

THE COMPARATIVE ANALYSIS OF SLOVAKIAN FOLK ELEMENTS FROM BÉLA
BARTÓK'S *FOR CHILDREN* IN PAUL SCHOENFIELD'S

SLOVAKIAN CHILDREN'S SONGS

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Paul Schoenfield's *Slovakian Children's Songs* for flute and piano is a unique work in the flute repertoire, incorporating Slovakian folk quotes from Béla Bartók's *For Children* (Volume II, *Based on Slovakian Folk Tunes*) with layers of Slovakian folk elements used in the overall texture. The primary objective of this dissertation is to expand the limited resources available to flutists regarding *Slovakian Children's Songs*. Detailed comparative analysis will demonstrate both Paul Schoenfield's use of Slovakian folk tunes in the piece and his compositional style. In addition, this dissertation will develop the performer's understanding of the work through background information, comparative analysis, and interviews to encourage insightful and informed performance.

The dissertation's purpose will be achieved through examining 1) the life, historical, and musical background of Paul Schoenfield and *Slovakian Children's Songs*, as well that of Béla Bartók and *For Children*, and 2) how Schoenfield quotes and arranges Bartók's *For Children* by providing a comparative analysis. Interviews with both the composer and Carol Wincenc will be included in the dissertation along with performance suggestions received directly from Carol Wincenc in the Appendix.

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CHAPTER I

INTRODUCTION

Paul Schoenfield's *Slovakian Children's Songs* for flute and piano is a unique work in the flute repertoire, incorporating Slovakian folk quotes from Béla Bartók's *For Children* (Volume II, *Based on Slovakian Folk Tunes*) with layers of Slovakian folk elements used in the overall texture. Although dissertations on Paul Schoenfield's music have been written, there is no accessible research on *Slovakian Children's Songs*. Detailed comparative analysis will demonstrate both Paul Schoenfield's use of Slovakian folk tunes in the piece and his compositional style. The primary objective of this dissertation is to expand the limited resources available to flutists regarding *Slovakian Children's Songs*. In addition, this dissertation will develop the performer's understanding of the work through background information, comparative analysis, and interviews with Paul Schoenfield and Carol Wincenc, the dedicatee of *Slovakian Children's Songs* to encourage insightful and informed performance.

Paul Schoenfield's *Slovakian Children's Songs* for flute and piano was composed in 1993 and published in 1995. It is one of the first and only works in the flute repertoire influenced by Slovakian folk music, with examples of Slovakian folk tunes from the second volume of Béla Bartók's *For Children* arranged and quoted by Schoenfield throughout the work. *Suite Paysanne Hongroise* for flute and piano transcribed by Paul Arma from Bartók's *Fifteen Hungarian Peasant Songs* (1956) is another major flute work inspired by Béla Bartók. Other short pieces for flute and piano influenced by Bartók includes *Three Folk Songs from County Csik* arranged by William Schmidt, *Three Folksongs from Csik District* arranged by János Szebenyi, *Evening in the country* arranged by Floyd O. Harris, *Evening in the Village* by Henrick Prohle, and *Works* volumes I and II edited by Bantai and Sipos.

István Láng, in *Bartók Heritage* from *Bartók Studies* compiled and edited by Todd Crow, explains that Bartók “synthesized the spirit of folksong with the most modern composing technique. This was how he built a bridge between the past and the present, for the benefit of the future, that is for us, in whose works folksong appears in the same abstract fashion as in German music after Bach, not in the voice but in tone.”¹ Schoenfield’s *Slovakian Children’s Songs* also serves as a bridge between the past and the present by merging Slovakian folksongs from *For Children* with his compositional technique, making this piece unique and significant. In a program note Schoenfield explains, “in technical terms, these pieces fall between arrangements and original compositions. Certain folk tunes are quoted verbatim, but more often than not...the tunes are simply imbedded in an overall texture which masks their presence.”² Despite its importance, limited resources are available for research of the *Slovakian Children’s Songs* for a performer’s reference.

The significance of this work lies in the use of folk tunes as well as in the manner that Schoenfield masterfully transforms and develops them. In Béla Bartók’s words,

Many people think it is a comparatively easy task to write a composition round folk-tunes. A lesser achievement at least than a composition on “original” themes. Because, they think, the composer is dispensed of part of the work: the invention of themes.

This way of thought is completely erroneous. To handle folk-tunes is one of the most difficult tasks; equally difficult if not more so than to write a major original composition. If we keep in mind that borrowing a tune means being bound by its individual peculiarity we shall understand one part of the difficulty. Another is created by the special character of a folk-tune. We must penetrate into it, feel it, and bring it out in sharp contours by the appropriate setting³

Bartók further explains the transforming power of folk music,

For an artist it is not only right to have his roots in the art of some former times, it is a necessity...it is peasant music which holds our roots...folk-music will become a source

¹ Todd Crow ed., *Bartók Studies* (Detroit: Information Coordinators Inc., 1976), 199.

² Paul Schoenfield, Program notes, “21st Century Consort: Slovakian Children’s Songs” (Smithsonian American Art Museum, December 8, 2007).

³ *Béla Bartók: A Memorial Review*. (New York: Boosey & Hawkes Inc., 1950), 74.

of inspiration for a country's music only if the transplantation of its motifs is the work of a great creative talent⁴

Schoenfield's use of Slovakian folk elements achieves the state which Bartók describes when the composer "completely absorbed the idiom of peasant music which has become his musical mother tongue."⁵ Therefore, it is essential to compare and analyze the use of folk tunes from Bartók's *For Children* that Schoenfield used in *Slovakian Children's Songs*, in order to help the performer understand Schoenfield's transformation of Slovakian folksongs.

Other dissertations on Paul Schoenfield's works include: *The Klezmer Influence in Paul Schoenfield's Klezmer Rondos* by Mark Trimble (University of North Texas, 2011); *Tradition Revisited: A Blend of Old-world Entertainment and the Formal Setting of Classical Music in Paul Schoenfield's Concerto "Klezmer Rondos for Flute, Male Vocalist, and Orchestra"* by Rachel Kaplan (University of Arizona, 2011); and *Pianist-Composer Paul Schoenfield as Seen in the Chamber Works with Piano* by Anthony Pattin (University of Alabama, 1994.)

A recording of *Slovakian Children's Songs* by flutist Carol Wincenc, for whom the music was dedicated, and Stephen Gosling was released in 2010 (Innova Recordings 544.)

⁴ *Béla Bartók: A Memorial Review*. (New York: Boosey & Hawkes Inc., 1950), 75-76.

⁵ *Ibid.*, 74.

