

INTRO UP AND UNDER

Hi, everybody. One of the most popular films in recent years, as well as Broadway plays, was "Amadeus," the story of the composer Mozart. That story brought us an image of a composer that does not fit the traditional role model. You know: a moody recluse, locked up with his piano, hammering away as rain falls outside. The John Garfield image. Well, I'm here to tell you that the composers I know don't look a bit like John Garfield and don't act at all like Amadeus. And to prove it, I'd like you to meet Daria Semegen. Dr. Semegen is on the music faculty at the State University of New York at Stony Brook and she has been selected for a major commission, the McKim commission. Do you lock yourself up in an attic when you compose, Dr. Semegen?

INTERVIEW DR. SEMEGEN:

- About the McKim commission
- Her background in music
- About commissions in general:
  - \* Why are works sponsored?
  - \* How do they help the composer? Society?
  - \* How widespread is commissioning?
- The act of composition
- Only eight notes: how come so many variations?
- Writing to goal: for singing, playing, mood, etc.
- Modern music: an opinion

Play record "Music for Violin Solo" — her composition — soloist is CAROL SABLowsky, SUNSB Alum.

14:00

We'll take a short break now. When we return, we'll be talking with Daria Semegen about electronic music and about how it has influenced composers in this century. I hope you'll stay with us.

BRIDGE MUSIC UP AND UNDER

Hi. I'm Al Dickle. I'm at the State University of New York at Stony Brook, talking with Daria Semegen about her work as a composer of music. The music department, and especially those in composition, seem to be attracting much attention this year, Dr. Semegen. I've been reading about several major commissions.

INTERVIEW DR. SEMEGEN:

- New compositions:
  - \* 1988 Olympics theme in Korea
  - \* Joel-Michael Durand's piece in Paris (and here April 30)
  - \* Florida State University graduate
  - \* Other faculty, student works
- Use of instruments
  - \* The "original" (note Bach controversy)
  - \* Electronic "voices" as substitutes
  - \* New electronic sounds
- Compositional forms:
  - \* Note Durand's struggle to reach the clearing
  - \* John Klopotoski's clanging symphony
  - \* Conventions forms with movements, bridges etc.
- What advice to would-be composers (note Mark's "Lady" experience)

29:00

PROMO for use no later than 5:55 p.m. Tuesday, April 21

Hi, everybody. My name is Al Dickle. You can hear me on WUSB every Tuesday evening at six o'clock. The program is called Conversations Unlimited. This week, I'll be talking with Daria Semegen. She's a composer with a major commission for the Kennedy Center in Washington. And she directs the electronic music program at Stony Brook. We'll be talking about composing music. I hope you'll tune us in, Tuesday at 6 p.m. Conversations Unlimited, here on WUSB - 90.1 FM.

CONVERSATIONS UNLIMITED - Tuesday, April 21, 1987

INTRO UP AND UNDER

Hi, everybody. One of the most popular films in recent years, as well as Broadway plays, was "Amadeus," the story of the composer Mozart. That story brought us an image of a composer that does not fit the traditional role model. You know: a moody recluse, locked up with his piano, hammering away as rain falls outside. The John Garfield image. Well, I'm here to tell you that the composers I know don't look a bit like John Garfield and don't act at all like Amadeus.

And to prove it, I'd like you to meet Daria Semegen. ~~Semegen~~ is on the music faculty at the State University of New York at Stony Brook and she has been selected for a major commission, the McKim commission. Do you lock yourself

up in an attic when you compose, Dr. Semegen?

INTERVIEW DR. SEMEGEN:

- About the McKim commission
- Her background in music
- About commissions in general:
  - \* Why are works sponsored?
  - \* How do they help the composer? Society?
  - \* How widespread is commissioning?
- The act of composition
- Only eight notes: how come so many variations?
- Writing to goal: for singing, playing, mood, etc.
- Modern music: an opinion

Music for  
Violin Solo  
SB grade  
CARE  
Sabowsky

14:00

We'll take a short break now. When we return, we'll be talking with Daria Semegen about electronic music and about how it has influenced composers in this century. I hope you'll stay with us.

BRIDGE MUSIC UP AND UNDER

Hi. I'm Al Dickle. I'm at the State University of New York at Stony Brook, talking with Daria Semegen about her work as a composer of music. The music department, and especially those in composition, seem to be attracting much

attention this year, Dr. Semegen. I've been reading about several major commissions.

INTERVIEW DR. SEMEGEN:

-- New compositions:

- \* 1988 Olympics theme in Korea
- \* Joel-Michael Durand's piece in Paris (and here April 30)
- \* Florida State University graduate

- \* Other faculty, student works

-- Use of instruments

- \* The "original" (note Bach controversy)
- \* Electronic "voices" as substitutes

- \* New electronic sounds

-- Compositional forms:

- \* Note Durand's struggle to reach the clearing
- \* John Klopatsowski's clanging symphony

- \* Conventions forms with movements, bridges etc.

-- What advice to would-be composers (note Mark's

"Lady" experience)

29:00

PROMO for use no later than 5:55 p.m. Tuesday, April 21

Hi, everybody. My name is Al Dickle. You can hear me on WUSB every Tuesday evening at six o'clock. The program is called Conversations Unlimited. This week, I'll be talking with Daria Semegen. She's a composer with a major commission for the Kennedy Center in Washington. And she directs the electronic music program at Stony Brook. We'll be talking about composing music. I hope you'll tune us in. Tuesday at 6 p.m. Conversations Unlimited, here on WUSB - 90.1 FM.