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**THE MUSIC OF JERRY SIEG: A DESCRIPTIVE CATALOGUE OF HIS PIANO
MUSIC AND AN ANALYSIS OF THE FIVE MINIATURES FOR PIANO**

by

Nuria Mariela Rojas

**Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts**

May 2009

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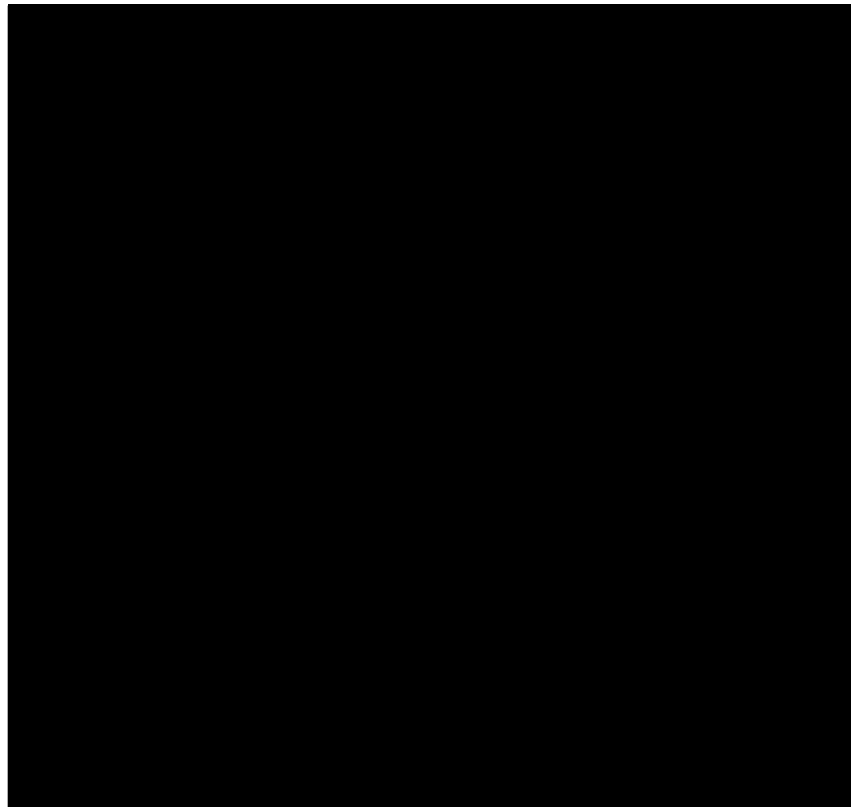
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ABSTRACT

THE MUSIC OF JERRY SIEG: A DESCRIPTIVE CATALOGUE OF HIS PIANO MUSIC AND AN ANALYSIS OF THE FIVE MINIATURES FOR PIANO

by Nuria Mariela Rojas

May 2009

The purpose of this study is to present the solo piano music of the American composer Jerry Sieg, whose output includes works for orchestra, voice, opera, chorus, and numerous compositions for solo instruments.

It opens with the biography of the composer, including information concerning his musical training, followed by a brief survey of his solo piano works. A discussion of his compositional style in his Five Miniatures for Piano, written in 1994 for the American pianist Marian Lee, is also included in this work. The analysis of the Five Miniatures for Piano in Chapter IV presents a detailed analysis of the various musical aspects of the composition, such as melody, counterpoint, harmony, rhythm, texture and form. A complete catalogue of Sieg's works is found in Appendix A.

ACKNOWLEDGMENTS

I would like to offer my gratitude to those who directly or indirectly contributed to this work. Dr. Leventhal, my committee chair and mentor, has been very supportive of all my academic achievements at The University of Southern Mississippi.

My committee members, Drs. Ragsdale, Moak and Brumeloe were most valuable in helping me with their ongoing inspiration and professional input.

I am especially indebted to Dr. Sieg, the composer whose work is the focus of this study. His vibrant personality, extraordinary wit, and his friendship and support have been a highlight in my professional life.

I feel compelled to thank my beloved family whose support and loyalty have accompanied me in the many journeys I have made in my life.

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INTRODUCTION

One of the most important reasons for selecting the piano music of the American composer, Jerry Sieg for this study is that he is a living composer available for interviews and consultations. As a student in his classes at the University of New Orleans, I had gained firsthand knowledge of his compositional ideas.

Dr. Sieg is well-known among contemporary composers, not only in the United States, but also in Russia, Romania, Moldova, the Ukraine, and other former Soviet Bloc countries where he has participated in many music festivals and conferences. His music has received performances in Eastern Europe and has been reviewed in Russian publications. He is a prolific composer who has written for many genres, focusing primarily on solo and chamber music. Music for film has also been an important part of his oeuvre.

Chapter II includes the biography of Jerry Sieg, as well as a discussion of his compositional style. Chapter III focuses on Sieg's works for piano. To understand his musical language, style, and idiomatic writing in *Five Miniatures for Piano*, it is important to comment on his first composition for piano solo, *Toccata*, written in 1984 as well as the solos for piano composed after the *Five Miniatures for Piano* written in 1994.

Sieg's most important solo piano piece, *Five Miniatures for Piano*, combines ideas and imagery in a unique pianistic idiom. This dissertation incorporates a detailed analysis of the *Five Miniatures for Piano* in Chapter IV. Chapter V includes a summary of the composer's style.

Finally, a complete catalogue is included in Appendix A, and an interview with Dr. Marian Lee is included in Appendix C.

CHAPTER I

BIOGRAPHICAL BACKGROUND¹

Jerry Sieg was born on September 17, 1943, in Bonifay, Florida. Although the composer does not come from a musical family, Sieg's early inclination toward music led him to start taking piano lessons during elementary school. As a result of this inclination, he started taking piano lessons during elementary school. Despite a brief period where he lost interest in the piano, by his high school years he had regained interest in music and sang in the choir of his church in Bonifay. However, at that time, his first love was basketball, and his second interest was mathematics. Music as a profession was not a consideration.

In Fall 1961, Sieg entered Chipola Junior College in Marianna, Florida, with the intention of majoring in mathematics. In his sophomore year however, the composer became interested in music, studying theory and participating in the musical activities of the college. He joined the choir and performed the role of "Poo-Bah" in the college's production *The Mikado* by Gilbert and Sullivan. Thanks to the encouragement and support of Professor Larry Nelson, Sieg decided to pursue a career in music seriously, majoring in composition.

In 1963, Jerry Sieg entered Jacksonville University in Jacksonville, Florida, to study composition with Professor William Hoskins. In fall 1965, under the tutelage of Professor Hoskins, Sieg wrote his Brass Quartet I, performed in November of that year at the Southeastern Composers' League Brass Symposium held at Georgia State College in

¹All biographical information was acquired through interviews with the composer at his office at the University of New Orleans on December 7, 2007 and on January 24, 2008.

Atlanta, Georgia. This performance served as his audition piece for acceptance into the membership of the organization. During that year, the composer married Anna Buska, with whom he had two children. In December 1965, Sieg graduated from Jacksonville University.