CHAPTER II

BACKGROUND INFORMATION AND OVERVIEW

Background of Béla Bartók and *For Children*

Béla Bartók (1881-1945) was a Hungarian composer, pianist, and researcher who collected Hungarian folksongs to fulfill his goal of recovering the folksongs before they faded into extinction.⁶ Anthony Sporr, author of *Music and the Mind*, writes,

Music contributes both to the continuity and the stability of a culture whether pre-literate or not. That ardent collector of folk-songs, Béla Bartók, deploring the changes brought about by the First World War and realizing that the type of music produced by a particular culture is inseparable from the nature of that culture, wrote:

I had the great privilege to be a close observer of an as yet homogenous, but unfortunately rapidly disappearing social structure, expressing itself in music⁷

In order to broaden the understanding of Hungarian folksongs, Bartók began collecting folksongs from its neighboring countries: Slovakia from 1906 and Romania from 1908.⁸ Consequently, he discovered the shared musical influences among these countries, and Bartók identified the borrowed forms and indigenous features of Hungarian folk music after studying the folksongs of the neighboring countries.⁹ Bartók explains his interest in folk music in *The Influence of Peasant Music on Modern Music*, stating that it is a necessity for an artist to have his roots in the art of some former times, the peasant music being our root.¹⁰ Bartók saw folk music as “an immense transforming influence on music.”¹¹

In addition to his nationalistic pursuits, Béla Bartók was a dedicated music educator. His original edition of *For Children*, folksong transcriptions for solo piano with pedagogical indications, was written in 1908-09 and included four volumes of eighty-five authentic

⁶ Amanda Bayley, ed., *The Cambridge Companion to Bartók*. (Cambridge: Cambridge University Press, 2001), 28.

⁷ Anthony Sporr, *Music and the Mind*. (New York: Ballantine Books, 1992), 18.

⁸ Bayley, 19.

⁹ Bayley, 31.

¹⁰ Béla Bartók, *Béla Bartók: A Memorial Review*. (New York: Boosey & Hawkes, Inc., 1950), 75.

¹¹ *Ibid.*, 76.

Hungarian and Slovakian folksong settings.¹² It was republished in 1945, in two volumes with six pieces omitted, with the first volume based on the Hungarian folk tunes and the second volume based on the Slovakian folk tunes.¹³ Bartók's *For Children* was written for educational purposes to encourage development of technique and a sense of musicianship.¹⁴ Aside from its educational focus, *For Children* is significant in that it is the first work of Bartók's to include his folksong research.¹⁵ He regarded children as the "raw material from which a finer humanity could be shaped."¹⁶ In addition to *For Children*, Bartók composed *Three Hungarian Folksongs* (1907), *Ten Easy Pieces* (1908), *Bagatelles* (1908), and *The First Term at the Piano* (1913) for beginning pianists.

Background of Paul Schoenfield and Slovakian Children's Songs

Born in Detroit, Michigan in 1947, Paul Schoenfield is a man of many talents.¹⁷ He earned his Bachelor's Degree from Converse College in South Carolina; Master of Music and Mathematics Degree from Carnegie Mellon University; and a Doctor of Musical Arts in Composition from the University of Arizona. His piano teachers include Rudolf Serkin, Julius Chajes and Ozan Marsh, and he studied composition with Robert Muczynski.¹⁸ As an active pianist who concertized throughout the United States, Europe, and South America, Schoenfield performed both as a soloist and chamber artist with groups such as *Music from Marlboro*, and he recorded the complete violin and piano works of Bartók with Sergiu Luca.¹⁹ Currently Professor

¹² Béla Bartók, *Béla Bartók: A Memorial Review*. (New York: Boosey & Hawkes, Inc., 1950), 75.

¹³ Bayley, 97.

¹⁴ John Weissman, *Béla Bartók: A Memorial Review*. (New York: Boosey & Hawkes, Inc., 1950), 65.

¹⁵ Halsey Stevens, *The Life and Music of Béla Bartók*. (Oxford: Clarendon Press, 1993), 114.

¹⁶ Todd Crow ed., *Bartók Studies*. (Detroit: Information Coordinators Inc., 1976), 150.

¹⁷ Neil W. Levin, "Paul Schoenfield," *The Milken Archive of Jewish Music*, December 3, 2014, <http://www.milkenarchive.org/people/view/all/559/Paul+Schoenfield>.

¹⁸ Ibid.

¹⁹ Neil W. Levin, "Paul Schoenfield," *The Milken Archive of Jewish Music*, December 3, 2014, <http://www.milkenarchive.org/people/view/all/559/Paul+Schoenfield>.

of Composition at the University of Michigan, and in addition to his musical career, Schoenfield is a dedicated scholar of mathematics and Hebrew.²⁰

Paul Schoenfield's *Slovakian Children's Songs* was commissioned by and dedicated to Carol Wincenc, renowned flutist and professor at The Juilliard School, upon the birth of her son Nicola Wincenc.²¹ Scored for flute and piano and based on Slovakian folk songs, *Slovakian Children's Songs* was composed in 1993, published in 1995, and includes six movements. Carol Wincenc and Paul Schoenfield met as students at Chautauqua Institution, a summer festival that combines the "fine arts and performing arts, lectures, interfaith worship and recreational activities located on the shores of Chautauqua Lake in southwestern New York State."²² Jack and Linda Hoeschler, the admirers of Carol Wincenc's playing, were the patrons for *Slovakian Children's Songs*, sharing a Slovak heritage with Wincenc and a common love of folk music.²³ Paul Schoenfield composed three pieces for Carol Wincenc before *Slovakian Children's Songs*, including *Klezmer Rondos* for flute/piccolo, male vocalist and orchestra, composed in 1986 and revised in 1994, *Achat Sha'alti* and *Ufaratsta* for flute and piano, written in 2001 for Wincenc's *Valentines: 11 New Works for Flute*. Schoenfield, who also has a passion for folk music, uses melodies from Bartók's *For Children* but arranges and quotes the melodies in a modern style.

Paul Schoenfield's other works that includes flute are, *Four Souvenirs* (1990) for violin and piano, or flute and piano; *Sonatina* (2000) for flute, clarinet, and piano; *Three Bagatelles* (2006) for flute, cello, and piano; *Six Chassidic Songs* (2007) for flute and piano; *Sonatina* (2008) for piccolo and piano; and *Sextet* (1995) for flute, clarinet, violin, cello, piano, and percussion.

²⁰ "Paul Schoenfield," *Musicalics: The Classical Composers Database*, December 3, 2014, <http://musicalics.com/en/node/85818>.

²¹ "The Slovakian Children's Songs." Program notes. *21st Century Consorts*. <http://www.21stcenturyconsort.org/ee/media/programs/tcc2007%2012-08-07%20Concert%20Program.pdf>

²² Chautauqua Institutions, <http://ciweb.org/> (accessed December 31, 2014)

²³ Ibid., Program note.

