early 20th century where music publishers conducted business, is the slowest and shortest containing rhythmic syncopations most commonly heard in ragtime music. The violin begins with a blues-like melodic line but ultimately ends on a sentimental note.

Example 7. Paul Schoenfield, *Four Souvenirs for Violin and Piano*, 4th movement, mm. 9-11.⁴⁹



Finally, *Square Dance*, common in American traditions, is most challenging technically for both instruments given the fast tempo, frequent changes in meter, quick harmonic changes, and wide range of climaxes. Definitely not written to be danced to, Schoenfield ends his *Four Souvenirs* with a flair.

The great appeal of Schoenfield's music is that his writing is very much in line with his times (post-modern). Appreciation and interest in the folk music of his Jewish roots, and its incorporation with popular music in his works creates a musical union. Schoenfield is "one of an increasing number of contemporary composers whose works are inspired by the whole range of musical experiences – popular styles (both American and international) and vernacular folk

⁴⁸ Behague, Gerard. "Tango." *Grove Music Online*. <http://oxfordmusiconline.com>. (Accessed 8 April 2015).

⁴⁹ Schoenfield, Paul. *Four Souvenirs for Violin and Piano* (USA: Migdal Publishing, 1990), 1.

traditions, as well as the established forms and idioms of cultivated music-making (which are often treated with sly twists).”⁵⁰

Through the survey of select composers spanning the mid-nineteenth and twentieth centuries, there is evidence that many composers drew from folk and popular music in discovering their respective voices and musical styles. For Grieg, Medtner, Enescu, and Copland, incorporating music of their heritage aided in discovery of their individual national identities. For Ysaÿe and Poulenc, the effect was not as personally defining given they wrote and dedicated their works to specific individuals. However, they still infused music of their time (popular) with the music of the past (folk) from their dedicatees’ respective countries. For Schoenfield, the combination of both folk and popular music continues to impact his style which will undoubtedly leave its mark as the ‘popular’ music of the late twentieth and early twenty first centuries. The folk and popular aspects in works of the aforementioned composers have served to enrich their styles and provided characteristic elements for audiences to recognize as respective trademarks. Music could and would not be what it is today without the inclusion of historical influences – a reality duly acknowledged by Medtner who “regarded past and present not as duality but as a unity.”⁵¹

⁵⁰ Rodda, Richard E. Liner notes to “Caroline Goulding,” with Caroline Goulding, Christopher O’Riley, Janine Randall, Telarc, TLC 80744, CD. 2009.

⁵¹ Holt, Richard. *Nicolas Medtner (1879-1951): A Tribute to His Art and Personality* (London Dennis Dobson Ltd, 1955), 234.

BIBLIOGRAPHY

Behague, Gerard. "Tango." *Grove Music Online*. <http://oxfordmusiconline.com>. (Accessed 8 April 2015).

The etymology, history, characteristics and choreography of the tango are described in this article.

Benestad, Finn, and Dag Ebbe. *Edvard Grieg, Chamber Music: Nationalism, Universality, Individuality*. Oslo: Scandinavian University Press, 1993.

Thorough analyses of Edvard Grieg's chamber works including his three violin sonatas are presented in this book.

Bentoiu, Pascal. *Masterworks of George Enescu a Detailed Analysis*. Lanham, Md.: Scarecrow Press, 2010.

This book presents formal analyses of George Enescu's significant works including his *Violin Sonata No. 2, Op. 6* together with the author's own interpretations and a bounty of musical examples.

Berger, Melvin. *Guide to Sonatas Music for One or Two Instruments*. New York: Doubleday, 1991.

A comprehensive guide to the chamber works of composers including Edvard Grieg and Francis Poulenc is presented in addition to their historical backgrounds.

Burton, Anthony. Liner notes to "American Scenes," with Gil Shaham and Andre Previn, Deutsche Grammophon, 453470, CD. 1998.

These program notes display a frank conversation between Gil Shaham and Andre Previn on working together and recording Aaron Copland's *Sonata for Violin and Piano*. A background of the piece is also provided.

Butterworth, Neil. *The Music of Aaron Copland*. Gloucester: Toccata Press, 1985.

Divided into the musical periods of Aaron Copland, this biography showcases his compositional oeuvre. A chronological list of his works are included along with an interview discussing his piano music with Leo Smit, one of Aaron Copland's colleagues at Harvard University.

Cohen, Norm. "Folk Music." *Grove Music Online*. <http://oxfordmusiconline.com> (Accessed 24 March 2014).

The history, characteristics and genres of folk music in America are outlined in this article.

Copland, Aaron and Vivian Perlis. *The Complete Copland*. New York: Pendragon Press, 2013.

This is an expansive memoir combining two previous volumes of Aaron Copland's autobiography. Testimonies from various sources are included in conjunction with text from the man himself and Vivian Perlis.

-----, *Music and Imagination*. Cambridge: Harvard University Press, 1952.

Divided into two parts, this book features transcriptions of the Charles Eliot North Lectures given by Aaron Copland at Harvard University from 1951-1952. Topics range from the study of listening to his personal musical explorations.