In Spring 1966, Sieg entered Florida State University in Tallahassee, Florida, to begin his Master of Music degree with the famed composer Carlisle Floyd. This degree was completed in the spring of 1967. That fall Sieg started teaching at Cumberland College, in Williamsburg, Kentucky. For the young composer, Cumberland provided a good situation for a first position. The music faculty was small, and Sieg taught many courses, including piano, all levels of theory, orchestration, conducting, and music history, under the guidance and support of its chairman, Dr. Harold Wortman. During his years at Cumberland, Sieg composed several pieces that were pivotal to his musical development, including *Thou has Put Gladness in my Heart* for a cappella chorus, Brass Quartet II, Suite for Oboe and Trumpet, Brass Quintet I, and Three Psalms for chorus and piano. Two compositions were written at Cumberland: *Night Peace* (1975) for brass quintet, three clarinets, and percussion, and *The Call* (1977) for soprano, three clarinets, horn, percussion, and piano. Both of these pieces were created with an “emphasis on color and atmosphere as a means to enhance the drama.”²

During these years, Sieg studied the music of such composers as Nielsen and Hindemith. The music of Carl Nielsen, especially his *Woodwind Quintet*, Op. 43, and his *Symphonies No. 4, 5, and 6*, made a strong impact on Sieg’s writing for woodwinds, as did Paul Hindemith’s *Kleine Kammermusik*, Op. 24, no. 2, for woodwind quintet.

²This information was obtained through personal communication with the composer.

Another composer who influenced Sieg in the early 1970's was Edgard Varèse, particularly his works *Density 21.5* for solo flute and *Octandre* for octet. Between 1983 and 1984, Sieg wrote a cycle of short solo pieces, including a solo piece for flute.

In 1977, Sieg returned to Florida State University to pursue doctoral studies in composition. His major professor was Dr. John Boda. The Suite for Woodwind Quintet was composed during Sieg's study at FSU and was performed in April, 1978, at the Symposium for New Woodwind Quintet Music at the University of Georgia where it won the commission prize. The resulting commissioned quintet, *Compositura Academia*, also served as Sieg's dissertation. In the winter of 1979, Sieg earned the Doctor of Music degree in Composition.

In Fall 1978, the University of New Orleans' Department of Music hired Sieg. Soon after joining the faculty, Sieg assisted in developing the Master of Music Degree in Composition. In 1981, Sieg began working with Professor Steve Hank in the film department of the Department of Drama and Communications. Their first collaboration was *One to One*, a promotional film for United Cerebral Palsy of Louisiana. Following this film was a short, dramatic film entitled *The Phone Call*. Also in these early collaborations with Professor Hank was the editing project film titled *The Holdup* that has now become the standard editing film in many film-making departments throughout the United States.

Between 1983 and 1984, Sieg began writing a series of short, unaccompanied instrumental pieces which focused on conciseness of thought and expression, and expanded his knowledge of individual instruments and the role of rhythm and meter. These pieces include *Fantasy for Flute* (1983), *Fantasy for Guitar* (1984), *Fantasy for*

Clarinet (1984), Fantasy for Saxophone (1985), Fantasy for Bassoon (1985) and Toccata for Piano (1986). The Fantasy for Guitar was performed in 1984 at the International Guitar Festival, Carrefour Mondial de la Guitare, Martinique, Fort-de-France, where it won fourth prize. In 1985, the film *The Limner*, another collaborative effort with Steve Hank, was shown throughout the United States.

In 1992, Sieg's piano trio, *Three for Three*, was premiered at the Charles Ives Center for American Music in New Milford, Connecticut. While participating in this week-long series of discussions, open rehearsals, and performances, Sieg became acquainted with the composer Armin Shakhbajian from Moscow, Russia. As a result of this contact, Sieg and a former student, Dr. Michael Coleman, were invited to Moscow the following year to participate in a small new music festival. In April, 1993, Sieg and Coleman went to Moscow for the festival events. Sieg gave a lecture titled "Folk Music of the American Southeast" at the Moscow Institute of Culture. In addition to the events in Moscow, Sieg, with other guest composers, was invited to Astrakhan, Russia for more concerts and lectures. While in Astrakhan, Sieg again gave his lecture on "Folk Music of the American Southeast."

It was during this 1993 visit to Moscow that Sieg met the American pianist Marian Lee. Ms. Lee, was studying at the Moscow Conservatory on a Fulbright Fellowship and was participating in the festivals in Moscow and Astrakhan. Sieg was impressed with Ms. Lee's playing and composed Five Miniatures for Piano for her. She premiered the Five Miniatures for Piano in Moscow in 1994 and gave a second performance in Kostroma, Russia.

The following year Sieg was invited to participate in the “Days of New Music International Festival” in Chisinau, Moldova, where he was honored by the performance of his work *Episode I* for woodwind quintet. Sieg’s participation in the festival included a lecture entitled “Working and Performing Conditions of American Composers.” It was his attendance in the Moldovan festival that connected Sieg to the Romanian ensemble that performed *Episode I*. This meeting led the ensemble to invite Sieg to participate in the September 1995 “Enescu International Music Festival” in Bucharest, Romania. Sieg attended the festival, where *Episode II* for woodwind quintet was premiered. It was during this period that Sieg was further honored by the Georgia Wind Quintet through the performance of his Suite for Woodwind Quintet at the International Double Reed Conference, in Rotterdam, Holland.

By 1996, Sieg had completed the third episode for woodwind quintet and all three movements were performed as *Three Episodes for Wind Quintet* at the “International Festival of New Music” in Bucharest, Romania. Sieg returned to Astrakhan, Russia, in September of 1996 to present his lecture on “Folk Music of the American Southeast” at the “International Folklore Conference.” His Music for Piano Trio, *Three for Three*, Five Miniatures for Piano, *Interrupted Ostinato* for piano, and *Three Southern Love Songs* were performed at the festival. Another important performance that year was the premiere of *Sinfonia I: Nocturnal Images* for string orchestra in Chisinau, Moldova during the “Days of New Music Festival.” This composition, along with *Music for Piano Trio*, *Three Southern Love Songs*, and *Soliloquy Appassionata, Mass for One* (premiere), and *Rhapsody for Violin and Piano*, was performed at the Festival of Russian-American in Astrakhan in 1997. Sieg gave a lecture entitled “Art and the Spirit” as a part of the

conference. The same lecture was given in the fall of 1997 at the “Autumn University” held at the Academy of Music, Chisinau, Moldova. While on the visit to Chisinau, Sieg also travelled to Cluj-Napoca, Romania, for performances of his *Mass for One, Rhapsody for Violin and Piano*, Five Miniatures for Piano, *Mirrors and Reflections* (premiere), and *Episode II* at the Academy of Music.

The visits to Astrakhan, Russia, and Chisinau, Moldova, introduced Sieg to authentic folk music of these regions. Astrakhan was especially interesting with its great mix of ethnic groups with approximately 100 different ethnicities represented in the city. Such a mixture probably occurred because of its location as a northern city on the “Great Silk Road” and as a large metropolis on the Volga River. One of the most fascinating groups in the Astrakhan region is the “Old Believers,” a religious sect that left Russia because of religious disagreements but later returned and settled in a small village south of Astrakhan on the Volga. Sieg visited this village on two occasions and was greatly impressed with the people, their music, and their way of life, isolated as it is from the larger cities of Russia.

In 1998, Sieg was invited to participate in the “Art between the Centuries” conference and festival at the Rachmaninoff Conservatory of Music, Rostov-on-Don, Russia. His *Music for Piano Trio* and *Rhapsody for Violin and Piano* were both performed, and Sieg gave his lecture “Art and the Spirit” and “American Music since World War II”. At the conference, Sieg met cellist Mihail Kustov and his daughter, pianist Lubava Tsaregorodtseva, who invited him to visit their home and the Rachmaninoff Music Institution in Tambov, Russia, the following year. In October of 1999, Sieg visited Tambov where his *Poem for Cello and Piano*, composed for Kustov,

was premiered by Kustov and Tsaregorodtseva, along with performances of his Five Miniatures for Piano and *Soliloquy Appassionata* (for solo cello). Sieg was invited to return to Tambov the following two years for a variety of activities, including his lecture on “American Violinists: The Russian Connection,” given in 2001.