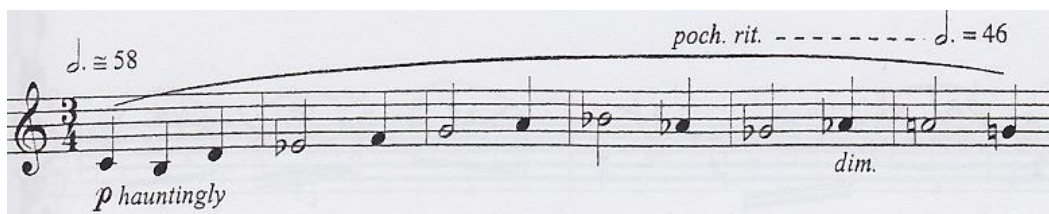
CHAPTER III

COMPARATIVE ANALYSIS

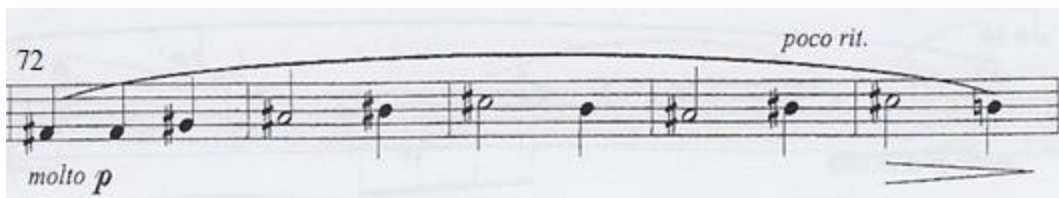
Musical quotes from Béla Bartók's *For Children* are found in movements II. *Hopfrog*, IV. *Furiant* and VI. *Hopak* in Schoenfield's *Slovakian Children's Songs*. The comparative analysis demonstrates how Schoenfield transforms Slovakian folk tunes from Bartók's *For Children* in *Slovakian Children's Songs* for the performers.

Movement II: Hopfrog

Example 1a: Schoenfield's *Slovakian Children's Songs* II. *Hopfrog*, flute part, mm. 1-6



Example 1b: Schoenfield's *Slovakian Children's Songs* II. *Hopfrog*, flute part, mm. 72-76



Example 1c: Bartók's *For Children* V. *Variations*, mm. 1-8



The second movement's opening (*Hopfrog*) and closing theme in the flute part arranged from Bartók's *For Children* (Volume II, No. 5 *Variations*) is written in the same 3/4 meter and includes similar dynamic markings from *For Children*. Schoenfield elongates the opening thematic material by adding two additional measures, and the closing theme (Example 1b,) is almost a verbatim quote of Bartók's theme but transposed a half step lower. Both themes (Examples 1b and 1c) are in Lydian mode.

In Bartók's *Variations*, the same theme prevails throughout the three variations. In the first variation, the theme is in the left hand with a countermelody in the right hand. The theme returns to the right hand in the second variation, with half-note followed by a quarter-note rhythms in the accompaniment throughout the variation. The third variation is in a duple meter, and the melody continues in the right hand.

Example 1d: Schoenfield's *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 35-38



Example 1e: Schoenfield's *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 49-53



Example 1f: Bartók's *For Children V. Variations*, mm. 9-24



In Example 1d of *Slovakian Children's Songs*, the descending melodic line and the rhythmic values in measures 36 and 38 suggest that Schoenfield borrows from measures 9-12 of Bartók's *Variations*. The half-note followed by a quarter-note rhythm found often in the movement foreshadows the theme from *Variations* as seen in Example 1e. When Bartók's folksong from *For Children* is not borrowed, Schoenfield uses wide intervals, upbeat notes, and rests to depict jumpy characteristics of the movement to correspond with the title.

Movement IV: Furiant

The fourth movement of *Slovakian Children's Songs*, *Furiant*, uses arrangements of themes from Bartók's *For Children* No. 1. Schoenfield transforms rhythms by prolonging note values, changing meters, and using 5/4 meter to alter placement of strong beats, displacing the natural accent found in Bartók's music. Schoenfield also creates a different color in the thematic material by indicating *pp* in the flute part (Example 2a) contrasting to Bartók's dynamic. In *Béla Bartók Studies in Ethnomusicology*, Benjamin Suchoff states, "the range of...melodies does not go beyond the first five degrees of the diatonic scale, melodic alterations frequently occur on

only the third or fourth neighboring degrees....”²⁴ In Examples 2a and 2b, Schoenfield’s melodic range conforms to the structure of Slovakian folk songs.

Example 2a: Schoenfield’s *Slovakian Children’s Songs VI. Furiant*, flute part, mm. 57-66



Example 2b: Schoenfield’s *Slovakian Children’s Songs VI. Furiant*, flute part, mm. 81-86



Example 2c: Bartók’s *For Children I*, mm. 1-12



²⁴ Benjamin Suchoff, *Béla Bartók Studies in Ethnomusicology*. (Nebraska: University of Nebraska Press, 1997), 168.

Movement VI: Hopak

In *Hopak*, the last movement of *Slovakian Children's Songs*, Schoenfield uses the melodic theme from *For Children* No. XXXII, *Bagpipe*. According to Suchoff, the bagpipe is the most popular instrument found throughout Slovakia's southern border region. It is used for dance music and played exclusively by Slovakian peasants, but never by Gypsies.²⁵ Made of goat or dogskin, the bagpipe's construction is similar to Hungarian, Romanian and Serbian bagpipes.²⁶

Schoenfield retains the 2/4 meter in the beginning of Examples 3a and 3b but transforms the meter by adding a 3/8 bar in Example 3a and expands the theme (Example 3b, mm. 254-256.) He quotes melodic material from *For Children* almost verbatim but transposes the melodies to different keys: D flat, E flat, and D. Instead of repeating the melody in Example 3b, Schoenfield uses tremolos in measures 254 and 255, ornamenting the melodies in a modern style.

Example 3a: Schoenfield's *Slovakian Children's Songs* VI. *Hopak*, flute part, mm. 32-41



²⁵ Benjamin Suchoff, 250.

