The Eclectic Combination of Neo-Baroque and Folk Elements in Paul Schoenfeld’s *Partita* for Violin and Piano

Paul Schoenfeld (b. 1947) is one of the most renowned composers of the present day. He was awarded the Cleveland Arts Prize and was a finalist for the Pulitzer Prize in 2003. He is an eclectic composer who has incorporated many different styles in his music. Although he primarily uses a combination of folk, popular music, and jazz in most of his compositions, he has also incorporated other distinguishable musical style in his works, such as Baroque, particularly in his *Partita* for Violin and Piano (2002). The purpose of this dissertation is to explore the eclectic combination of neo-Baroque and folk elements in Schoenfeld’s *Partita* and to provide a guide for violinists who wish to perform this piece.

The term *partita* has had many different meanings, depending on the historical period. During the sixteenth and seventeenth centuries, it was used to describe variations on a ground bass.\(^1\) During the eighteenth century, Johann Sebastian Bach used it for a collection of musical pieces in dance character, similar to a suite.\(^2\) In the liner notes for his CD *Souvenirs*, Schoenfeld claimed that his *Partita* “exemplifies my great love of Bach and is written throughout primarily using the forms and harmonic language of the Baroque.”\(^3\) Furthermore, Schoenfeld incorporates characteristics of folk music, such as klezmer, a Jewish musical genre originating in Eastern Europe. He employs the klezmer mode called *Mi Sheberach* in the *Partita* by raising the fourth degree of the Dorian mode. In order to understand how to interpret this piece, my dissertation will present the historical background of the term *partita*. Then it will analyze Schoenfeld’s piece and also compare it with Johann Sebastian Bach’s 6 Keyboard Partitas, BWV 825–830, and 6 Violin Sonatas and Partitas, BWV 1001–1006, to see how Schoenfeld made use of Baroque forms and harmonies, then fused them with folk elements such as a klezmer mode and jazz idioms.

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\(^3\) Paul Schoenfeld, liner notes to *Souvenirs*, performed by William Terwilliger and Andrew Cooperstock (ACD 71241, CD, 2007).
This dissertation will also include a performance guide to the piece. Schoenfeld notated hardly any bowings or fingerings in the *Partita*. For an effective performance, the author will provide a guide with suggested fingerings and bowings, along with advice on how to practice effectively difficult passages such as consecutive thirds and octaves as well as quick string-crossings, and how to properly execute double-dotted eighth notes followed by thirty-second notes.

Although Schoenfeld’s works have been discussed in a number of dissertations and articles, no resources are available for his *Partita* for violin and piano. Moreover, only one recording of the *Partita* has been made, by William Terwilliger, suggesting that this piece is not as frequently performed as Schoenfeld’s other chamber works. Through this research, the author hopes to bring Schoenfeld’s *Partita* to the attention of violinists and broaden the neo-Baroque violin repertoire.
Bibliography


Schoenfield, Paul. Liner notes for _Souvenirs_, performed by William Terwilliger and Andrew Cooperstock. ACD 71241, 2007. CD.

Das Jahr is the largest piano work by Fanny Hensel (1805-1847). The purpose of this dissertation is to provide an urtext edition of this work and to provide selected fingerings and pedaling suggestions to help advanced performers successfully interpret it on the modern piano.

Two manuscripts exist – a first copy (MA 47) and an illustrated fair copy (MA 155).\(^1\) However, these manuscripts have discrepancies. German-based music publisher Furore-Verlag edited the illustrated fair copy to create a performance edition (Furore edition 1380), which is the only modern edition that currently exists. This edition includes many extra markings (such as dynamic, tempo, phrasing, and articulation) provided by the editors. Therefore, there is a need to have an urtext edition of the illustrated fair copy (MA 155) to provide performers a better understanding of Hensel’s original text.

In addition, this sixty-minute piano cycle has various technically challenging passages. The fingerings and pedalings Hensel provided are not well-suited for the modern piano because of keyboard size differences and pedaling sustaining time.\(^2\) In the Furore edition 1380, editors do provide some suggestions for fingerings. However, they rely heavily on the thumb and fifth finger on black keys, constantly change hand positions, and sometimes include large stretches between fingers. To learn this advanced repertoire, performers must find a more successful fingering, which can help them to have more consistent performances.

