

# bernhard heiden

fourteenth annual  
contemporary music symposium

with  
bernhard heiden,  
guest composer

presented by  
the department of music  
university of wisconsin  
eau claire  
gantner hall  
eight p m  
february three and four  
nineteen eighty two

Wednesday, February 3, 1982  
8 p.m.  
Gantner Concert Hall

THE RIDDLES OF JONATHAN SWIFT (1975)

Women's Chorus I  
\*Gregory Vancil, Conductor

DUO (1938)

\*Ivar Lunde, English Horn  
\*Kay Gainacopulos, Alto Saxophone

VARIATIONS on "The Cruel Ship's Carpenter" (1950)

\*Walter Cogswell, Organ

FOUR SONGS from "The Song of Songs" (1948)

\*Beverly Dick, Soprano  
\*Nancy Rice Baker, Piano

SIENA (1961)

\*Paul Kosower, Cello  
\*Donald Patterson, Piano

INTERMISSION

CONCERTO FOR SMALL ORCHESTRA (1949)

University Chamber Orchestra  
\*Paul Kosower, Conductor  
\*Ivar Lunde, Oboe  
\*Henry Mautner, Trumpet  
\*Gretchen Gainacopulos, Bassoon

\*faculty

Thursday, February 4, 1982  
8 p.m.  
Gantner Concert Hall

VARIATIONS FOR PIANO (1959)

\*Barbara Wimunc

SONATA FOR VIOLA AND PIANO (1959)

\*Walter Cogswell, Viola  
\*Michael Cunningham, Piano

SONATA FOR ALTO SAXOPHONE AND PIANO (1937)

\*Kay Gainacopulos, Saxophone  
\*Donald Patterson, Piano

INTERMISSION

FOUR DANCES FOR BRASS QUINTET (1967)

\*Henry Mautner and  
Russell Mikkelson, Trumpets  
Mary Scott, Horn  
\*Rodney Hudson, Trombone  
\*Mark Perry, Tuba

TERZETTO (1979)

\*Wendy Mehne and  
Julie Majkowski, Flutes  
\*Paul Kosower, Cello

SOLO FOR ALTO SAX AND BAND (1943)

Concert Band I  
\*Rodney Hudson, Conductor  
\*Kay Gainacopulos, Saxophone

\*faculty

## PROGRAM NOTES

### Bernard Heiden

Born in Frankfurt, Germany, in 1910, Bernhard Heiden received his first musical training at the age of five; these early studies included ear training, dictation and rhythmic exercises. Piano lessons soon followed as a matter of course, and Heiden eventually was able to accompany his mother, who was a gifted violinist. His most important teacher during this early period was the pianist Emma Lubbecke-Job, who premiered several important works of Hindemith. Heiden also studied the violin for a few years and in later student days, he was to attain considerable proficiency on the clarinet.

He began composing around the age of six, at first writing short piano pieces and songs. In his early teens more ambitious works, such as string quartets and trios, began to appear. Thus, by 1929, when he began his studies at the Hochschule für Musik in Berlin, Heiden had completed a substantial body of works and had already developed considerable ability in contrapuntal technique and progressive harmony -- traits which were further developed in his mature works.

At the Hochschule, Heiden studied composition with Paul Hindemith, score reading with George Szell and Alexander von Zemlinsky, piano with Max Trapp and conducting with Julius Pruwer. He had developed an interest in the latter area when he had had an opportunity to conduct the school orchestra at Goethe Gymnasium in Frankfurt. And indeed, in his first years at the Hochschule, it was conducting in which Heiden was thought to excel. Hard work, however, for the demanding Hindemith eventually won for Heiden the Mendelssohn Prize in composition--at that time Germany's most coveted musical award. The prize-winning work was a piano concerto.

For two years (after he was forced, for political reasons, to leave the Hochschule in 1933) Heiden continued to show his music to Hindemith. During this time, he also became clarinetist with the Jewish Kulturbund-Orchestra, under Joseph Rosenstock, which premiered his *Prelude for Orchestra*. In this year (1934) he also married Cola de Joncheere, who had been a piano student of Edwin Fischer at the Hochschule.

By 1935, the political climate in Germany had deteriorated to the point that Heiden and his wife decided to emigrate to the United States. Arriving with excellent references and abilities in several areas of music, they settled in Detroit, the home of Heiden's sister, who had persuaded them that opportunities in music existed in that city. Heiden's early activities in Detroit centered around teaching at the Art Center Music School, performing, composing and arranging for radio station WWJ. He eventually became president of the Detroit Music Guild.