A collaboration with the University of New Orleans Department of Drama and Communications occurred in 2000, with Sieg composing the music for director Mark Morris’ film *The Backroom*. The film was subsequently screened in various cities through the United States and won second prize at the Guernsey Lily International Film and Video Festival, State of Guernsey, Great Britain, in September 2001. Sieg extracted several musical episodes from the film and transformed them into his *Sinfonia II: Music from the Backroom*, which was premiered in Almaty, Kazakhstan, in 2001. Sieg was invited to participate in the “Contemporary Music Festival” in Almaty where, in addition to the *Sinfonia II* performance, his *Mass for One*, *Music for Piano Trio*, and *Music II for Woodwind Quintet* were performed. He also gave lectures on American music entitled “The Bay Psalm Book through George Gershwin” and “Aaron Copland to the Present.”

In September, 2002, his *Sinfonia I: Visions Nocturnal*, and *Sinfonia II: Music from The Backroom*, *Five Miniatures for Piano*, and *Interrupted Ostinato* were performed at the “International Modern Symphonies and Chamber Music Festival Tashkent 2002,” Tashkent, Uzbekistan, and two days later the same pieces were performed in Sammarkand, Uzbekistan.

Sieg was invited to participate in the “International Festival Mustransit,” Kazan (Tatarstan) Russia in September, 2003. There his *Café Rondo*, for clarinet, bassoon, and piano, *Sinfonia II: Music from the Backroom*, *Three for Three*, *Five Miniatures for*

Piano, among others, were performed. During this visit, Sieg traveled to Naberezhnye Chelny, (Tatarstan) Russia, where his *Music for Piano Trio*, *Five Miniatures for Piano*, and *Fantasy for Piano* were performed. In addition to these international activities, Sieg continued his teaching duties and received many performances of his music in the United States, particularly in the Southeast.

Sieg began to fulfill a career-long desire in the spring of 2005: the composing of an opera. Sieg and his frequent collaborator from the University of New Orleans Department of Drama and Communications, Steve Hank, had been discussing for several years the idea of writing an opera. Finally, in the spring of 2005, the work began. Hank created a libretto from a former screenplay concerning the New Orleans voodoo priestess, Marie Laveau. Sieg was well into the first act of the opera when Hurricane Katrina struck the United States Gulf Coast on August 29, 2005. Sieg's home is in the southern part of Slidell, Louisiana, situated just northeast across Lake Pontchartrain. The northwest corner of the Katrina's eye-wall hit this part of Slidell. Sieg's home received between five and six feet of water inside, destroying most of the home's contents. Several days passed before Sieg found the manuscripts of his forty years of compositions, all severely damaged by the water and mud. The almost completed first act of his opera *Marie* was not found for several weeks; ultimately, however, Sieg was able to salvage most of his creative work. Other losses were irreplaceable, including photographs of his travels, lectures, books, over 600 scores, and many compact discs. Since Hurricane Katrina, Sieg's time has been spent on completing *Marie*, including the vocal/piano score and the orchestration of the three-act opera.

Mention should be made of Sieg's work as a teacher. Many of his composition students at the undergraduate and graduate level have won awards; and several have continued their advanced studies at prestigious institutions, including the University of Maryland, Peabody Institute and the University of Georgia.

CHAPTER II

SIEG'S PIANO WORKS

Although Sieg's solo piano music represents a relatively small percentage of his compositions, it is an accurate reflection of the composer's style. Characteristic of his solo piano works is the use of counterpoint (Chapter III, Ex. IA, mm.1-5), the use of a variety of harmonic, tonal and rhythmic cells that are repeated shortened or lengthened and are frequently interrupted by contrasting lyrical material. A good example is found in "March," fourth movement of Five Miniatures for Piano. Notice and compare how the composer manipulates, the initial cell idea of Ex.4A with examples 4B and 4C, found on Chapter III. Marian Lee, the pianist who inspired Sieg's Five Miniatures for Piano, expressed in an interview: "I do find a similarity in the use of rests and repetitions towards building climaxes or expressing humor and charm. Oftentimes he takes an idea, stops for a moment, and then goes along driving forward, then stops again. He also seems to have an affinity towards rhythmically motoric themes."³

Toccata for Piano, 1984

Toccata for Piano (1984) was Sieg's first composition for solo piano. The original, hand-copied manuscript are unmetered and includes no bar lines, which were introduced by the composer only later, when he entered the score into the computer, making this work easier to read. Sieg says that the idea of writing with no bar lines was to eliminate regularly occurring beats or pulse units. This concept was carried over into movements II ("Whisperings") and V ("Sometimes a Mirror") of Five Miniatures for Piano.

³See Appendix C. Interview with Marian Lee.

In *Toccata for Piano*, Sieg establishes contrasting musical ideas, including the following: rhythmic cells in bar 1, percussive effects in the *Allegro* sections, and lyricism in the *Andante* sections. *Toccata for Piano* was written in the traditional form of ABABABA. In addition, the composer uses the extreme registers of the instrument as well as highly contrasting dynamic levels. The melodic and intervallic contour of the opening of the *Toccata* anticipates the opening of “Whisperings,” the second movement of *Five Miniatures for Piano*.

Five Miniatures for Piano, 1994

The *Five Miniatures for Piano* is a set of pieces (“*Slow Waltz*,” “*Whisperings*,” “*Lyric Reflections*,” “*March*,” and “*Sometimes a Mirror*”) written for the American pianist, Marian Lee.⁴

Interrupted Ostinato, 1996

Interrupted Ostinato, is a one-movement, through-composed piece, for solo piano based on a rhythmic and melodic ostinato. Exemplifying Sieg’s interest in controlled improvisation, the composer uses a different meter for each of the first seven measures (11/16, 4/4, 13/16, 4/4, 5/16, 4/8, and 8/8), similar to the opening of “*Sometimes a Mirror*,” (the last movement of *Five Miniatures for Piano*, example 5A of Chapter III) creating a sense of anxious intensity. As in the original manuscript of *Toccata for Piano*, Sieg did not initially use time signatures or bar lines until the music was entered into the computer. Clusters to provide percussive effects (resembling “*March*,” the fourth movement of *Five Miniatures for Piano*, example 4F of Chapter III), the contrasting dynamics, as well as the complete range of the piano, are also employed in this piece.

⁴Chapter III includes a complete analysis of *Five Miniatures for Piano*.

Mirrors and Reflections for piano duo, 1997

This complex ensemble work, inspired by the traditional American folk songs “Amazing Grace” and “I Am a Poor, Wayfaring Stranger” was dedicated to the memory of Sieg’s father. Here Sieg incorporates these traditional spirituals into his work, in part based on mirror images between the two pianos. No meter indications are given. Instead, the composer writes “ad libitum,” giving freedom of tempo and rhythmic interpretation to the performers. Clusters and extended chords are used as well.

Particularly in this piece, *Mirrors and Reflections*, Jerry Sieg says that he uses glissandi to evoke the sound of a harp, as he indicates with the words “quasi harp, on strings.” This device is also found in the last movement of Five Miniatures for Piano, “Sometimes a Mirror” (double glissandi) and *Interrupted Ostinato*. In this work, the composer uses the resources that two pianos offer regarding dynamic level and sonority. The ensemble aspect of this work is perhaps the biggest challenge for performers due to the visual special effect of mirror images.

