

**Folk influences in concert repertoire for the violin:  
A Performer's Perspective.**

**Melanie Radke**

**Master of Music Degree**

**Elder Conservatorium of Music**

**September 2007**

# Contents

Abstract	iii
Repertoire	iv
• CD Recording of Recital 1	
• CD Recording of Recital 2	
Thesis Declaration	vi
Acknowledgements	vii
1. Area of Research	1
2. Method of Investigation	2
3. The Hungarian Tradition	4
• Bartók's Rhapsody no 2 for Violin and Piano	6
• Kodály Duo for Violin and Violoncello, Op 7.	13
• Vaughan Williams - The Lark Ascending	17
• Relevance of other performed works	21
4. Conclusion	23
5. Bibliography	25

## Abstract

The submission focuses on the performance of violin works that incorporate elements of folk music. It investigates some of the ways in which traditional folk melodies are utilised in violin repertoire and considers the implications for performance. It recognises that when performing music inspired by folk idioms the classical violinist often needs to adopt a different set of technical and musical objectives relevant to the cultural origin of the work.

The submission takes the form of two CD recordings with a supporting exegesis. The exegesis discusses those aspects of the performances that stem from the cultural traditions to which the repertoire is related.

Due to the broad nature of this topic my investigation was confined to selected works that stemmed from English and Hungarian traditional music. The exegesis examines the relevance of the research and the application of these discoveries in performance. The main focus is the incorporation of traditional Hungarian characteristics in the performance of Bartók's *Rhapsody No 2 for Violin and Piano*, and Kodály's *Duo for Violin and Violoncello, Op 7*. Discussion then moves to Vaughan Williams's *The Lark Ascending* and the differences required to recreate the sound of the traditional English fiddler.

# Repertoire

## CD Recording of Recital 1 – British-influenced music

### Henry Purcell - Sonata in G minor for Violin and Continuo

Track 1	<b>I.</b>	<b>Adagio-</b>	
	<b>II.</b>	<b>Allegro</b>	3,56
Track 2	<b>III.</b>	<b>Adagio-</b>	
	<b>IV.</b>	<b>Allegro</b>	3,05

### Joseph Gibbs - Sonata No. 5 in E major

Track 3	<b>I.</b>	<b>Adagio</b>	7,30
Track 4	<b>II.</b>	<b>Vivace</b>	2,02
Track 5	<b>III.</b>	<b>Saraband</b>	1,29
Track 6	<b>IV.</b>	<b>Giga</b>	1,50

### Ralph Vaughan Williams

#### The Lark Ascending – *Romance for Violin and Orchestra*

Track 7			13,13
---------	--	--	-------

### Max Bruch - Scottish Fantasy, Op 46.

Track 8	<b>I.</b>	<b>Introduction: Grave – Adagio Cantabile</b>	7,23
Track 9	<b>II.</b>	<b>Allegro</b>	
	<b>III.</b>	<b>Adagio – Andante sostenuto</b>	12,18
Track 10	<b>IV.</b>	<b>Finale: Allegro guerriero</b>	8,57

**Total Time: 61,43**

### Associate Artists

**Harpichord:** Glenys March (Tracks 1-6)

**Violoncello:** Brendon Pearn (Tracks 1-6)

**Piano:** Alexander Hanysz (Tracks 7-10)

## CD Recording of Recital 2 - Music from Hungary

### Ernst von Dohnányi - Violin Sonata in C sharp minor, Op 21.

Track 1	<b>I.</b>	<b>Allegro appassionato</b>	6,17
Track 2	<b>II.</b>	<b>Allegro ma con tenerezza</b>	4,35
Track 3	<b>III.</b>	<b>Vivace assai</b>	6,39

### Zoltán Kodály - Duo for Violin and Violoncello, Op 7.

Track 4	<b>I.</b>	<b>Allegro serioso non troppo</b>	8,40
Track 5	<b>II.</b>	<b>Adagio</b>	9,27
Track 6	<b>III.</b>	<b>Maestoso e largamente, ma non troppo lento – Presto</b>	9,08

### Béla Bartók - Second Rhapsody (*Folk Dances*) for Violin and Piano

Track 7	<b>I.</b>	<b>Lassú (<i>Moderato</i>)</b>	4,37
Track 8	<b>II.</b>	<b>Friss (<i>Allegro Moderato</i>)</b>	6,39

**Total Time: 56,03**

### Associate Artists

**Piano:** Alexander Hanysz (Tracks 1-3, 7-8)

**Violoncello:** David Sharp (Tracks 4-6)

## Thesis Declaration

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library, being made available in all forms of media, now and hereafter known.

Signed: \_\_\_\_\_

M. Radke

September 2007

## **Acknowledgements**

Special Thanks go to:

The Associate Artists from each of my Recitals; Alexander Hanysz, Glenys March, Brendon Pearn, and David Sharp.

My principal supervisor Dr David Lockett.

My co-supervisors/violin teachers James Cuddeford and Terence Tam.

Brendon Pearn for his assistance with the transfer of musical examples.