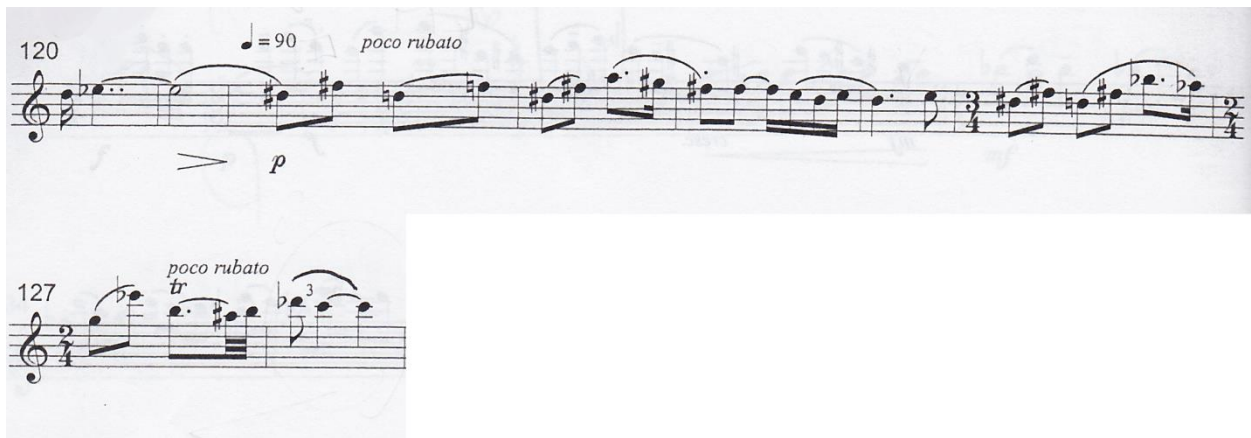
²⁶ Ibid.

Example 3b: Schoenfield's *Slovakian Children's Songs VI. Hopak*, flute part, mm. 251-300

Example 3c: Bartók's *For Children XXXII. Bagpipe*, mm. 1-20

Schoenfield uses the motive of two eighth notes grouped in thirds from Bartók's folk tune, (see Example 3c and Example 3d, mm. 122-123) (as well as in mm. 126-127) to develop and expand the melodic material. Similar usage is found in Example 3e in measures 152-153 and 156 with two slurred eighth notes motives

Example 3d: Schoenfield's *Slovakian Children's Songs* VI. *Hopak*, flute part, mm. 120-128



Example 3e: Schoenfield's *Slovakian Children's Songs* VI. *Hopak*, flute part, mm. 151-158



Other Influences

Paul Schoenfield is described as a composer who “mixes in a single piece idea that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes.”²⁷ Schoenfield's *Slovakian Children's Songs* was also inspired by Dmitry Shostakovich's *24 Preludes for Piano, Op. 34* together with Béla Bartók's *For Children*, and there are many similarities between *Slovakian Children's Songs* and Shostakovich's *24 Preludes for Piano, Op. 34*. Schoenfield borrows Slovakian tunes from Bartók's *For Children* while borrowing the meter, melodic and rhythmic structure from Shostakovich. The following comparative analysis illustrates how Schoenfield incorporates *24 Preludes for Piano, Op. 34* into his *Slovakian Children's Songs*.

²⁷ “The Slovakian Children's Songs.” Program notes. 21st Century Consorts.
<http://www.21stcenturyconsort.org/ee/media/programs/tcc2007%2012-08-07%20Concert%20Program.pdf>

Example 4a: Shostakovich's 24 Preludes for Piano, Op. 34 #6, mm. 12-22



12

17

f

ff

ff

Example 4b: Schoenfield's *Slovakian Children's Songs I. Overture*, piano part, mm. 37-47



37

rit.

espr.

freely

molto p

pppp

Tempo de Polka

42

p

poco cresc.

poco cresc.

In the first movement of *Slovakian Children's Songs, I. Overture*, Schoenfield uses the same meter as Shostakovich's *24 Preludes for Piano, Op. 34 #6*. The upbeat to measure 42 in the first movement of *Slovakian Children's Songs*, G and F, and the following three measures share parallel rhythmic structure to Shostakovich's *Preludes #6* measures 14-17. The piano part of *Slovakian Children's Songs* also shares the rhythmic figures in the left hand accompaniment of Shostakovich's *Preludes* in the same measures. Although the melody is not exactly replicated or transposed from *Preludes*, the sequences share a descending melodic direction.

Example 4c: Schoenfield's *Slovakian Children's Songs I. Overture*, piano part, mm. 82-92

The musical score for Schoenfield's *Slovakian Children's Songs I. Overture*, piano part, measures 82-92, is presented in two systems. The first system (measures 82-87) features a treble clef staff with a melody and a bass clef staff with piano accompaniment. The melody starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piano accompaniment is marked *legg.* (leggiero) and also includes a decrescendo (*dim.*). The second system (measures 88-92) continues the melody and accompaniment. The melody is marked *cresc.* (crescendo) and *ff* (fortissimo). The piano accompaniment is also marked *cresc.* and *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

In Example 4c, the theme returns with embellishments in the first movement of *Slovakian Children's Songs*. The sequence in measure 83 is embellished with its neighboring tones, and the sixteenth-note countermelody in the right hand of the contrasts the solo flute part. The left hand piano figures in Example 4c are very similar to the left hand accompaniment of Shostakovich's *Preludes*.

Example 4d: Schoenfield's *Slovakian Children's Songs I. Overture*, piano part, mm. 140-149

The musical score for Example 4d consists of two systems of staves. The first system covers measures 140 to 145, and the second system covers measures 146 to 149. The top staff is for the flute, and the bottom two staves are for the piano. The piano part features a descending dotted figure theme. Dynamics include *f*, *mf*, *dim.*, and *ff*. The tempo is marked *poco sos.* The score ends with a double bar line and a 'Sub-1' marking.

The descending dotted figure theme appears again at the end of the first movement of *Slovakian Children's Songs*, and the melody begins a minor third higher in comparison with Examples 4b and 4c. The flute part in measure 143 is embellished with its neighboring tones. The piano part returns to eighth notes instead of embellished sixteenths as seen in Example 4c.

Example 5a: Shostakovich's 24 Preludes for Piano, Op. 34, #2, mm. 1-20

The image displays a musical score for the second prelude of Shostakovich's 24 Preludes for Piano, Op. 34. The tempo is marked 'Allegretto' with a quarter note equal to 63 beats per minute. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written for piano and includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The piece features a variety of musical textures, including triplets, sixteenth-note runs, and sustained chords. The score is divided into five systems, with measures 1 through 20 numbered. The first system (measures 1-5) begins with a piano (*p*) dynamic and features a triplet in the bass line. The second system (measures 6-9) continues the melodic development in the treble. The third system (measures 10-13) shows a shift in the bass line with a triplet. The fourth system (measures 14-16) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fifth system (measures 17-20) reaches a fortissimo (*ff*) dynamic and concludes with a triplet in the bass line. The score is presented on a single page with a light beige background.