Fantasy for Piano, 2003

This is a one-movement piece written in an improvisatory-like character. The title itself refers to a composition emphasizing freedom in form and style.

The tempo marking is “Allegro,” and with a rhythmic and percussive opening, the energetic character of the piece is defined from the very beginning. With the recurrent changes of meter (15/16, 5/8, 7/8, 2/4) and consistent use of irregular note groupings in the style of “Whisperings,” the second movement of Five Miniatures for Piano (Chapter III, example 2A) the composer reinforces the character of the fantasy. As in Sieg’s other piano works, the composer makes use of the complete range of the instrument. Clusters

or complex chords are not used in this piece; instead Sieg uses long melodic voices and imitation between the voices. Unexpected musical interruptions are less dramatic than in other piano works.

Toccata Ostinato for Piano, 2004.

This piece is based on the Baroque technique of ostinato. Here the composer uses a double ostinato, both on treble clef. The left hand plays a melodic ostinato using eighth notes moving in stepwise motion while the right hand plays a contrasting and more rhythmic idea also moving in stepwise motion. This becomes the musical cell that characterizes the piece.

While the piece develops, Sieg expands the use of the register by doubling the ostinato idea of the bass, playing it in octaves. This technique expands not only the register of the instrument but also increases the dynamic level. The composer closes with a passage of clusters in both hands, similar to the passage found in "Sometimes a Mirror," (the last movement of Five Miniatures for Piano, example 5D of Chapter III) followed by the return of the initial thematic motive.

CHAPTER III

ANALYSIS OF FIVE MINIATURES FOR PIANO

Jerry Sieg's *Five Miniatures for Piano* was written in 1994 for the American pianist Marian Lee, whom the composer met in Moscow in 1993. Impressed by Lee's performance at the Scriabin Museum, the composer dedicated this set of five short pieces to her.


Each movement attempts to reflect various aspects of Lee's personality. "Slow Waltz," the first movement, reflects Lee's interest in dance. The second movement "Whisperings," evokes an intimate musical conversation demanding a delicate touch. The improvisatory-like musical monologue of the third movement, "Lyric Reflections," is the architectural "keystone"⁵ of the piece. The fourth and most dramatic movement, "March," demands strength and facility as well as sense of humor. The last movement, "Sometimes a Mirror," requires from the performer a combination of power, brilliance, and rhythmic precision, all characteristics of Ms. Lee's pianism.

Throughout the "Miniatures", the composer exploits not only the instrument's percussive quality, but also its lyrical and coloristic potential. By the use of harmonic dissonance, counterpoint, and rhythmic/metric shifts, the composer maintains a consistent sense of tension. The work is organized around the key scheme of E, Bb, E, Bb, E, and each movement is tonal.

⁵This was terminology used by the composer.

Slow Waltz

Characteristic of a waltz is a typical $\frac{3}{4}$ metric pattern, a standard accompaniment pattern, and a tempo of moderate to fast. Although the composer uses the word “waltz” in the first movement, he manipulates the expected character. According to Sieg, “Through the use of a slow tempo, “Lento,” consistent counterpoint without reference to the traditional bass pattern of a waltz, and interruptions of the primary thematic idea, I play with expectations. The theatrical idea behind this piece is that the waltz is attempted but never realized.”⁶ It is written with E as tonic and is through-composed.

Inherent in the principal melodic idea are the use of stepwise motion and a simple rhythmic pattern of  in the *head motive* (treble clef, mm. 1-7). The second melodic idea is an interruption by a second voice (descending sixteenth-note pattern) in parallel tenths (m. 8). This is the first of many interruptions that is characteristic of the Five Miniatures for Piano. Both melodic ideas appear in example 1A as shown below.

⁶This was obtained through personal communication with the composer.

Ex. 1A: Slow Waltz, mvt. 1, mm. 1-8.

The musical score for Ex. 1A is presented in two systems. The first system begins with the tempo marking 'Lento' and a quarter note equal to 60 (♩ = 60). The music is marked 'mp' and 'legato'. Above the first staff, the tempo changes to 'poco rit.' and then 'A Tempo'. The second system continues with 'poco rit.' and 'A Tempo' markings. The score is written for piano with treble and bass staves.

Characteristic of Sieg's music is the use of variations, a structural device used by Baroque and Classical composers. In the first movement, the composer uses variation technique and expands the original theme starting in m. 24 (Ex. 1B) by thickening its texture, adding more voices, specifically major and minor thirds derived from m. 8, and presenting the theme bitonally in the lower voice. "At this point," Dr. Sieg explains, "the level of intensity has been raised through the rhythmic counterpoint (sixteenth-notes against eighth notes) and the tonal counterpoint, which is not resolved until the end of the movement."⁷

⁷This information was obtained from an interview with Jerry Sieg.

Ex. 1B: Slow Waltz, mvt. 1, mm. 23-32.

23

pp. *mf*

poco rit. *A Tempo* *poco rit.* *A Tempo*

27

f *mf*

30

poco rit. *A Tempo* *f*

The second variation (Ex. 1C) of the principal theme begins in m. 36. The rhythmic figuration of sixteenth notes appears in the right hand, maintaining the rhythmic intensity established in m. 8, while the theme is played by the left hand in octaves with a different tonal center. Another aspect of this variant is the use of the middle register of the piano to change the color, hence the character, of the theme.

Ex. 1C: Slow Waltz, mvt.1, mm. 35-41.

The musical score for Ex. 1C is presented in two systems. The first system, labeled '35', shows the right hand playing a continuous sixteenth-note pattern. Above the first two measures, there are brackets labeled '6:4' and '6:4'. The left hand plays octaves. The tempo is marked 'poco rit.' and 'A Tempo'. The dynamic is marked 'mp'. The second system, labeled '38', continues the sixteenth-note pattern in the right hand and the octaves in the left hand. The tempo is marked 'poco rit.' and 'A Tempo'. The dynamic is marked 'mf'. The key signature has one flat (B-flat).

Typical of Dr. Sieg's style is the increasing of rhythmic tension which serves as a contrast to the fundamental material, as seen in mm. 8 and 9 (Ex. 1D). "To enhance these dramatic situations, I constantly change dynamics, tempos, textures, and keyboard registers, which keeps the listener's expectations high."⁸

⁸This quote was obtained through an interview with the composer.

Ex. 1D: Slow Waltz, mvt. 1, mm.5-12.

The musical score for Ex. 1D, Slow Waltz, mvt. 1, mm. 5-12, is presented in two systems. The first system covers measures 5 through 8. Measure 5 begins with a piano part in the right hand. Above measure 7, the tempo is marked 'poco rit.', and above measure 8, it returns to 'A Tempo'. The second system covers measures 9 through 12. Measure 9 is marked 'poco rit.', measure 10 is marked 'A Tempo', and measure 11 is marked 'poco rit.'. Dynamics include 'mp' (mezzo-piano) and 'cresc.' (crescendo). The score is written in a key signature of one flat and a 3/4 time signature.

In m.14 (Ex. 1E), Sieg introduces a variation of the contrasted idea presented in m.8. The doubling of voices in the sixteenth-note pattern reinforces the second contrasting idea. The use of a lower register reinforces the dissonant character of this passage. The texture becomes thicker, compared to the linear and contrapuntal texture presented in the opening.