In order to help future performers become more efficient in performing Das Jahr, my study will create an urtext edition of the facsimile illustrated fair copy and focus on providing practical fingerings and appropriate pedaling for the modern piano.

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1 There are two versions of Das Jahr. One was the first copy discovered by Mendelssohn Archiv of the Staatsbibliothek zu Berlin (shelfmark MA 47) in 1987 and was edited and turned into modern score by Furore-Verlag publisher in 1989 (Furore edition 138). Another facsimile illustrated fair copy was found in 1993, purchased by Mendelssohn Archives in 1997 (shelfmark MA 155), and was edited and turned into the modern score (Furore edition 1380) in 1999. The illustrated fair copy was re-edited by Fanny Hensel in 1842 and was the collaboration work with her husband, Wilhelm Hensel. The illustrated fair copy includes music, twelve vignettes by Wilhelm Hensel and epigrams before each month.

2 Joseph Banowetz, and Dean Elder, The pianist’s guide to pedaling (Bloomington: Indiana University Press, 1985), vii. In the preface, authors mentioned “Often the printed score is of questionable help in solving pedaling difficulties. Even when pedaling indications by the composer are included, they are frequently incomplete, haphazard, or inconsistent, and when followed literally they may lead to puzzling or even chaotic results.”
Title: The Overlooked Prix de Rome Musicienne: Discovering Pedagogical Wealth in the Clarinet Quartet Music of Yvonne Desportes

Purpose:

In the past 20 years much progress has been made in the research of music by women composers; however, clarinet music by women composers in the early 20th century continues to be an overlooked subject. The existing research on this subject appears solely as annotated bibliographies or as a theoretical analysis of compositional technique. In particular the clarinet music of Yvonne Desportes has been overlooked. As a winner of the Prix de Rome in 1932 and as an appointed professor of solfège at the Paris Conservatory in 1948, Desportes was largely influential at a time when successful women in music were scarce. The purpose of this dissertation is to provide a brief overview of the clarinet works by Yvonne Desportes with a focus on her clarinet quartet music as a pedagogical tool for the development of clarinet performance skills such as tone, finger technique, articulation, and musical style.

Rationale:

Due to Desportes’ elevated status as a recipient of the Prix de Rome and professor at the Paris Conservatory (1948-1978), many of her works for clarinet have been published and are still available today; however, her works are rarely performed or known by clarinetists outside of France. In addition, very few recordings of her clarinet works exist. Of her available repertoire for clarinet, the most numerous instrumentation she composed for was the clarinet quartet. According to the catalog curated by her son, Michel Gemignani, eleven original clarinet quartets of varying skill levels were composed by Desportes. Of these eleven quartets, nine were written specifically for four Bb clarinets. This is a significant contribution to the clarinet quartet repertoire from a single composer during this time period.

The clarinet quartet music of Yvonne Desportes is rich with pedagogical opportunities. Her compositional style avoided the use of serialism and neoclassicism often employed by composers during the 20th century. The musical stylings of the Mighty Five and early Stravinsky can be heard in her compositions. This is especially apparent in her clarinet quartet music which often includes folk melodies, parallel 5ths, shifting tonal centers, and heterophony. Her compositional style, equally engaging and challenging throughout all four clarinet parts, makes the study and performance of Yvonne Desportes’ clarinet quartets a suitable choice for improving the performance skills of young clarinetists.

Generally, the skill levels of the individual parts in clarinet quartets are unequal. The first and second clarinetists usually play the most melodic and technically demanding material while the 3rd and 4th parts are left to provide the less invigorating material by filling out the harmonic structure. Fortunately, Desportes’ clarinet quartets equally challenge each clarinetist, providing ample pedagogical material to improve the performance skills of not one, but four clarinetists. For this reason, this dissertation will use selections from 2-3 of her clarinet quartets to demonstrate the pedagogical wealth present in her compositions. Each selection will include a discussion of four performance skills encountered in each selection: tone, finger technique, articulation, and musical style.