

An abstract graphic design on a yellow background. It features several vertical lines of varying thicknesses. A wavy line runs vertically on the right side. A large, dark, textured triangle is positioned in the upper right. There are also some horizontal lines and a small 'p' label. The text is overlaid on the lower part of the design.

**6th
contemporary
music
symposium**

**with elie siegmeister,
composer**

UNIVERSITY OF WISCONSIN-EAU CLAIRE
EAU CLAIRE, WISCONSIN
APRIL 4-5, 1974

This year's Contemporary Music Symposium is the sixth to be held on this campus. The first concert took place March 9, 1969 in Schofield Auditorium with Knut Nystedt as guest composer. Since then, the list of guests has included Norman Dello Joio, Jean Berger, Robert Beadell, William T. Allgood, and Karel Husa. The purpose of the Symposium is to bring students, teachers, and composers together in an informal as well as formal situation in which different kinds of contemporary works may be performed and discussed. For this purpose it is our pleasure to welcome Mr. Elie Siegmeister.

ELIE SIEGMEISTER

"I was born on January 15, 1909, in a Harlem tenement. Five years later, the family moved to Brooklyn. When I was seven, my father bought me a piano and it was decided that I should take piano lessons. I report without regret that I was no Wunderkind. For, music study being what it was in those days (endless hours of practicing exercises and second-rate "pieces", isolation from normal life), I found it repugnant to my instincts as a boy. At fourteen, however, having heard Toscanini at the Philharmonic and Tristan at the Met, I began to run to every concert and opera I could scrape up fifty cents to hear. But the pretentious atmosphere of art music in the nineteen-twenties, when stuffy dowagers filled the orchestra seats at the Brooklyn Academy of Music, alien to life I knew and liked (my part of Brooklyn was a community much like any other small town in America). I felt then--as I still do--that Art with a capital A is a menace: music must relate to life, not be imposed on it."

The previous statement was written in 1943 by Elie Siegmeister and later published in The Music Lover's Handbook. In 1973, thirty years later, he added: "For me, melody is still the core of music. No matter how interesting a composer's ideas may be, in the long run they become dry and lifeless without melody. Curving, sweeping, jagged, or freely flowing lines--these are what the composer has to work with, today as in the past (although obviously today's melodies are different from older ones)."

Siegmeister's twenty-five orchestral compositions have been performed by major symphony orchestras throughout the world, under such conductors as Toscanini, Mitropoulos, and Stokowski. Besides the New York Philharmonic, Philadelphia, Cleveland, Minnesota, Los Angeles, Detroit, and other American orchestras, his work has been presented by leading European orchestras, including the Vienna Philharmonic, Hamburg Philharmonia, Moscow State Symphony, BBC Symphony, Cologne Radio Orchestra, Oslo Philharmonic, Jerusalem Radio Orchestra, and the San Carlo Orchestra of Naples.

Besides his work as a composer, Elie Siegmeister has contributed richly to American musical life. He was a pioneer in the folk music renaissance, winning wide acclaim in the 1940's for his group the American Ballad Singers which he led on numerous concert tours, bringing our native songs before a broad audience.

In addition to his many musical compositions he is also well known as the author of the two-volume Harmony and Melody which serves as a text in many colleges and universities. He helped to establish one of America's most important associations of serious composers, The American Composers Alliance. In the 1950's and 60's he conducted various orchestras and choruses, lectured on American music, and served as Vice-President of the American Music Center, the official U.S. government information agency for music.

Mr. Siegmeister has attended Columbia College and the Juilliard Graduate School. He has studied with Wallingford Riegger and spent four years in Paris studying with Nadia Boulanger. Presently he is Professor of Music and Composer-in-Residence at Hofstra University.

We are very proud to be able to give one of Mr. Siegmeister's works its world premiere. The five cummings songs will be performed Friday by Beverly Dick and Nancy Rice. We are also proud to announce that his Clarinet Concerto will be released this fall on the Desto label featuring the London Symphony Orchestra, Elie Siegmeister conducting.