The climax of the movement begins in m. 19, Ex. 1E, where the texture becomes denser. The lyrical quality of the opening has been superseded by this disruptive musical force, with rhythm, texture, and bitonality confusing the initial character of the waltz. Beginning at m. 23 (Ex. 1B), a resolution of the conflict begins, re-organizing the material for the somewhat more relaxed return of the waltz at m. 36 (Ex. 1C.) "Somewhat" because the presentation at measure 36 maintains the rhythmic intensity and incorporates a brief appearance of bitonality.

Ex. 1E: Slow Waltz, mvt. 1, mm. 13-22.

The image displays a musical score for a Slow Waltz, movement 1, measures 13 through 22. The score is written for piano and consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo markings are 'A Tempo' at measures 13, 17, and 19, and 'poco rit.' at measures 15 and 18. The dynamics include 'p' (piano) at measure 13, 'f' (forte) at measure 14, 'mf' (mezzo-forte) at measure 16, and 'ff' (fortissimo) at measure 21. The score features various musical notations such as slurs, ties, and dynamic hairpins. A dashed line above the first system indicates a first ending. The piece concludes with a final cadence in the tonic key of E major.

Only at the end of the movement does tonic E return with enough stability to conclude the waltz.

Whisperings

In the second movement, entitled “Whisperings,” the composer evokes an intimate conversation. Three basic elements serve to create the character: first, the frequent use of low dynamic levels throughout the movement, emphasized by the *una corda* marking for the piano; second, the grouping of four, five, and six sixteenth-note units controlling the unit of pulse; and finally, the use of the extreme upper register of the keyboard. This movement, written in the tonality of Bb, is in binary form.

Characteristic of the melodic contours in this movement is the consistent use of minor seconds, as shown in example 2A. Implied in this theme is the bitonality that was important in the waltz and will become very important in this movement. Musical interruptions are also used as a means to suspend activity, for example, the tremolos at the end of Ex. 2A. Also interesting to note is the prominence of the pitches Bb and E in the opening motive, representing the key notes of Five Miniatures for Piano.

Ex. 2A: Whisperings, mvt.2, opening.

II. WHISPERINGS

Allegro $J. = 80$

pp

una corda

RIT.

mf

Contrasting material is presented in m. 16, Ex. 2B. The right hand plays an Eb minor7 chord, while the left hand plays an arpeggiated F major chord in an ostinato pattern of sixteenth -notes as a harmonic foundation, again creating a bitonal interruption.

Ex. 2B: Whisperings, mvt. 2, beginning at 16.

16

pp

cresc.

mf

RIT.

Also note in m. 16 (Ex. 2B) how the composer darkens the color by moving into the low range of the keyboard. He maintains the position of the F major7 chord, while the Eb minor7 chord descends from its original position, resulting in musical/dramatic “isometrics”⁹ and, in effect, combining the dominant and subdominant 7th chords of the tonic Bb as an extended harmony at the fermata. The descending line moving by step in the right hand becomes an important cyclic element that appears in the next movement and in the final movement, giving unity to the set. The dynamic specified by the composer here is pianissimo, with a crescendo followed by a diminuendo to a piano at the fermata, (the *una corda* pedal still engaged.)

Following this passage, the music moves into the upper register of the keyboard, using the opening material, and slowing the momentum. The texture returns to the idea of the passage beginning at m. 16, but this time with a change of chord in the left hand part. Here, while the right hand plays a passage very similar to measures 16 onward, the left hand chord is a D minor7 chord, which moves upward by step to a C major7 chord in first inversion. The dynamic level, although weaker, due to the placement of the material in the upper register of the keyboard, remains constant.

At the beginning of the B section, the original thematic material appears with a third interruption, based on the same concept as the two earlier episodes. The harmonic structures include a D minor7 chord in the left hand and a C major7 chord in the right hand, with the left hand changing into a Eb minor7 chord underneath the C chord. The passage cadences on a tritone-related chordal structure (Eb minor7 chord with A minor7

⁹This is terminology used by the composer.

chord) with an additional F in the bass, thus emphasizing the dominant for the return of Bb at the “A Tempo.”

In m. 55 (Ex. 2C), the composer thickens the texture by using the intervals of a minor third and a perfect fifth harmonically instead of melodically, suggesting the previously heard bitonal passages. Combined with the use of rests, the composer maintains a stronger level of intensity.

Ex. 2C: *Whisperings*, mvt. 2, m. 55.

The musical score for Example 2C, measures 55 to 61, is presented in a grand staff. The key signature has two flats (Bb and Eb). The music is characterized by a dense texture of chords, primarily consisting of intervals of a minor third and a perfect fifth. The dynamics are marked *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *mp* (mezzo-piano) towards the end. The notation includes rests and a fermata over the final measure.

With a slight rhythmic variation of the opening idea, the composer closes this movement, as shown in Ex. 2D. The melodic contour changes and the original nine-note motive increases to eleven notes played in the low register of the keyboard, as if the whispering has disappeared.

Ex. 2D: *Whisperings*, mvt. 2, m. 62.

The musical score for Example 2D, measures 62 to 64, is presented in a grand staff. The key signature has two flats. The music features a melodic contour change and an eleven-note motive in the low register. The dynamics are marked *pp* (pianissimo). The notation includes a fermata over the final measure.

Lyric Reflections

It has been a preference of composers throughout the centuries to express feelings of grief and despair with a succession of descending half steps, such as the ground bass in Purcell's *Dido and Aeneas*, Act III, Scene 2. Such is the case with movement three, "Lyric Reflections," whose germinal motive consists of three descending half steps.

According to Jerry Sieg, "the third movement represents the emotional keystone of the entire set, a kaleidoscope of emotions, including despair and desolation. To emphasize this sense of emotional turmoil, Sieg describes the movement as an improvised monologue."¹⁰ To create an improvisatory-like character, Sieg consistently uses descending pitches, ornamentation, and soft dynamics.

As seen in Ex. 3A, three descending pitches, E, Eb and D, comprise the opening idea, again emphasizing the half-step pattern that is consistent in the Five Miniatures. The movement is written in the tonality of E, and the form is ternary with some elements of through-composed form (mm.1-17 A, mm. 18-22 A', mm. 23-31 A".)

¹⁰This quotation was obtained through personal communication with the composer.

Ex. 3A: Lyric Reflections, mvt. 3, mm. 1-4.

III. LYRIC REFLECTIONS

Adagio $J = 44$

mp *legato*

tre corda

Characteristic of this movement is the consistent use of gradations of pianissimo and the use of the middle range of the instrument. Material used in the first and second movements appears again in this movement, contributing to a sense of unity, as shown in Ex. 3B. In this fragment, notice the cyclical elements used in mm. 19-20 and 21: the left hand plays almost the exact same material which first appears in the treble of m. 16 of the second movement (Ex. 2B).

Ex. 3B: Lyric Reflections, mvt. 3, mm. 18-21.

Another example of how the composer makes use of cyclical elements is found in mm. 14 and 15 (Ex. 3C). Sieg recalls the waltz of the first movement; now the contrasting theme of the waltz appears in the left hand with the same rhythmic idea, but as the primary theme. The meter is changed to 4/4 and another voice is added, but reminiscence of the waltz theme is clear.

Ex. 3C: Lyric Reflections, mvt. 3, mm. 14-15.

The structure of the movement evolves, as in previous movements as a result of the juxtaposition of contrasting materials. The first motive appears at the beginning of the movement, while the second occurs at example 2B.

March

“March,” the fourth movement of the set, opens with a percussive cluster played by the right hand over a Bb chord in the left hand. In this movement the composer exploits the innate percussive nature of the instrument. “March” is written with Bb as its tonic. It is in ternary form, March-Trio-March, and contains elements of theme and variations.