His lasting mark upon the Detroit music scene, however, came in 1942 when he organized and conducted the Detroit Chamber Orchestra. This came about due to the disbanding of the Detroit Symphony Orchestra, which had floundered for a number of years after the death in 1936 of its conductor, Ossip Gabrilovitch. Heiden was encouraged by some of his friends in the orchestra to found a chamber orchestra drawn largely from the ranks of the disbanded symphony. As conductor and organizer of this ensemble, Heiden

won critical acclaim with several very successful series of concerts. His budding career in Detroit ended, however, with his induction into the Armed Forces early in 1943, where he served as assistant band director of the 445th Army Band.

Shortly after his release from the army, Heiden decided to return to school for a Master's degree so that he might obtain the security of an academic position. He received a Master of Arts degree in Musicology (that in composition not being offered) from Cornell University in 1946, working with Donald Grout. Shortly thereafter, he accepted a position on the faculty of the School of Music of Indiana University, where he remained (for many years, the chairman of the composition department) until the present year, when he retired.

At Indiana University, Heiden's musical activities have centered primarily around teaching and composition. He has, however, from time to time conducted and performed his and others' music. With his wife, he has, for instance, often performed his popular *Sonata for Piano, 4-Hands* (1946).

As a teacher, Heiden expects his students to be knowledgeable in all areas of music. A portion of each class is often devoted to discussion of musical trends and happenings or of recent performances at the university. Heiden's students, of which the present writer was one, gain an invaluable perspective of 20th-century development through his vast knowledge and limitless supply of anecdotes.

In looking over a student's work (which is generally done at the piano with the entire class of 4-6 students gathered around), Heiden's eye is quick to spot an awkward phrase, a technical mistake, a faulty notation or a misjudgment on the part of the student. He does not attempt to mold his students' style of composition to conform to his own, but to show them the best and most consistent way to utilize the materials they have selected and to develop their own style. It is not surprising, therefore, that his students' works run the gamut of styles of 20th century classical music.

In addition to composition classes, Heiden has also taught counterpoint, score-reading, analytic techniques and other courses at the university and has coached various chamber music ensembles.

Most of Heiden's mature works have been composed during his tenure at Indiana University. The relationship between his careers as teacher and composer has been a symbiotic one, for Heiden has always found a receptive audience for his music and outstanding musicians at hand to perform it. Thus any time taken away from his composing by university activities has been compensated for in other ways, for Heiden readily admits that teaching is for him an inspiration to composition.

His composition routine usually begins in the morning, after he has had a chance to collect his thoughts; it often, however, spills over into the afternoon and evening, as his schedule dictates. In fact, major works must sometimes wait until summers and vacations since for him the process of creation demands total immersion in the project at hand. Heiden composes at the piano in order to check immediately what he has written. For orchestral works, he sketches one day and orchestrates that portion the next.

Heiden's craftsmanship is evident in every measure of music he writes. That his music always works well is due to his careful attention to detail. His compositional style in early years shows influence of Hindemith, but after his emigration to the United States, his music became more lyrical and personal in expression. Yet, as little as his recent works resemble those of his erstwhile teacher, certain stylistic traits from his student days have been retained and further developed. These include an impeccable sense of counterpoint, driving rhythms (in fast movements), exciting musical climaxes and an unfailing sense of line -- Heiden's melodies are superbly crafted with a real shape and sense of direction. His harmonies over the years became more dissonant (as a comparison of the early *Euphorion* with the *Partita* will readily show), but Heiden maintains even in his most recent works a sense of harmonic continuity found in the music of few composers today.

Over the years, Heiden's music has won him many notable performances and awards. Some of the former include a performance of *Euphorion* by Fritz Reiner and the Chicago Symphony Orchestra (Chicago, 1956), a performance of the *Horn Quintet* (1952) by John Barrows and the Budapest String Quartet (Buffalo, 1955) and two productions of his only opera, *The Darkened City* (1962) at Indiana University (1962) and (1978). Janos Starker has also performed his *Cello Concerto* (1967) and *Cello Sonata* (1958) on various occasions and has recorded the latter.

Noteworthy awards include the Mendelssohn Prize (mentioned earlier), the Fine Arts Quartet Composition Award in 1951 for the *String Quartet No. 2*, a grant from the National Endowment for the Arts for a *Concerto for Tuba and Orchestra* (1976) dedicated to Harvey Phillips and a Guggenheim Fellowship in composition in 1966, which allowed him to spend a year in Greece. Mr. Heiden recently retired from his full time position at Indiana University, and this has allowed he and his wife to alternate their time between a summer home in Greece and their home in Indiana. We are proud to present him as this year's guest composer:

Special Thanks to:

Soundman Larry Glenn  
Program Typist Doris Spoo  
The Stage Crew under Mr. Kuby's guidance

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Program notes -- David De Boor Canfield

Michael Cunningham,  
Symposium Coordinator

*The taking of photographs and the use of  
recording equipment are forbidden.  
Food and beverages are not permitted.*