-----, *Sonata for Violin and Piano*. USA: Boosey & Hawkes, Inc., 1989.

This is the printed score (with separate violin part) for the Aaron Copland's Sonata for Violin and Piano.

-----, *Sonata for Violin and Piano*, Gil Shaham, violin and Andre Previn, piano. Deutsche Grammophon, 453470. CD. 1998.

This is a recording of Aaron Copland's *Sonata for Violin and Piano* by violinist Gil Shaham and pianist Andre Previn.

Curty, Andrey. "A Pedagogical Approach to Eugene Ysaÿe's *Six Sonatas for Solo Violin*, Op. 27." D.M.A. Diss. University of Georgia, 2003.

This dissertation gives an in-depth study of each of Ysaÿe's solo violin sonata ranging from the historical background to detailed analyses with musical examples.

Dobrin, Arnold. *Aaron Copland His Life and Times*. New York: Thomas Y. Crowell Company, 1967.

This book shows the journey of Aaron Copland's personal and musical journey.

Enesco, Georges. *Sonata No. 2 for Violin and Piano, Op. 6*. Boca Raton, Florida: Masters Music Publications, n.d.

This is the printed score (with separate violin part) for the George Enescu's Sonata No. 2 for Violin and Piano, Op. 6.

-----, *Sonata No. 2 for Violin and Piano, Op. 6*, George Enescu, violin and Dinu Lipatti, piano. Philips Classics, 426100. CD. 1990.

This is a recording of Enescu's Sonata No. 2, Op. 6 by the composer himself on violin and Dinu Lipatti on piano. Other works include Enescu's first and third violin sonatas and Lipatti's Piano Sonatina for the Left Hand and Concertino in the Classical Style for piano and chamber orchestra.

----- . Liner notes to “*Enescu: Violin Sonatas, Suites; Lipatti: Piano Works*,” with George Enescu and Dinu Lipatti, Philips Classics, 426100, CD, 1990.

These program notes offer general biographical information for both George Enescu and Dinu Lipatti in addition to concise overviews of their recorded pieces including Enescu’s Violin Sonatas No. 2 and No. 3.

Grieg, Edvard. *Sonata for Piano and Violin in c minor, op. 45*. Munchen: G. Henle Verlag, 2003.

This is the printed score (with separate violin part) for the Edvard Grieg’s Sonata for Piano and Violin in C Minor, Op. 45.

Griffiths, Paul and Nichols, Roger. “Poulenc, Francis.” *The Oxford Companion to Music*. <http://oxfordmusiconline.com> (Accessed 24 October 2014).

This article briefly mentions Francis Poulenc’s musical training and compositional influences and strengths as found in selected works.

Grimly, Daniel M. *Grieg: Music, Landscape and Norwegian Identity*. Woodbridge: Boydell Press, 2006.

This book shows an in-depth look at Edvard Grieg’s compositional influences and styles in relation to Norway, folklorism and landscape, alongside a multitude of musical examples.

Halverson, William H. *Edvard Grieg Today*. Northfield, Minn.: St. Olaf College, 1994.

This volume presents transcripts of several presentations given at the Edvard Grieg Sesquicentennial Symposium held in 1993. Speakers included various musicians and historians discussing their perspective on the life and works of Edvard Grieg.

Holt, Richard. *Nicholas Medtner (1879-1951): A Tribute to his Art and Personality*. London: Dennis Dobson Ltd, 1955.

This collection supplies accounts of Nicolas Medtner (the man, his life, and works) from family members, fellow musicians and critics.

Ledbetter, Steven “20th Century Consort April 15, 2000.” www.21stcenturyconsort.org. <http://www.21stcenturyconsort.org/ee/media/programs/tcc2000%2004-15-00%20Concert%20Program.pdf>. (Accessed 9 April 2015).

These program notes give Paul Schoenfield’s account for writing Four Souvenirs for Violin and Piano.

Levin, Gail and Judith Tick. *Aaron Copland's America A Cultural Perspective*. New York: Watson-Gupthill Publications, 2000.

This book features the life and music of Aaron Copland in relation to the world around him. Numerous pictures of portraits, paintings and art pieces are showcased.

Lowe, Steven. "Seattle Chamber Music Society Summer Festival Program July 5, 2013." www.seattlechambermusic.org. http://www.seattlechambermusic.org/wp-content/uploads/July-5_PN_web.pdf. (Accessed 9 April 2015).

These program notes review Paul Schoenfield's musical style as represented in his *Four Souvenirs for Violin and Piano*.

Martyn, Barrie. "Medtner, Nicolas." *Grove Music Online*. <http://oxfordmusiconline.com> (Accessed 10 April 2015).

This article highlights Medtner's life and works.

-----, *Nicolas Medtner: His Life and Music*. Aldershot, Hants, England: Scolar Press: 1995.

This book chronologically details Medtner's personal life while providing analyses of his works.