Example 5b: Schoenfield's *Slovakian Children's Songs II. Hopfrog*, piano part, mm. 1-11

The musical score is for the piano part of 'Hopfrog' by Schoenfield, measures 1-11. It is written in 3/4 time. The score consists of three systems of staves. The first system (measures 1-7) features a treble clef staff with a melody starting on a half note G4, marked *p hauntingly* with a tempo of $\text{♩} \approx 58$. The melody includes a *poch. rit.* (poco ritardando) section leading to a tempo change to $\text{♩} = 46$, followed by a *dim.* (diminuendo) section and a final tempo of *a tempo* with $\text{♩} \approx 63$. The piano accompaniment in the bass clef staff begins in measure 7 with a *p puckishly* figure. The second system (measures 8-9) continues the piano accompaniment with arpeggiated figures. The third system (measures 10-11) features a forte (*f*) piano accompaniment with sixteenth-note patterns and triplet figures, while the treble staff has a *p legg. (well under flute)* line.

The second movement of *Slovakian Children's Songs, II. Hopfrog*, shows the influence of Shostakovich's *24 Preludes for piano, Op. 34 #2* through Schoenfield's the same choice of 3/4 meter. Motivic figurations are found in both composers' writing in ascending and descending right hand patterns in response to left hand harmonic foundation (mm. 7-10). Schoenfield continues the pattern with increasing frequency, adding the gesture to the flute part in measure 11.

Example 5c: Schoenfield's *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 10-19



Example 5d: Schoenfield's *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 60-68



In both Example 5c and 5d, the melody in the flute part mirrors the right hand melody of Shostakovich's *Preludes*, #2 in measures 4-6, as seen in Example 5a. Schoenfield applies the same rhythmic gesture in measures 11 and 13 in Example 5c and in measures 61, 63, and 65 in Example 5d as in Shostakovich's *Preludes*. The gesture with an eighth rest, eighth note, followed by tied quarter notes, in example measure 61, evokes the imagery a game of leapfrog.

Example 5e: Shostakovich's *24 Preludes for Piano*, Op. 34 #2, mm. 34-38



Example 5f: Schoenfield's *Slovakian Children's Songs* II. *Hopfrog*, piano part, mm. 77-80

77 *a tempo*

molto sfz

pp

Sub

The endings of Shostakovich's *Preludes* and Schoenfield's *Slovakian Children's Songs* are similar in both rhythmic and melodic structure, Example 5e and 5f, but instead of in the right hand of the piano, the flute has the ascending F#/Gb melodic minor scale beginning on A and followed by the rests. *Hopfrog* concludes with the piano grounding the last chord in a similar placement to that in Shostakovich's *Preludes*.

Example 6a: Shostakovich's 24 *Preludes for Piano*, Op. 34 #21, mm. 1-16

Allegretto poco moderato (♩ = 52)

p

5

9

13

Example 6b: Schoenfield's *Slovakian Children's Songs IV. Furiant*, piano part, mm. 1-10

The musical score for Schoenfield's *Slovakian Children's Songs IV. Furiant*, piano part, measures 1-10, is presented in 5/4 time with a tempo of quarter note = 60-66. The score is written for piano, featuring a treble and bass staff. Measures 1-3 show a forte (f) melody in the treble and a piano (p) accompaniment in the bass. Measure 4 has a mezzo-forte (mf) melody. Measures 5-7 show a crescendo (cresc.) in both parts. Measure 8 has a forte (f) melody. Measures 9-10 show a mezzo-piano (mp) melody. The score includes dynamic markings (f, mp, p, cresc.), articulation (stacc.), and a repeat sign.

Both the fourth movement of Schoenfield's *Slovakian Children's Songs*, IV. *Furiant*, and #21 of the Shostakovich's *24 Preludes for Piano*, Op. 34 employ 5/4 meters in fast tempo: Shostakovich's tempo is at $\text{♩} = 52$ whereas Schoenfield's tempo is at $\text{♩} = 60-66$. Staccato quarter notes dominate throughout the music with lightness pervading both movements. Both movements begin with ascending quarter note melodies accompanied by minor third

accompanimental figure in quarter notes. The upbeat to measures 5 and 6 in Example 6b from Schoenfield's music is similar to that in measures 8 and 9 of Example 6a from Shostakovich's *Preludes* with descending eighth notes slurred to a quarter note, followed by two staccato quarter notes.

Example 7a: Schoenfield's *Slovakian Children's Songs V. Romanza*, piano part, mm. 10-12



Example 7b: *Rock-A-Bye Baby*, mm. 1-8²⁸



In addition to Bartók's *For Children* and Shostakovich's *24 Preludes for Piano*, Paul Schoenfield demonstrates influences from other sources. In the fifth movement, *Romanza*, Schoenfield reflects on *Rock-A-Bye Baby*, a traditional lullaby, suggested by the ascending rhythmic gesture in the flute part in measures 10-11 followed by the piano in measures 11-12.

²⁸ *Rock-A-Bye Baby*, accessed May 22, 2015, <http://violinsheetmusic.org/title/r/rock-a-bye-baby/>

CHAPTER IV

CONCLUSION

Paul Schoenfield's *Slovakian Children's Songs* uses Béla Bartók's Slovakian folksongs, achieving the purpose of serving as a bridge between past and present. If *Slovakian Children's Songs* falls in between an arrangement and original composition as Schoenfield describes, it brings an evolutionary yet a different value to its originality. During an interview with the composer, Schoenfield states that, "there is nothing new under the sun."²⁹ It is a common practice in the western music tradition to borrow and arrange thematic materials from other composers' works. Because of Schoenfield's ability to combine unpredictable inspirations threaded into a single piece, it is essential that performers are informed about the origin of folksongs and the composer's other inspirations. The understanding of Slovakian folk influences, as well as Schoenfield's other inspirations including Shostakovich's *24 Preludes for Piano, Op. 34*, will benefit both the flutist and pianist in their depth of musical interpretation in each performance.

The interviews with the composer, Paul Schoenfield, and dedicatee, Carol Wincenc, enrich the significance of this dissertation. Their participation and contribution bring invaluable insight to *Slovakian Children's Songs* for both performers and listeners. Carol Wincenc's performance suggestions are valuable and beneficial to both flutists and pianists. The comparison between the original version and published version included in the dissertation is essential to understand the original intentions of the composer.

²⁹ Paul Schoenfield, email interview by Kristyn Son, December 17, 2014.

APPENDIX A

COMPARISONS OF THE ORIGINAL AND PUBLISHED VERSIONS

Carol Wincenc's is currently the only flutist who has recorded Paul Schoenfield's *Slovakian Children's Songs*. In this recording, she reflected on the original version of *Slovakian Children's Songs*. There are many differences between the published version of *Slovakian Children's Songs* and the original version which Ms. Wincenc recorded from, including dynamic markings, pitches, tempo markings, and articulations. The composer, Paul Schoenfield, approved and documented his satisfaction with Ms. Wincenc's recording. The list below compares the differences between the published version and the original version by movement.