As seen in Ex. 4A, Sieg opens this movement in the low register of the keyboard with the rhythmic figuration of triplets on the pitch E, (again emphasizing the Bb-E polarity of the set), which becomes the characteristic rhythmic pattern of the march. At the end of m. 1, there is a brief appearance of bitonality which functions as part of the primary thematic element, not as an interrupted force as in the previous movements.

Ex. 4A: March, mvt. 4, mm. 1-3.

IV. MARCH

Allegro $\text{♩} = 80$

The first variation of the March theme appears in m. 13. Notice in example 4B how the triplet motive becomes denser in texture (using the cluster from the first beat of the piece) and the left hand punctuates the down beat with a Bb chord, followed immediately by an Eb minor7 chord in the bass. The dynamic level is fortissimo, the register is higher than the opening and the chords are fuller.

Ex. 4B: March, mvt. 4, mm. 13-14.

The highest point of tension occurs in m. 19, Ex. 4C. In this section, the composer uses bitonality: a D major chord in the treble is pitted against an Ab major chord in the bass, again emphasizing the tritone polarity of each movement and of the set as a whole. A fortissimo dynamic and a spacing of more than five octaves are followed by four transitional measures of diminishing intensity which modulate to the new tonal area of E (tritone relationship with Bb) for the B section.

Ex. 4C: March, mvt. 4, mm. 19-22.

The B section or trio (m. 23, Ex. 4D) contrasts with section A, not only in terms of key, but also of texture (beginning in two voices, instead of percussive chords), articulation (left hand staccato), and register (upper register). The lyricism in the B section is probably its most striking element. The bitonal element from the A section continues, contributing to a sense of unrest.

Ex. 4D: March, mvt. 4, mm. 23-28.

In mm. 35-40 (Ex. 4E), the composer prolongs the return to the tonal center of Bb. At the start of each measure, Sieg emphasizes the Bb-E relationship on beats 1 and 3 of mm. 35-37, while increasing the level of rhythmic activity. The entire B section can be thought of as a dramatic crescendo, the accumulated energy resolving with the return of A in m. 40 (Ex. 4E).

Ex. 4E: March, mvt.4, mm. 35-42.

The musical score for Ex. 4E, March, mvt.4, mm. 35-42, is presented in three systems. The first system (mm. 35-37) shows a right hand with eighth-note patterns and a left hand with a steady eighth-note accompaniment. The second system (mm. 38-39) features a 'cresc.' marking and more complex rhythmic patterns. The third system (mm. 40-42) includes dynamic markings of *ff*, *mp*, and *f*, and features triplet figures in both hands.

A two-part coda (mm. 57-64) closes “March.” The first part of the coda starts in m. 52, as seen in example 4F, and is the dramatic climax of the movement. The right hand plays clusters on the white keys while the left hand plays only black keys—a clever way of creating a tonal landscape of opposing colors, not only aurally but topographically as well. The second part of the coda (Ex. 4F, m. 57) is derived from the trio section. The final material recalls the ending of the second movement: both ending on Bb, approached with a similar figure, but from different sections, and in different registers of the keyboard.

Ex. 4F: March, mvt. 4, mm. 51-58.

51 *p cresc.* *ff*

53

54

55

56 *meno Allegro* *p*

Sometimes a Mirror

At the outset of "Sometimes a Mirror," the final movement of the set, the figuration occurs in a mirror fashion. Beginning in a 6/8 meter, (the first use of a compound meter in the set), the right hand opens playing the 8-7-6 scale degrees of Bb minor in a repetitive pattern of sixteenth-notes, while the left hand plays the same rhythmic pattern while outlining the first three notes of the E Phrygian scale. The tritone created by the two opposing voices is heard on the downbeat of the first measure, not only becoming the germ of the movement, but also serving again as a reminder of the tonal scheme of the entire piece. "Sometimes a Mirror" is written in rondo form (ABA'B'A" coda) and with the tonal center of E.

The title of this movement is related to technical aspects of piano playing. The composer encouraged me to choose fingering patterns that mirror each other, which makes the passage therefore much easier to play. The idea was derived in part from Bach's musical legacy *The Art of Fugue*. In this collection of fugues, arranged in order of complexity, Bach wrote two mirror fugues, a Baroque compositional technique which inspired Sieg in the last piece of the set. Notice in example 5A the mirror fingering:

Ex. 5A: Sometimes a Mirror, mvt. 5, mm. 1-8.

V. SOMETIMES A MIRROR

Presto ♩ = 88

Stylistic characteristics of this movement include: frequent use of changing sixteenth-note groups within shifting meters, extreme registers of the instrument, bitonality, layering of voices, and contrasting dynamics.

As seen in example 5B, mm. 58-62 incorporate double glissandi, another example of a “mirror technique.” Notice how both visually and tonally the passage reflects a mirror, the symmetry shifted only slightly by the juxtaposition of 6/8 and 4/8 meter.

Ex. 5B: Sometimes a Mirror, mvt. 5, mm. 58-63.

In the opening of the B section, m. 25, Sieg recalls the waltz of the opening movement of the set (cyclic element), but now it appears in a contrasting character (see Ex. 5C). The tempo slows, and the metrical scheme is now regular allowing the music to

reach some repose. The dance idea of the “Slow Waltz,” only suggested earlier, is now realized, and the energetic character of the previous percussive passage is replaced with this melodic, lyrical dance. The syncopated bass pattern in the accompaniment however, continues to suggest a sense of unrest.

Ex. 5C: Sometimes a Mirror, mvt. 5, mm. 23-31.

In the A' section of the movement, a wonderfully dramatic percussive bitonal passage appears beginning in m. 65 (Ex. 5D). Sieg writes a succession of C major7 chords in the right hand, supported by Eb minor7 chords in the bass. This driving ostinato is one of the most important elements in the overall formal and dramatic structure of the Five Miniatures, providing points of arrival, and a sense of drama. The dynamic level is fortissimo, and the meter shifts from 7/16 to 6/16 to 9/16 to 8/16, constantly changing the pulse units set off by rests. The result is a virtual wind gust of sound.

Ex. 5D: Sometimes a Mirror, mvt.5, mm 65-73.

The image shows a musical score for two systems, measures 65-73. The first system starts at measure 65 and the second system starts at measure 70. The music is written in a 16/8 time signature and features a driving, rhythmic passage with dense chordal textures. The notation includes treble and bass clefs, various accidentals, and dynamic markings. Below the staves, there are handwritten annotations consisting of the letters 'Ped' followed by a triangle symbol, indicating pedaling instructions for the piano.

Following this driving passage, the waltz idea returns briefly and the movement finishes with a strong drive to a cadence on E with a melodic reference to “Whisperings.”

CONCLUSION

Five Miniatures for Piano demonstrates Sieg's fascination with Baroque and Classical concepts, forms and textures. In addition, common twentieth-century techniques such as tone clusters, bi-tonality and the expanded range of consonant-dissonant relationships are a standard part of his musical language. The exploitation and juxtaposition of the piano's percussive and lyric qualities are also typical characteristics of Sieg's writing for this instrument. With the use of extreme registers and dynamics, the composer uses the piano as an orchestra, drawing forth a variety of colors and effects.

Sieg's piano music demands from the performer, both a solid technique as well as a sensitive tonal imagination. Powerful chords and octaves combine with subtle pianissimo passages requiring a huge color palette necessary to fully realize the often orchestral intent.