Malcolm, Noel. "Enescu, George." *Grove Music Online*. <http://oxfordmusiconline.com> (Accessed 6 April 2015).

This article outlines the life and works of George Enescu, with specific focus on the evolution of his compositional writing.

Medtner, Nikolai. *The Muse and the Fashion: being a defence of the foundations of the art of music*. Trans. Alfred J. Swan. Haverford: Haverford College Bookstore, 1951.

Split into two sections, Nikolai Medtner's treatise describes the foundation of western music and his passionate views on the development of modern music.

-----, *Sonata No. 3 in e minor, Op. 57 "Sonata Epica."* USA: Edition Silvertrust, 2010.

This is the printed score (with separate violin part) for the Nikolai Medtner's Sonata No. 3 in E minor, Op. 57 "*Sonata Epica*."

-----, *Three Nocturnes for Violin and Piano, op. 16*. Berlin: Edition Russe de Musique, n.d.

This is the printed score (with separate violin part) for the Nikolai Medtner's Three Nocturnes for Violin and Piano, Op. 16.

Middleton, Richard and Peter Manuel. "Popular Music." *Grove Music Online*.
<http://oxfordmusiconline.com> (Accessed 23 March 2014).

This article presents definitions, studies, genres/form and significance of 'popular music' in the west and abroad.

Myers, Helen and Peter Wilton. "Folk Music." *The Oxford Companion to Music*.
<http://oxfordmusiconline.com> (Accessed 24 March 2014).

This article describes the history of the term 'folk' and its association to music history.

Poulenc, Francis. *Sonata for Violin and Piano*. Paris, France: Max Eschig, 1944.

This is the printed score (with separate violin part) for the Francis Poulenc's Sonata for Violin and Piano.

Pattin, Anthony Philip. "Schoenfield, Paul." *Grove Music Online*. <http://oxfordmusiconline.com>
(Accessed 23 March 2014).

This article presents a concise summary of Paul Schoenfield's educational background and stylistic influences and characteristics.

Pollack, Howard. "Copland, Aaron." *Grove Music Online*. <http://oxfordmusiconline.com>
(Accessed 23 March 2014).

This article offers detailed information about Aaron Copland's life, works and compositional styles, and an extensive bibliography featuring interviews, studies of specific works and discographies.

Rodda, Richard E. Liner notes to "Caroline Goulding," with Caroline Goulding, Christopher O'Riley, Janine Randall, Telarc, TLC 80744, CD. 2009.

These brief program notes mention Paul Schoenfield's education, awards, and compositional style.

Schoenfield, Paul. *Four Souvenirs for Violin and Piano*. USA: Migdal Publishing, 1990.

This is the printed score (with separate violin part) for the Paul Schoenfield's Four Souvenirs for Violin and Piano.

-----Four Souvenirs for Violin and Piano, Caroline Goulding, violin and Christopher O'Riley, piano. Telarc, TLC 80744. CD. 2009

This is a recording of Paul Schoenfield's *Four Souvenirs for Violin and Piano* by violinist Caroline Goulding and pianist Christopher O'Riley. Other selections include works by Fritz Kreisler and George Gershwin.

Southon, Nicolas, and Roger Nichols. *Francis Poulenc Articles and Interviews*. Farnham: Ashgate Publishing, 2014.

This collection showcases numerous interviews and written works by Poulenc including transcripts of lectures, articles, and reviews.

Stockhem, Michel. Preface. Ysaÿe, Eugène. *Six Sonatas for Violin Solo, Op. 27*. Ed. By Norbert Gertsch. Munich, Germany: Urtext. 2004.

This preface is presented before the printed score and provides a summary of his life in addition to Ysaÿe's inspiration for his six solo sonatas. Notes about the edition including performance suggestions are also included.

Stockhem, Michel. "Ysaÿe, Eugène." *Grove Music Online*. <http://oxfordmusiconline.com>. (Accessed 4 April 2015).

This article presents a biography of Eugene Ysaÿe with an included bibliography.

Weitz, Jay. "Chamber Music Columbus Claremont Piano Trio November 15, 2008." [www.columbuschambermusic.org](http://www.columbuschambermusic.org/PreviousSeasons/2008-2009/Programs/Claremont.html). <http://www.columbuschambermusic.org/PreviousSeasons/2008-2009/Programs/Claremont.html>. (Accessed 9 April 2015).

These program notes provide biographical information about Paul Schoenfield and his inspiration for Café Music along with a brief overview of each movement.

Ysaÿe, Eugene. *Six Sonatas for Violin Solo*. Munchen: G. Henle Verlag, 2004.

This is the printed score (with separate violin part) for the Eugene Ysaÿe's Six Solo Sonatas for Solo Violin.

Zlateva, Maria, "Romanian Folkloric Influences on George Enescu's Artistic and Musical Development as Exemplified by His Third Violin Sonata." D.M.A. Diss., University of Texas at Austin, 2003.

This dissertation discusses George Enescu's life and works, and how Romanian folk music influenced his Violin Sonata No. 3 through a formal and stylistic analysis of the piece.