

Steven SCHOENBERG

Steven Schoenberg is a dynamic, award-winning composer/pianist whose talents cross into musical theater, classical compositions, film scoring, children's music, and solo improvisational piano performances. His acclaimed recordings, *Pianoworks*, *Three Days in May*, and the newly released *Steven Schoenberg Live: An Improvisational Journey* are now available on CD. He regularly performs improvisational piano concerts and has appeared at concert halls throughout the United States.

His recent scores include the HBO documentary *Monica and David*, to air in October, 2010. *Monica and David* won Best Documentary Feature at the 2010 Tribeca Film Festival. *A Class Apart*, for the PBS series American Experience; *An Act of Conscience*, for Showtime; and *Farmingville*, which opened the 2005 PBS series POV. *Farmingville* took home the Special Jury Award from the Sundance Film Festival. Schoenberg has scored numerous Emmy Award-winning films for other PBS series including NOVA and the BBC. For children's television, he has composed songs for *Sesame Street* and scored films for ZOOM and the Children's Television Workshop. Other children's projects include the Emmy Award-winning *Kid Quest*, and composing music for the award-winning book and CD *My Bodyworks*, written by his wife Jane Schoenberg. (www.learnwithabeat.com) He is currently writing two musicals with Jane.

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I think Steven's music is some of the most incomparably beautiful music I've ever heard. When I listen, I am transported . . . to someplace very peaceful. If I were to be banished to an island and could take music, his would be among what I'd choose . . . and if there were only two choices, Schoenberg would be one!

~ Lee Thornton, Senior Host, *Weekend Edition, All Things Considered*, National Public Radio

Steven Schoenberg's kaleidoscopic piano speaks with a uniquely American voice. His flowing compositions, laced with stride, folk, modern jazz, and impressionistic styles, burst open into full-scale musical dioramas.

~ Tom Regan, *Prairie Public Radio*

A concert by Steven Schoenberg is like almost nothing else in music. Others can improvise in performance, but very few can improvise over so wide a range of musical forms as those with which Schoenberg is in touch.

~John Stifler, *Hampshire Life*

Schoenberg's Three Days in May (Quabbin Records) is worth the effort. It's an eloquent, lush, and flowing series of improvisations that are spliced together to form sequential states of mind. He claims that the performances are completely spontaneous, and if that's so, they are within strict melodic and rhythmic frameworks.

~DownBeat Magazine

Schoenberg performs spontaneously improvised works and yet each one has the polish, sophistication, and technical mastery of a complex piece of music.

~ David Sokol, Music Editor, *Advocate Newspapers*

Why this guy isn't a household name is beyond me. Steven Schoenberg gives you everything you ask for in a solo, improvisational jazz piano album - music with passion, fury, creativity, imagination, and heart. . . Steven Schoenberg has a lush, wonderful musical vision that's hard to walk away from. He creates a multilayered, mind-bending sound. [Steven Schoenberg Live: An Improvisational Journey] closes out with his take on two Great American Songbook classics, "A Time for Peace" and "An American Encore."

~ Tom Henry, *toledoblade.com*

Mixing cerebral, near-classical passages with forays into Broadway, jazz, blues and boogie, Schoenberg never stops thinking, as one idea swiftly leads him to another. But it's his overarching lyricism that makes this journey feel emotional rather than technical. [Steven Schoenberg Live: An Improvisational Journey is] a captivating, meditative listen

~ Kevin R. Convey, *Boston Herald*

Schoenberg is a bright composer, and his sparkling album Pianoworks is almost 45 minutes of Schoenberg's solo improvisations, most of them from a concert he gave at Amherst College. He's a lyrical player with a gift for delicate interlocking melodies and extended single-note runs high up the keyboard.

~ Ray Murphy, *Boston Globe*