Measures	Original Version	Published Version
Mm. 8 D in the 32 nd grace note	D \natural	D \sharp
Mm. 16	A tempo \approx 56	A tempo \approx 50
Mm. 29 first note	Stop trill, but hold note	
Mm. 33-34	Two additional slurs over D, C \sharp , B and B \flat , D \flat	
Mm. 40		<i>pppp</i>
Mm. 42		Crescendo after the fermata in mm. 41 then <i>p</i>
Mm. 63-64	Two additional slurs over F, G \flat , G \natural , B and A, A \flat , C	
Mm. 71	<i>p</i>	
Mm. 120		<i>sf</i> in beat 1 and 2
Mm. 121 first eighth note	Trill to B \flat	
Mm. 135	Slur over A, B \flat , B \natural in beat 2	
Mm. 142	A tempo	
Mm. 143	Dim.	
Mm. 145	Cresc.	
Mm. 149		<i>ff</i>

I. Hopfrog

Measures	Original Version	Published Version
Mm. 12	Dim. in the second beat	
Mm. 15	<i>p</i> cresc.	
Mm. 18	<i>f</i> beat 1	
Mm. 22	<i>p</i> under last G \flat	
Mm. 29	Decrescendo beat 3	
Mm. 39	Poco cresc.	

Mm. 50-51	Crescendo in mm. 50 to <i>f</i> in mm. 51	
Mm. 68 first note of third beat	D	E

II. Lullaby

Measures	Original Version	Published Version
Mm. 1	Molto <i>p</i> and intimo	Molto <i>p</i> and in time
Mm. 12 last note Ab	<i>p</i> espr.	
Mm. 15	Crescendo on the last three eighth notes: D, Bb, A	
Mm. 28	$\text{♩} \cong 69$	$\text{♩} \cong 69$
Mm. 31	Crescendo	
Mm. 32	Decrescendo	
Mm. 33	$\text{♩} \cong 54$	$\text{♩} \cong 54$

III. Furiant

Measures	Original Version	Published Version
Pickup to mm. 1	The first two eighth notes are slurred	
Mm. 10	Loco on beat 3	
Mm. 19	Two slurs: G to Ab & G to E	
Mm. 42	The first two eighth notes are slurred	
Mm. 43	B is slurred to Bb	
Mm. 58-59	Slur from mm. 58 to F# in mm. 59	
Mm. 59-64	The half note A is slurred to F# in mm. 60 The half note G in mm. 60 is slurred to F# in mm. 61 The half note A is slurred to F# in mm. 63 The last three notes in mm. 63 is slurred	
Mm. 69-72	Beat 4 of mm. 69 is slurred to half note G# in mm. 70 Quarter-note G# is slurred to the first note A in mm. 71 The quarter-notes in mm. 71-72 are slurred together	




Mm. 74-76	One slur from mm. 74 to the downbeat of 76	
Mm. 78-80	One slur from mm 78-80	
Mm. 81-83	The second Bb is slurred to G in mm. 81 and in mm. 82 Half note Eb to G is slurred in mm. 83	
Mm. 85	The last two notes are slurred	
Mm. 111	The first D has an accent	
Mm. 120-121	Slur from second beat to the downbeat of mm. 121	
Mm. 126	The G is a half note followed by a quarter rest	
Mm. 153	First beat is slurred to Db	
Mm. 159		The first two eighth notes are slurred
Mm. 160-162	Grace notes in mm. 160 and 161 are both F# to G# Grace notes in mm. 162 are F, F# to G#	Grace notes in mm. 160 are F# and G Grace notes in mm. 161 are F# and G# Grace notes in mm. 162 are E, F#, and G#



IV. Romanza

Measures	Original Version	Published Version
Mm. 25	$\text{♩} \cong 60$	
Mm. 40		$\text{♩} \cong 60$

V. Hopak

Measures	Original Version	Published Version
Mm. 1	<i>f</i>	<i>sfz</i>
Mm. 5	<i>sfz</i>	
Mm. 12	Decrescendo on four F#s	Crescendo in beat 2
Mm. 13	Trill on the first beat G and crescendo over the bar	
Mm. 14	Slur C and first G	
Mm. 15	Staccato on last two notes	Slur over the last two notes
mm. 16		<i>f</i>
Mm. 25-26	Slur from beat 2 of mm. 25 to the end of mm. 26	

Mm. 30	Articulation 	
Mm. 34	Second Bb slurred to the next eighth note: C	
Mm. 38	Second and third eighth notes are slurred and the last three notes are slurred	
Mm. 39-40	One slur over two measures	
Mm. 41	Second C# slurred to the next eighth note: D#	
Mm. 42-44	Mm.43-44 is slurred to the last note of Mm. 42	
Mm. 45	Crescendo in beat 2	
Mm. 47- beat 2 of 48	Articulation 	
Mm. 54	<i>sfz</i>	
Mm. 60	Sixteenth notes are slurred together	
Mm. 62	Both two sixteenth notes are slurred together	
Mm. 63	The last two notes are slurred together	
Mm. 76	One slur over the bar	
Mm. 81	Second D slurred to the next eighth note: E	
Mm. 82	Second note of the second beat: A	Second note of the second beat: G
Mm. 86-87	Articulation 	
Mm. 88	Mordent on Bb	
Mm. 89	Crescendo in beat 2 to the downbeat of mm. 90	
Mm. 96 & 98	Staccato on the first note and no slur in the bar	
Mm. 97	Trill A-Bb	Trill A-B
Mm. 104-105	8va from the second eighth note of mm. 104 to the first note of mm. 105	
Mm. 107	<i>mf</i>	
Mm. 107-109	Tenuto on the last eighth notes in Mm. 107 & 108 and beat 2 quarter note in mm. 109	

Mm. 111	Slur from beat 2 to the down beat of 112	
Mm. 113-122	Poco a poco rit...to	
Mm. 120	D is slurred to Eb	
Mm. 122-125	Slur from the F# in mm. 122 to D in mm. 125	
Mm. 125-128	Slur from E in mm. 125 to mm. 128	
Mm. 128	Half note C	Db triplet tied to C in beat 1
Mm. 129	Marked rubato ($\text{♩} \approx 80$) ($\text{♩} \approx 92$)	
Mm. 135		<i>sfz</i>
Mm. 135-140 & mm. 141-143	Slur from mm. 135-G in mm. 140 & slur from pickup to mm. 141-143	
Mm. 138	$\text{♩} \approx 84$	
Mm. 143	Rit.	
Mm. 144	$\text{♩} \approx 56$	
Mm. 149	Rit.	
Mm. 151	Lento ($\text{♩} \approx 54$) indicated before the fermata	
Mm. 151-155 & mm. 156-158	Slur from mm. 151-B in mm. 155 & slur from pickup to mm. 156-158	
Mm. 152	A tempo ($\text{♩} \approx 84$)	
Mm. 158		Decrescendo
Mm. 160-161	Poco rit.	
Mm. 162	$\text{♩} \approx 63$	
Mm. 162	Slur beat 1 to the first note of beat 2	
Mm. 163	Slur over the bar	
Mm. 166	Each beat is slurred	
Mm. 167	Sixteenth F, G and G, A are slurred	
Mm. 168	Articulation 	
Mm. 169	Slur over the first two sixteenth notes	
Mm. 170	<i>sfz</i>	Gracenotes G and A slurred to the first note: B
Mm. 171-172	Articulation 	
Mm. 180	The last two sixteenths are E ^b s	The last two sixteenths are Fs

