

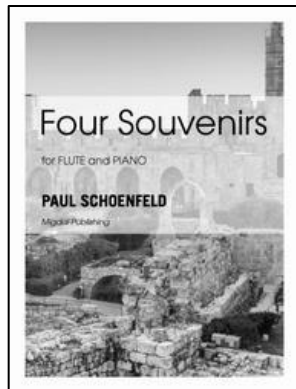


## A Review of *Four Souvenirs* for flute and piano by Paul Schoenfeld

Reviewed by GPFS Member Emily Stanek

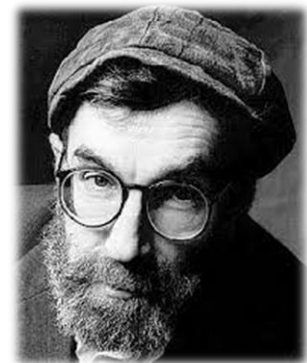
*If you are looking for a fun piece that is both challenging and enjoyable for both the performer and audience, *Four Souvenirs* is a perfect fit. This piece is available from the [GPFS Lending Library](#) as well as through a few of our [GPFS Commercial Members and Sponsors](#) – Carolyn Nussbaum, Flute World and Flute Center of New York.*

### A Little Background on the Composer



[Paul Schoenfeld](#) (sometimes spelled Schoenfield) had an early start to his music career, beginning with piano lessons at age six and composing at age seven. His teachers included Rudolf Serkin, Julius Chajes, Ozan March, and Robert Muczynski. Schoenfeld considers himself a folk composer and his unique style of writing reflects an ethnic eclecticism that is described as inclusive and welcoming, humorous and fresh, doing “for Hassidic music what Astor Piazzolla did for the Argentine tango.” Schoenfeld has his ethnic roots and

citizenship in both America and Israel, which he considers his second home. The Cleveland Arts Prize for Music describes Paul Schoenfeld’s compositional style as ranging from “jazz to popular, from vaudeville and klezmer, to folk music and dances from different cultures, all sometimes within a single composition.” This eclecticism is clearly heard in *Four Souvenirs* as it moves from South American dance types in the *Samba* and *Tango* movements, to the jazzy/bluesy style of early twentieth-century New York in the third movement, *Tin Pan Alley*, and ending with fast and furious Americana in *Square Dance*.



## About the Piece

*Four Souvenirs* was written in 1990 for violin and piano on a commission by Lev Polyakin. The piece was later transcribed for flute by Stephanie Jutt. This piece would fit any venue, from a concert hall to a small nightclub, which was in fact the vision for Lev Polyakin when he commissioned the work.

The first movement, *Samba*, opens with a fast syncopated dance-like melody in eighth-notes while the piano supports the flute with similar running eighth-note passages. This opening motive is heard three times throughout the movement, first in F minor, then C minor, and its final presentation in D minor. The fast and continuous rhythmic energy in the first movement will leave the listener breathless at its completion.

Commissioned by Lev Polyakin  
**Four Souvenirs**  
I. Samba  
music by Paul Schoenfeld  
transcribed for flute by Stephanie Jutt

$\text{♩} = 100 \text{ 132}$

*f*

*p* *cresc.*

10

*f*

The image shows a musical score for the first movement, 'I. Samba'. It consists of three staves of music. The first staff begins with a tempo marking of quarter note = 100-132 and a dynamic marking of *f*. The second staff starts with a dynamic marking of *p* and includes a *cresc.* marking. The third staff begins at measure 10 and features a dynamic marking of *f*. The score is written in treble clef with a key signature of one flat (F minor).

Following *Samba* are two slower movements, *Tango* and *Tin Pan Alley*. The style of these melodies are reminiscent of George Gershwin, with whom some compare Schoenfeld. This Gershwin-esque style is heard in the swinging, yet singable melodies, painting a picture of Gershwin's days as a song plugger in early twentieth-century New York.

The final movement is a fun and rollicking *Square Dance*. The interweaving of the piano and flute passages are playful and jazzy, showing highly challenging sixteenth-note passages through constantly changing meters, driving this short, yet exciting piece to an electrifying finish.

#### IV. Square Dance

The image shows a musical score for a piece titled "IV. Square Dance". The score is written on four staves of music. The first staff begins with a tempo marking of quarter note = 112-120 and a dynamic marking of *f* (forte). The music is in 3/4 time and features a driving, rhythmic melody with many slurs and accents. The second staff continues the melody. The third staff starts at measure 11 and shows a change in time signature to 2/4. The fourth staff starts at measure 16 and features a dynamic marking of *mf* (mezzo-forte). The music continues with a similar driving rhythm.

The forward driving passages of the first and last movements are thrilling, leaving us to agree with Paul Schoenfeld's own assessment of his music: “[it] is not the kind of music for relaxation, but the kind that makes people sweat; not only the performer, but the audience.” If you are looking for a fun piece that is both challenging and enjoyable for both the performer and audience, *Four Souvenirs* is a perfect fit.

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