

# Summergarden

## The Museum of Modern Art

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### MARGA RICHTER OPENS SEPTEMBER COMPOSERS SERIES IN SUMMERGARDEN

MARGA RICHTER presents works for piano, piano four-hands, two pianos, brass quartet, harpsichord and solo viola at 8 PM, Friday and Saturday, September 5 and 6 in The Museum of Modern Art's SUMMERGARDEN. Free admission is through the Sculpture Garden gate at 8 West 54 Street. Ms. Richter's concerts open a month long series of informal performances by composers.

International recitalists Leonard Raver, harpsichordist, and Karen Phillips, violist, are featured in a program which includes three New York premieres. The premieres are SOUNDINGS, performed by Mr. Raver on harpsichord; VARIATIONS ON A THEME BY LATIMER (piano, four-hands) and MELODRAMA (two pianos), both played by Ms. Richter and Michael Skelly. Also featured in the program is The Metropolitan Brass Quartet.

### PROGRAM

RICERCARE (1958)

The Metropolitan Brass Quartet  
Paul Juette, trumpet  
Kristian Solem, trumpet  
Terry Gutterman, french horn  
Dunstan Morris, tuba

SOUNDINGS (1965) \*

Slow Fast Slow Fast Slow

Leonard Raver, harpsichord

EIGHT PIECES FOR PIANO (1960)

Marga Richter, piano

VARIATIONS ON A THEME BY LATIMER (1952) \*  
Theme in Eight Variations

Marga Richter and Michael Skelly,  
piano, four-hands

-- intermission --

SUITE FOR SOLO VIOLA (ca. 1962)

Karen Phillips, viola

MELODRAMA (1953-56) \*

1. Prologue
2. The Chase
3. Boy-Girl Dance
4. The Inching-out Dance (Sarabande with nine variations)
5. Work Dance (building the space ship)
6. Finale - The Escape

Marga Richter, piano  
Michael Skelly, piano

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MELODRAMA is adapted from Ms. Richter's score for a comic ballet written in 1953 for choreographer Alec Rubin.

\* indicates New York premiere

Among orchestral performances of Marga Richter's works in the coming season is the world premiere of her second piano concerto, Landscapes of the Mind I, which will be played by William Masselos with The Tucson Symphony conducted by Gregory Millar.

In January, Ms. Richter joins The Oklahoma Symphony conducted by Ainslee Cox to perform her Concerto for Piano and Violas, Cellos and Basses. Upon hearing the Concerto in 1957, Alfred Frankenstein wrote:

"I do not recall hearing a new piano concerto with such keen interest since the second concerto of Ravel was unveiled. The strong tawny color of the piece is one of its special virtues; others are its wealth of modal-sounding melody, its crackling energy, and its shrewdly placed contrasts... above everything, the concerto communicates a sense of adventure. It goes places."

The Concerto will be performed twice more in the coming season: by The Northwest Chamber Orchestra in Seattle and The San Francisco Chamber Orchestra.

ABYSS, originally commissioned by The Harkness Ballet in 1964, and now in the permanent repertoire of The Joffrey Ballet, will be given its first concert performance in January by Roland Johnson conducting The Madison (Wisconsin) Civic Symphony.

Marga Richter comes from a musical family: her grandfather, Richard Richter, was a composer and the conductor of the municipal orchestra of Einbeck, Germany; her mother, American-born Inez Chandler, sang leading soprano roles in opera houses throughout Europe during the First World War and the Early 1920's.

Ms. Richter was born in Reedsburg, Wisconsin and received her early musical education in Minneapolis, Minnesota. After completing secondary school, she earned B.S. and M.S. degrees from The Juilliard School where she studied composition with William Bergsma and Vincent Persichetti, and piano with Rosalyn Tureck.

Ms. Richter's works have been greeted with critical acclaim from the beginning of her career. While still a student at Juilliard, several of her compositions were played at a Composers' Forum in New York. Carter Harman, reviewing the concert for The New York Times, said: "We shall hear more from Miss Richter." Peggy Glanville-Hicks, in her review for The New York Herald Tribune, wrote of Ms. Richter's ability to grasp the very essence of composition. A few years later came Alfred Frankenstein's enthusiastic appraisal of her Concerto.

Her most widely performed work may be the score for ABYSS, commissioned by The Harkness Ballet in 1964 and which has since become part of The Joffrey Ballet repertoire. The ballet was choreographed by Stuart Hodes and received its world premiere in Cannes. During the next three years, ABYSS was performed by The Harkness Company in major cities throughout four continents. It joined the Joffrey repertoire in 1971 and has been performed each season since.

Other works have been recorded by Maro Ajemian, William Masselos, Manahem Pressler, Izler Solomon, Carlos Surinach and Walter Trampler.

She is a member of ASCAP and has been recipient of the organization's Standard Award every year since 1966. She is co-founder and co-director of The Long Island

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Composers Alliance, and with others founded The League of Women Composers, of which she is a New York Board Member.

As well as having recorded her own works for MGM, she has been arranger for and member of The Manhattan Piano Quartet.

Ms. Richter's concerts are made possible in part by a grant from MEET THE COMPOSER.

LEONARD RAVER's diverse career in music includes a Fulbright Scholarship to The Netherlands where he studied harpsichord with Gustav Leonhardt at The Amsterdam Conservatory. He is well known as a recitalist on both harpsichord and organ, and this past season played both instruments in concerts with The New York Philharmonic under Pierre Boulez. He has premiered numerous compositions written in dedication to him. Among posts he now holds, Mr. Raver joins the faculty of The Juilliard School in the forthcoming session.

A grant from Mobil Oil Corporation enables The Museum of Modern Art to open its world-famous Sculpture Garden as SUMMERGARDEN, a free public park, from 6 PM to 10 PM every Friday, Saturday and Sunday through September 28. Short informal concerts are presented at 8 PM every Friday and Saturday. Free admission is through the Sculpture Garden gate at 8 West 54 Street.

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