Mm. 182	G, F# slurred	
Mm. 190-191	Decrescendo from beat 2 of mm. 190 to the downbeat of mm. 191, <i>mf</i> under Db	
Mm. 192-194	Crescendo mm. 192-194 and <i>f</i> in mm. 194	
Mm. 204-205	One slur over mm. 204 to the G of mm. 205	
Mm. 209	Slur over the first two eighth notes	
Mm. 213	Second E slurred to the first F#	
Mm. 215	G to A ^b in sixteenth notes are slurred at the end of the measure	Eighth note G
Mm. 235-236		The first sixteenth in mm. 235 & 236 have accents
Mm. 236	Last two sixteenths are slurred	
Mm. 244, 247	Second Eb to the first F is slurred in both measures	
Mm. 250	Trill over the second Eb and crescendo over the bar	<i>ff</i> on the last note
Mm. 256	Rit. in the beginning of the measure (Originally the measure was in 5/8)	

APPENDIX B

PERFORMANCE SUGGESTIONS BY CAROL WINCENC

There are six movements in *Slovakian Children's Songs*, titled: *Overture*, *Hopfrog*, *Lullaby*, *Furiant*, *Romanza*, and *Hopak*. Carol Wincenc and Paul Schoenfield worked closely, together with pianist Stephen Gosling, before the premier of the piece. The performance advice was received directly from *Slovakian Children's Songs*' dedicatee, Carol Wincenc, and currently the only who has recorded *Slovakian Children's Songs*. Ms. Wincenc she calls it her "signature piece," having performed the piece regularly, following her premier performance in year 1994. The performance suggestions are significant, offering tips for the virtuosic flute part with performer's perspectives.

Movement I: Overture

Throughout the piece, the slow movements have soulful quality with hushed characteristic that could be performed with vibrato or without vibrato to bring out the texture. The fast movements are often to be played in the face with loud dynamics. \approx symbol is used to represent approximations for the tempo markings in this piece.³⁰ The piece opens with a flute solo, which Wincenc calls "the mystery of it all." The *piano* in measure 7 should be *subito piano* followed by a crescendo. The interlude in measures 9-12 moves forward in tempo compared to the previous measures. In measure 17 where Schoenfield indicates *espr., narrante*, Wincenc suggests "song-like and tenderly as possible" with regards to the interpretation. For the theme starting with two pickup notes in measure 42, Wincenc recalls "He [Schoenfield] did not want it to be cheesy and overly romanticized. He wanted to try to have much preservation of the flavor of the folk music."³¹ In the fast section of the movement, measure 42 to the end, Schoenfield

³⁰ The mathematical symbol \approx is used to denote isomorphism, or geometric congruence, as well as to represent approximations in mathematics.

³¹ Carol Wincenc, interview. January 16, 2015.

emphasized the importance of maintaining lightness; however without uncontrolled, over-blowing.

Movement II: Hopfrog

The rhythmic gesture in this movement reminded Schoenfield of *Leapfrog*: the children's game which one player bends over for the next player to leap over (Example 1a.) The ascending notes in measure 77 (Example 1b) must be rhythmic and with a full crescendo.

Example 1a: *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 10-19



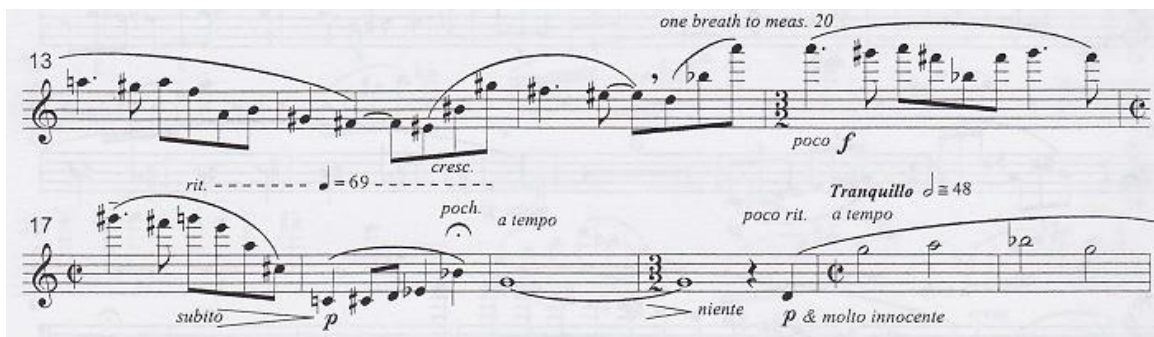
Example 1b: *Slovakian Children's Songs II. Hopfrog*, flute part, mm. 76-78



Movement III: Lullaby

When Paul Schoenfield was working with Carol Wincenc, he emphasized soft dynamics to the pianist in order for the flute to be audible, and he recommended a tempo with sense of moving in the opening. If a flutist cannot play from measures 15 to 20 in one breath as the composer has indicated (Example 2), Carol suggested to take a quick breath on the bar line at measure 18 after a slight *ritardando*. In measure 21 where the composer indicated *tranquillo*, Wincenc suggests interpreting it as “moving, espressivo, and singing.”

Example 2: *Slovakian Children's Songs* III. Lullaby, flute part, mm. 13-22



Movement IV: Furiant

In this movement, Schoenfield suggested to Ms. Wincenc to keep it as light as possible. With its quick tempo, the movement is energetic and is technically challenging for both the flute and piano. Wincenc recommends using harmonics when at all possible to facilitate the technical difficulty of this movement.

Movement V: Romanza

In this beautiful slow movement of *Slovakian Children's Songs*, Schoenfield mentioned Wincenc that the movement is in *parlando rubato* style, and *parlando rubato* employs 'non-percussive' style of notation, lyrical and unaccented, including tenuto, portato, legato and half-tenuto. Bartók described the style as 'special colour.'³² Schoenfield employs the lyrical style with the usage of tenuti (Example 8.)