The combination of the old and new, in terms of techniques and concepts, is a result of the strong influence of two of Sieg's composition teachers, William Hoskins and John Boda, according to Sieg, "the most brilliant men in his musical life". Hoskins and Boda stressed his personal development, not as a composer who followed others, but one who absorbed the techniques of others and used them as his own. While they stressed the development of technical expertise, the musical/dramatic effect was the ultimate goal, as well as the listener's emotional involvement with the musical experience and not simply with identifying specific trends or influences. This has also been and continues to be Sieg's goal as a composer and is strongly reflected in his Five Miniatures for Piano.

Dr. Jerry Sieg is an internationally known composer, whose work deserves recognition by the concert artist. His music for solo piano, especially the Five Miniatures for Piano, represents a valuable addition to the pianist's contemporary repertoire. My

hope is that this dissertation will contribute to the understanding and appreciation of these significant works.

APPENDIX A
SIEG'S COMPLETE MUSIC CATALOGUE

VOCAL

CHORAL A CAPPELLA

Thou has put Gladness in my Heart, 1968.

Composition for SATB chorus. The text is taken from the Psalms 4.

Five Miniatures for SSA Chorus, 1993.

Work for three-part women's chorus. Five short pieces based on poems by Emily Dickinson.

CHORAL WITH KEYBOARD

Three Psalms, for chorus and piano, 1971.

A three-movement work for SATB chorus with divided parts. Moderato (Psalm 66), Lento (Psalm 67), Allegro (Psalm 47).

Three Vocal Quartets, for chamber chorus and piano, 1974.

A three-movement work for small SATB. The text is based on poems by Emily Dickinson.

Song of Isaiah for chorus and organ, 1994.

Commissioned by Emmanuel Church, Athens, Georgia, for the church's 150th Anniversary.

Pacem for youth choir and piano, 1999.

One-movement piece in two parts for youth choir. Commissioned by the Northshore Children's Choir.

CHORAL WITH INSTRUMENTS

In Celebration, for brass ensemble, 1998.

One-movement work for chorus, brass, and percussion based on one of Abraham's Lincoln speeches. Written for the Bicentennial Celebration of the American Independence.

SOLO VOICE WITH PIANO

Meditations, for baritone and piano, 1968.

Won the "Performance Award" at the 1968 Delius Festival, Jacksonville, Florida. This work is a set of three songs based on poems by D.H.Lawrence.

Songs on Children, 1980.

Collection of three poems dealing with children by three different authors.

Psalms from "The Bay Psalm Book," for soprano and piano, 1981.

Set of four songs based on sacred text.

Three Southern Love Songs, 1990 (arrangement for soprano and piano).

Setting of the composer's three favorite folk songs: "The Riddle Son," "I'm going away," and "Down in the Valley."

Mass for One, for soprano and piano, 1997.

Combination of traditional text taken from the Ordinary of the Mass and selections from the Psalms.

Lamentations, for mezzo-soprano and piano, 2002.

Set of three biblical songs for mezzo-soprano.

VOICE WITH INSTRUMENTS

The Call, for soprano, three clarinets, horn, percussion, and piano, 1977.

One-movement work with text based on the American poet James Dickey.

Three Reflections on Death, for soprano and piano trio, 1977.

A three-movement piece commissioned by the Kentucky Music Teachers' Association.

Five Chamber Songs, for soprano and flute, 1981.

Texts by D.H. Lawrence.

Five Songs from the Chinese, Book I, 1986.

Collection of five intimate love songs for soprano and guitar. Text is taken from ancient Chinese poems. Published by Acoma/Nambe of Toronto, Canada.

Five Songs from the Chinese, Book II, 1988.

Also published by Acoma/Nambe of Toronto, Canada.

In Remembrance, for baritone and chamber ensemble, 1992.

Based on American Civil War poetry.

OPERA

Marie, 2005.

Opera in three acts with libretto by James Stephen Hank. It is the story of New Orleanian Marie Laveau's seduction into the practice of voodoo.

INSTRUMENTAL**ORCHESTRA**

Symphonic Requiem, 1996.

Requiem mass written for the University of New Orleans Orchestra.

Sinfonia I: Images Nocturnal for string orchestra, 1996.

One slow movement evoking nocturnal images.

Sinfonia II: Music from The Backroom, 2000.

Written for mezzo-soprano and string orchestra. This music was derived and arranged from the score of the film *The Backroom*.

Sinfonia III: Concerto for Cello and Orchestra, 2002.

Written for his Russian friend Kustov based on American folk songs.

Sinfonia IV: Chaconne for string orchestra, 2003.

Sinfonia V: Motets and Interludes for mezzo-soprano and string orchestra, 2004.

One-movement multi-sectional work based on sacred text.

Sinfonia VI: Dream Elegy for trumpet and string orchestra, 2005.

Written for Costa Rican trumpeter Bary Chavez.

CHAMBER

Brass Quartet No. 1, 1965.

Audition piece for Sieg's membership into the Southeastern Composers' League.

Brass Quartet No. 2, 1968.

Suite for Oboe and Trumpet, 1969.

Brass Quintet No. 1, 1970.

Night Piece, for brass quintet, three clarinets, and percussion, 1975.

Fantasy and March Humoresque, for clarinet, percussion, and piano, 1975.

Quasi-improvisational humorous march. Combination of free-declamatory style with strict form.

Suite for Clarinet and Trumpet, 1978.

Suite No.1 for Woodwind Quintet, 1978.

Commission Prize at the Symposium for New Woodwind Quintet Music, University of Georgia.

Compositura Academica, 1979.

Written as Sieg's doctoral final work. In this piece the composer emphasizes Baroque and Classical techniques and forms.

Music I for Woodwind Quintet, 1979.

Suite No. 2 for Woodwind Quintet, 1980.

Four-movement work: Prelude, Waltz, Elegy, and Tarantella.

Trifles, for Woodwind Quintet, 1981.

Commission Prize at the Symposium for New Woodwind Quintet Music, University of Georgia.

Music II for Woodwind Quintet, 1982.

Louisiana Music Teachers' Association Commission Award. Three-movement work: Prelude, Intermezzo, and Dance.

Three Movements for Four Winds, 1983.

For two flutes and two clarinets.

Music for Piano Trio, 1984.

Winner of the first prize at the 15th Annual Contemporary Festival at Appalachian State University.

Episode I for Woodwind Quintet, 1987.

Summer Scenes, for woodwind quintet, 1991.

Written while the composer was in Innsbruck, Austria. Description of images of the city of Innsbruck.

Three for Three, for piano trio, 1991.

Four-movement piece: Excursion, Encounter, Epilogue, and Celebration.

Variations on "*The Rebel Soldier*," 1992.

Episode II for Woodwind Quintet, 1995.

Episode III for Woodwind Quintet, 1996.

Two for four, for string quartet, 2000.

Conversation for Three Bassoons, 2001.

One-movement piece that opens with an improvisational passage followed by a dance-like passage.

Café Rondo, for clarinet, bassoon, and piano, 2002.

Opening theme is based on the pitches C-A-F-E, written in rondo form.

One for Five, for brass quintet, 2002.

WIND ENSEMBLE

Toccata Concertant and Dance, for wind ensemble, 1976.

Prelude and Variations, for wind ensemble, 1977.

SOLO WITH PIANO ACCOMPANIMENT

Sonatina for Trombone and Piano, 1986.

Three-movement work using Neoclassic forms and techniques.

Rhapsody for Violin and Piano, 1987.

Features written-out cadenzas for the violin.