FREDERICK ZINOS

Frederick Zinos is a resident of Eau Claire. He had two years of baccalaureate training from this school, and completed a Bachelor of Music in Theory/Composition from the Chicago Conservatory in 1968. While in Chicago, he founded and conducted the Chicago Brass Players. His Sinfonia reflects a tendency towards a linear counterpoint, based on strong lines. It is an arch shape in dynamics as well as in other parameters and is in three sections, slow-fast-slow. It has had several performances by ensembles in Wisconsin. His Contours for percussion ensemble was premiered this March by the University Percussion Ensemble, Ronald Keezer conducting.

WALTER PISTON

Piston was born in 1894 in Rockland, Maine. After graduation from Harvard, he studied several years in Paris with Nadia Boulanger. Piston was head of the Music Department at Harvard for several years and is now retired. He writes in a neo-classic style and displays a natural affinity for large forms of absolute music.

(cont'd. on page 6)

Thursday, April 4, 1974

8:00

CONCERT HALL

FOR THREE PERCUSSIONISTS (1966)

Ronald Keezer

- I Moderato
- II Slowly
- III Fast, Presto

Ron Gard, Bob Gibson, Mike Schauf, Percussion

OBOE SONATA, OPUS 57 (1973)

Michael Cunningham

- I Snappy
- II Cabaret Song
- III Romp

Ivar Lunde, Jr., Oboe; Michael Cunningham, Piano

CEREMONIAL FANFARE

Walter Piston

VARIETIES FOR BRASS

Morris Knight

- | | |
|--------------|---------------|
| I Easy | V Sombre |
| II Delicate, | VI Playful |
| III Quiet | VII Sustained |
| IV Violent | |

The University Brass Choir and Members of the
University Percussion Ensemble

Dominic Spera, Ronald Keezer, Directors
Dominic Spera, Conductor

Intermission

SINFONIA (1972)

Frederick Zinos

The University Symphony Band
Donald S. George, Conductor

SUMMER DAY (1946)

Elie Siegmeister

PRAIRIE LEGEND (1944)

Elie Siegmeister

- I Bullwhacker's Dance
- II Harvest Evening
- III County Fair

The University Symphony Band
Elie Siegmeister, Conductor

Friday, April 5, 1974

8:00

CONCERT HALL

IN OUR TIME (1965)

Elie Siegmeister

- I I Heard an Angel Singing (William Blake)
- II In the Shell Hole of the World (Genevieve Taggard)
- III Let Others Despair (Walt Whitman)

The Chamber Choir; Paul Hilbrich, Director
Elie Siegmeister, Conductor

FIVE CUMMINGS SONGS (1970)
(World Premiere)

Elie Siegmeister

- I in spite of everything
- II raise the shade
- III up into the silence
- IV the first of all my dreams
- V because it's Spring

Beverly Dick, Soprano; Nancy Rice, Piano

NOCTURNE (1973)

(World Premiere)

Ivar Lunde, Jr.

The Chamber Choir; Daniel Berry, Narrator;
Donald George, Clarinet; Jay Landauer, Oboe;
Ronald Keezer, Ron Gard, Percussion; Two
Tape Decks. Paul Hilbrich, Conductor

Intermission

FANTASY AND SOLILOQUY FOR SOLO CELLO (1964) Elie Siegmeister

Paul Kosower, Cello

WILDERNESS ROAD (1944)

Elie Siegmeister

CLARINET CONCERTO (Two Movements) (1956)

Elie Siegmeister

Slow drag, very rhythmic
Lightly, lively

The University Symphony Orchestra
Rupert Hohmann, Director
Karmen Teigen, Soloist
Elie Siegmeister, Conductor

MORRIS KNIGHT

Knight was born in Charleston, South Carolina, in 1933. He holds a baccalaureate degree from the University of Georgia and has studied with Alexander Main and Robert Sherman. He has written for all media including one opera, entitled, "Legend".

Michael Cunningham, Ronald Keezer, and Ivar Lunde, Jr. are members of the music faculty of the University of Wisconsin-Eau Claire.

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A symposium of this type involves many performers without whom the symposium would be impossible. They have our most sincere thanks. A special "thank you" is given to Mr. Burton Spangler and Mr. William Weber of the Media Development Center. We are all grateful to Mr. Elie Siegmeister for being with us on this occasion and hope that he will enjoy his visit at the University of Wisconsin-Eau Claire.

Symposium Committee:

Robert Gantner and Michael Cunningham, Coordinators
Ronald Keezer, Publicity; Ivar Lunde, Jr., Program
Milton M. Schimke, Chairman, Department of Music