³² Amanda Bayley, 97.

Example 3: *Slovakian Children's Songs V. Romanza*, flute part, mm. 8-19



Movement VI: Hopak

Similar to other fast movements in the piece, *Overture* and *Furiant*, Schoenfield suggested Carol to keep the last movement to be as light as possible.

APPENDIX C

TRANSCRIPTION OF INTERVIEW WITH PAUL SCHOENFIELD

Email Interview with Paul Schoenfield on Wednesday, December 17, 2014 in Lewisville, TX

Kristyn Son: How did you meet Carol Wincenc and Jack and Linda Hoeschler?

Paul Schoenfield: I met Carol in 1963 at the Chatauqua Institution. We have remained friends ever since. I have been close to the whole Hoeschler family for years, and it was they who commissioned the piece for Carol. Linda and Carol both have Slavic blood in their ancestry.

KS: How did you organize the movements and what were your inspirations for the title of the movements?

PS: I was just trying to compose a viable piece of music. I am sure the titles were put on at the last moment.

KS: How would you describe the relationship between the flute and piano in the piece?

PS: It is definitely a chamber piece with a demanding piano part.

KS: Would you like to share the kind of sound, use of the vibrato or color that you had in mind when you composed this piece?

PS: Nothing comes to mind, but a performer, no matter when the music was written, should always do the maximum to help to composer; presenting a thoughtful performance with the phrasing, form, color, and etc.

KS: I read from Carol's Performance Suggestions from *Valentines* that you love all forms of jazz and improvisation. When you composed this piece, did you perhaps see the roll of the flute improvisatory?

PS: No, everything was carefully worked out.

KS: What was your reason for choosing these specific pieces from the Bartók's *For Children*?

PS: The direction for the commission was that the piece was to be based on Slovakian folk music. I had Vol. II of Bartók's *For Children*, a compilation of arrangements of Slovakian folk tunes. I found no reason to search further.

KS: Did you have any other musical references than Bartók's *For Children*?

PS: None that I know of. However, if one searches hard enough, they will find that אין כל חדש מתחת השמש ("There is nothing new under the sun.")

APPENDIX D

TRANSCRIPTION OF INTERVIEW WITH CAROL WINCENC

Personal Interview with Carol Wincenc on Friday, January 16, 2015 in New York, NY

This interview took place at Ms. Wincenc's New York apartment on the evening of January 16, 2015. The interview lasted ninety minutes, and Wincenc presented a recording of *Slovakian Children's Songs* along with the original score from which Wincenc and Paul Schoenfield used for the premier concert. The interview began with questions for Wincenc and her detailed performance suggestions followed our conversation.

Kristyn Son: How did you meet Paul Schoenfield?

Carol Wincenc: We met at Chatauqua Institution when I was fourteen or fifteen. Paul Schoenfield, at the time, carried around a portable silent keyboard. I had never seen anything [anyone carrying a portable keyboard around] like that before. It was intriguing to me because he was such a mysterious and dark person but when he sat at the keyboard, he was such a genius. There was obviously an affinity of relation from then. I think it might have been two summers around 1964, 1965 or 1966.

KS: What aspects drew your interest to his compositions since you have commissioned several pieces including *Slovakian Children's Songs*, *Klezmer Rondos* (Concerto for Flute and Orchestra), *Achat Sha'alti and Ufaratsta*?

CW: Paul Schoenfield is extremely knowledgeable. His understanding of music, I mean all music, brings incredible depth to his keyboard when he plays Bach or Schubert. Later, when my career was starting to get firmly established after winning the Naumburg Competition, the career strategy recommended by my publicist was to commission composers for concertos. My publicist was also the publicist for Paul, and the publicist recommended that I ask this brilliant

composer from Toledo, Ohio, if he would be willing to write a concerto for me since he is just incredible. I asked my publicist who the composer was and he said Paul Schoenfield and I said Paul Schoenfield! It was so nice to meet Paul again as full adults; we both had gone through a lot in our lives since we were fifteen. I was twenty-nine then, so it was about good fifteen years, basically that we have not communicated. Then it just took off and *Klezmer Rondos* was such a huge hit.

KS: Could you share the beginning stage of this piece including the process of commissioning?

CW: I was in Chicago, the Twin Cities [Minneapolis and St. Paul, Minnesota,] at the time and I had gotten to know the Hoeschlers³³. They were the patrons for the piece and the couple was also Slovak descents. When we asked the Hoeschlers for patronage, Paul decided that he wanted to dedicate the piece to Slovakian heritage. I just recently found out that Paul has some Austro-Hungary heritage as well. I mean it was all Austro-Hungary [empire] back then and it was not even called Slovakian yet.

KS: Were you familiar with Slovakian folk music before the piece? Could you share your experience with folk music?

CW: I grew up and I love to listen to the Cimbalom, the ensembles that have Gypsy music, it is called Cigogne. It is usually a singer and folk flutes. Christopher Rouse calls it genetic memory. I definitely respond when I hear folk music, I am a folk dancer, too. [Carol owns a Slovakian folk flute, fujara³⁴, and she demonstrated a series of overtones on the instrument. The sound of fujara is characterized by its rich overtones.]

KS: Do you remember when and where *Slovakian Children's Songs* was premiered?

³³ Jack and Linda Hoeschlers were the commissioners for the *Slovakian Children's Songs*.

³⁴ Slovakian flute originated from central Slovakia and the instruments are used by shepherds. The construction of the flute is an end-blown flute, a fipple flute, with three holes

CW: It was premiered at the Merkin Concert Hall in New York in the 90's very soon after it was written. I think it was *Naumburg Looks Back* concert, an anniversary of the Walter W.

Naumburg Foundation, Inc. I think it must have been 1994.

KS: Were there more performances following the premier?

CW: I took it everywhere. I played the piece absolutely anywhere, where I could do concerts with Stephen Gosling. I exclusively played it with Stephen Gosling³⁵ and the reason I asked him is that I heard him perform Paul Schoenfield's *Four Parables* (Concerto for Piano and Orchestra) at The Juilliard School. I said that is my man because the piano part is so difficult and Stephen played it spectacularly. Paul is a remarkable piano player and he basically wrote the piano part for himself, his style of playing.

The interview concluded and was followed by Carol Wincenc's performance suggestions for *Slovakian Children's Songs*, which lasted approximately one hour while we listened to her recording and discussed the music. She commented that she looked forward to reading this dissertation to discover the origin of the Slovakian folk tunes from Béla Bartók's *For Children*.

³⁵ Stephen Gosling is a pianist who performs throughout the United States, Europe, Latin America and Asia. He completed his BM, MM, DMA degrees at The Juilliard School and records for New World Records, CRI, Mode, Innova, and Rattle Records.

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