Dialogue for Viola and Piano, 1989.

One-movement work with contrasting musical material.

Prelude-Intermezzo-Postlude, for trumpet and piano, 1990.

The third movement (Postlude) is based on melodic and rhythmic material used in the Prelude.

Rhapsodic Rondo, for soprano saxophone and piano, 1995.

The composer uses the classic rondo form with some free episodes, quasi-improvised, but written out for the saxophone.

Poem for Cello and Piano, 1998.

Emphasizes the lyric quality of the cello, which is frequently in conflict with the rhythmic aspects of the piano.

Images and Transformations, for bassoon and piano, 1999.

Set of variations, with improvisatory-like passages for the bassoon.

Shadows in a Barren Land, for violin and piano, 1999.

Quasi-improvised dialogue between the violin and piano. Describes images of Astrakhan, Russia.

Romance for Violin and Piano, 2004.

SOLO INSTRUMENTAL

Fantasy for Flute, 1983.

Between 1983 and 1985, Sieg wrote a series of unaccompanied instrumental pieces (for flute, guitar, clarinet, saxophone as well as bassoon) entitled "Fantasy," which focus on conciseness of thought and expression. Characteristic of this series of work is the emphasis on written-out improvisational passages as well as a high level of difficulty.

Fantasy for Guitar, 1984.

Won the Fourth Place Award at the International Guitar Festival, Carrefour Mondial de la Guitare, Martinique, Fort-de-France.

Fantasy for Clarinet, 1984.

Fantasy for Saxophone, 1985.

Fantasy for Bassoon, 1985.

Soliloquy Appassionata, for Cello, 1997.

One-movement work which combines the lyric quality of the instrument with contrasting musical ideas.

PIANO MUSIC

Toccata for Piano, 1984.

Written in rondo form, this work alternates toccata-like and lyrical passages.

Five Miniatures for Piano Solo, 1993.

Set of five descriptive pieces with contrasting character.

Interrupted Ostinato, 1996.

One-movement piece based on a ostinato rhythmic idea with interrupted musical episodes.

Mirrors and Reflections, for piano duo, 1997.

Inspired by an American folk song. Based on mirror images between the two pianos, which imply the word "reflections." But also, "reflections" refers to the use of the American folk songs: "Amazing Grace," and "I am a Poor Wayfaring Stranger."

Fantasy for Piano, 2003.

One-movement piece in a quasi-improvisational style.

Toccata Ostinato for Piano, 2004.

Based on Baroque concepts.

FILM MUSIC

One to One, 1980.

Promotional film for a children's camp.

The Phone Call, 1981.

The Holdup, 1983.

Film project, now used by the majority of film-making projects in the United States.

The Limner, 1985.

This film won "Best Southern Dramatic Film" at the Image Film Festival, Atlanta, Georgia, in 1996, and "Cine Golden Eagle" at the Council for International Non-Theatrical Events, Washington, DC, in 1986.

The Backroom, 2001.

This film won the Silver Lily Award (second prize) at the Guernsey Lily International Film and Video Festival, States of Guernsey, Great Britain, 2001.

APPENDIX B
RECITAL PROGRAMS

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

DOCTORAL RECITAL

NURIA ROJAS, PIANO

Assisted by Ellen Elder, piano.

Tuesday, December 5, 2006, at 6:00 P.M.

Marsh Auditorium

Program

Concerto in D minor, K. 466

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

II. Romanza

III. Rondo

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance. Ms. Rojas is a student of Dr. Lois Leventhal.

AA/EOE/ADA

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

DOCTORAL LECTURE RECITAL

NURIA ROJAS, PIANO

Friday, November 9, 2007, at 6:00 P.M.

Marsh Auditorium

Program

Five Miniatures for Piano

Jerry Sieg
(b. 1943)

Slow Waltz

Whisperings

Lyric Reflections

March

Sometimes a Mirror

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance. Ms. Rojas is a student of Dr. Lois Leventhal.

AA/EOE/ADA

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

SOLO DOCTORAL RECITAL

NURIA ROJAS, PIANO

Monday, March 30, 2009, at 4:00 P. M.

Marsh Auditorium

Program

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| Sechs kleine Klavierstücke, Op. 19 | A. Schoenberg
(1874 – 1951) |
| Sonata in C Major H: XVI: 50 | J. Haydn
(1732 – 1809) |
| “The Maja and the Nightingale”, from <i>Goyescas</i> | E. Granados
(1867 – 1916) |
| Variations serieuses, Op. 54 | F. Mendelssohn
(1809 – 1847) |

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Piano Performance. Ms. Rojas is a student of Dr. Lois Leventhal.

AA/EOE/ADA

APPENDIX C

INTERVIEW WITH MARIAN LEE¹¹

N.R. According to Dr. Sieg, after having listened to you, he was impressed with your musicality. What music did you play?

M.L. I played a Tre Toccate e Fuga by Willem Dragstra, in a contemporary music concert at the Scriabin Museum in Moscow. I don't know if this is the piece that impressed him, but it would have been the first time he heard me play. In fact, one of Sieg's piano pieces, "Toccata", was played on the same concert by Michael Coleman. I was listening in the back room, waiting for my turn to play and was very struck by the charm of the piece. I knew I wanted to meet the composer and play it someday.

N.R. According to Dr. Sieg, *Five Miniatures for Piano* is a reflection of your musical personality. Do you agree?

*M.L. Well, that's very flattering. I didn't realize this until you told me just now. But now that I think of it, I do have a tendency to enjoy playing pieces with lots of drama, passion, and strong emotions. In contrast, I also love playing pieces with beautiful lyrical passages and pieces requiring fine, delicate touches that bring out different colors of the piano. I also like quirkiness and humor. I find all these qualities in every moment of the *Five Miniatures*, so I now see why he would say that they are a reflection of my natural musicality.*

N.R. Do you have a favorite movement? If so, which is your favorite one and why?

M.L. Well, if I was forced to choose only one, I would say the "March." I like the intensity that builds up with the repetition of the rhythm and how it builds into these dynamic climaxes. Then comes the quirky, simple, and innocent middle section that reappears at the end. The ending is particularly fun with the play on rests. The piece is dramatic, intense, yet it doesn't take itself too seriously...which I love! It's also a lot of fun to play.

¹¹This is a literal transcription from an email response to questions that the author submitted to Marian Lee. Sunday, February 3, 2008.

N.R. Have you played other piano music written by Sieg? If so, do you find similarities with five *Miniatures*?

M.L. I played his "Toccata" several times in concert. I do find a similarity in the use of rests and repetition towards building climaxes or expressing humor or charm. Often times he takes an idea...stops for a moment...then goes along, driving forward, then stops again...goes again...stops, etc. He also seems to have an affinity towards rhythmically motoric themes.

N.R. How would you describe the solo piano music of Jerry Sieg?

M.L. His music has a definite charm that is very much like Dr. Sieg's personality. Upon first glance at this music, the ideas seem simple enough. But when you perform his music, the music is incredibly effective, and the audience always loves it. I believe they do because it's very direct and very emotional and powerful. His use of repetition is also very effective and easy to grasp.

N.R. Is there a thought that comes to your mind that you wish to add?

M.L. Life is unpredictable. Who would have thought...two Americans meeting in Moscow, Russia...of all places fifteen years ago, could have forged a musical relationship that resulted in a wonderful work like "Five Miniatures," and now is included in a dissertation of his works. I feel so fortunate to have befriended such a kind and talented man, and that this gifted composer has honored me with such a tribute as "Five Miniatures."