

In reviewing her New York debut in 1974 for The New York Times, Robert Sherman called it "an extraordinary first recital, and a striking introduction to a major new talent. In New York recitals in 1975 and 1976 Ms. Taylor drew praise from Donal Henahan, also in The New York Times, who wrote of her ability to perform "in masterly fashion" and called her "a powerful technician" and "an exciting artist". Mr. Henahan wrote in his 1976 review, "Both for its out-of-the-way programming and its frequently dazzling playing, Miss Taylor's recital could justly be called fantastic."

Vivian Taylor holds a Master of Music degree from Yale University and received her Bachelor's degree in music from Cleveland Institute of Music. Her teachers were Arhur Loesser, Ward Davenny, Sascha Gorodnitski and Russell Sherman.

PROGRAM NOTES

HENRY COWELL

The Tides of Manaunaun (1912)

This is the earliest completed piece of Cowell's music. It was written as a prelude to a pageant based on the Irish mythological poem of John O. Varian. The story according to Varian is that "Manaunaun was the God of motion, and long before the creation, he sent forth tremendous tides, which swept to and fro through the universe, and rhythmically moved the particles and materials of which the Gods were later to make the suns and worlds".

Aeolian Harp (1923)

An aeolian harp is an instrument with strings of silk or fine gut, capable of being set in motion by the wind. In this piano piece, sound is produced by silently depressing chords on the keyboard while sweeping the strings with the flesh of the finger or occasionally the thumb nail, and by plucking the string for pizzicato effect.

Fabric (1917)

This piece, in three part counterpoint, is an attempt to utilize a new notation. Each voice is written in different rhythmical divisions. The soprano voice is in 6's and 7's, the alto or principal voice is in 5's and 6's and 4's, and the bass is in 8's and 9's. The note-head of each division has a different graphic form: oval, triangular, square or diamond.

CHARLES IVES

"The Alcotts"

"Concord village itself reminds one of that common virtue lying at the height and root of all the Concord divinities. As one walks down the broad-arched street, passing the white house of Emerson-escetic guard of a former prophetic beauty - he comes presently beneath the old elms overspreading the Alcott house. It seems to stand as a kind of homely but beautiful witness of Concord's common virtue - it seems to bear a consciousness that its past is living, that the "mosses of the old Manse" and the hickories of Walden are not far away. Within the house, there sits the little old spinet piano on which Beth played the old Scotch airs, and played at the Fifth Symphony.

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program notes, continued

(Ives)

"We won't try to reconcile the music sketch of the Alcotts with much besides the memory of that home under the elms - the Scotch songs and the family hymns that were sung at the end of each day - though there may be an attempt to catch something of that common sentiment....a strength of hope that never gives way to despair - a conviction in the power of the common soul which, when all is said and done, may be as typical as any theme of Concord and its Transcendentalists."

-- an excerpt from Essays Before a Sonata by Charles Ives

MARGA RICHTER

Marga Richter received BS and Ms degrees from The Juilliard School where she studied composition with William Bergsma and Vincent Persichetti, and piano with Rosalyn Tureck. She has had two ballets commissioned by the Harkness Ballet, has received yearly Standard Awards from ASCAP since 1966, and in 1972 was the co-founder of the Long Island Composers Alliance.

Sonata for Piano (1954) was dedicated to and recorded by Menahem Pressler. It is available through Carl Fischer.

In March, 1976, R. L. Cherry said in reviewing the world premiere of Richter's piano concerto Landscapes of the Mind I performed by William Masselos and the Tucson Symphony Orchestra, "...this concerto, although unconventional and even largely surreal, masterfully bridges the gap between reality and transcendentalism. It is a psychomusical experience that is immediately accessible, emotionally appealing and that has an uncanny amount of common sense; yet its form and style are original and individualistic."

DONALD MARTINO

Don Martino has received various commissions and awards including the Pacifica Award, two BMI awards, the Brandeis Creative Arts Citation in Music Composition, and an award from the National Institute of Arts and Letters. In 1974 he was awarded the Pulitzer Prize for Music for his composition Notturmo for flute, clarinet, violin, cello, two percussionists and piano. Mr. Martino is currently the Chairman of the Composition Department at The New England Conservatory.

The world premiere of Martino's composition Paradiso Choruses from the music drama Dante was hailed by the Boston Globe critic Richard Dyer as "some kind of masterpiece". Choruses requires nearly 300 performers, choristers, assistant conductors, instrumentalists and tape operators. The work was commissioned by the Paderewski Fund for Composers to honor Lorna Cooke de Varon's 25 years as choral conductor at The New England Conservatory.

