Exploring Influences of Folk and Popular Music in Selected Violin Repertoire: from Edvard Grieg (1843-1907) to Paul Schoenfield (b. 1947).

Abstract
Both 'folk' and 'popular' music genres definitively play a role in the compositional makeup of the following notable composers: Edvard Grieg (1843-1907), Eugene Ysaïe (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. Ysaïe 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.
in the idiom of German romanticism, but after 1864, when the composer Richard Nordraak (1842–65) introduced him to Norwegian folk music, he turned to the heritage of his own country. In 1867 he founded the Norwegian Academy of Music. For his original and characteristically lyrical s