Piano Fantasy (1958), published by Ione Press Inc., is available through E. C. Schirmer, Boston, Mass.

DONALD ERB

Don Erb received his BA degree from Kent State, his MA from The Cleveland Institute of Music, and in 1964, his doctorate from Indiana University. He has received numerous fellowships and grants including grants from the Ford Foundation, the Rockefeller Foundation and the National Council on the Arts, a Guggenheim Fellowship

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program notes, continued

(Erb)

and a second Rockefeller Foundation grant for one year as composer-in-residence with the Dallas Symphony.

Erb has used his technical knowledge in works involving jazz influences, electronic music and multi-media. For example, his Klangfarbenfunk I combines an orchestra with a rock band and electronic music; Fission is a work for tape, soprano sax, dancers and lighting.

The Cleveland Plain Dealer called his orchestra piece, The Seventh Trumpet, "superbly imaginative, gripping, communicative music".

Correlations for Piano (1959) is available through Theodore Presser Co.

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The Museum of Modern Art's Sculpture Garden is open free to the public as SUMMER-GARDEN every Friday, Saturday and Sunday, from 6 PM to 10 PM, through September 19, 1976. Free admission is through the Garden gate at 8 West 54th Street. Short informal performances of music are presented at 8 PM every Friday and Saturday, while Sundays are reserved for enjoying the sculpture, the moonlight and the music of the splashing fountains.

The SUMMERGARDEN recitals in July continue with pianist DWIGHT PELTZER, July 23 and 24, appearing by courtesy of Composers Theater. His program will include works by Aaron Copland, Raoul Pléskow, Alvin Brehm, Francis Thorne, Eugene Kurtz and John Watts. ROSEMARY CATANESE of Detroit, Michigan will make her New York Recital debut on July 30 and 31 with a program including Ruth Shaw Wylie's Psychogram, which Ms. Catanese recently recorded for CRI, William Penn's Miroirs sur le Rubaiyat (1974), and works by Mozart and Mendelssohn.

August is SUMMERGARDEN "COUNTRY" and opens with Robert "One-Man" Johnson performing blues and country-rags (Aug. 6 and 7). The Metropolitan Friends of Country Music present The Bluegrass All-Stars on August 13 and 14, The Michael Simmons Show on August 20, and The Walt Conklin Show on August 21.

SUMMERGARDEN presents HIT TUNES FROM FLOP SHOWS for six performances: August 27, 28; September 3, 4; 10 and 11. Jazz pianist STEVE KUHN will appear September 17 and 18.

SUMMERGARDEN IS MADE POSSIBLE BY A GRANT FROM MOBIL

Summergarden The Museum of Modern Art

NO. 56
FOR RELEASE: June 30 - July 6

EIGHT KEYBOARD RECITALS -- CONTEMPORARY AMERICAN COMPOSERS

Eight recitals of works for organ and piano by contemporary American composers will be presented at 8 PM, Fridays and Saturdays, July 9 through 31 in The Museum of Modern Art's SUMMERGARDEN. Free admission is through the Sculpture Garden gate at 8 West 54 Street.

The series begins with performances by well known recitalist LEONARD RAVER who will present works for organ by DELLO JOIO, SAMUEL BARBER, MYRON ROBERTS, HAROLD STOVER, MARGA RICHTER and GERALD BUSBY among others. Dr. Raver holds faculty positions at The Juilliard School and jointly at The Institute of Sacred Music and The School of Music at Yale University. He will play the large Rodgers electronic touring organ. (July 9 and 10)

Critically acclaimed pianist VIVIAN TAYLOR of Cambridge, Massachusetts will play works by HENRY COWELL, CHARLES IVES, MARGA RICHTER, MEL POWELL, DON MARTINO, DON ERB, GEORGE GERSHWIN and SCOTT JOPLIN. (July 16 and 17)

DWIGHT PELTZER, who appears by courtesy of Composers Theater, will present programs of works for piano by AARON COPLAND, RAOUL PLESKOW, ALVIN BREHM, FRANCIS THORNE, EUGENE KURTZ and JOHN WATTS. Mr. Peltzer is a specialist in 20th century piano music which he has performed throughout the world. (July 23 and 24)

ROSEMARY CATANESE of Detroit, Michigan makes her New York recital debut in Summergarden's recital series. She is pianist with the Michigan Chamber Orchestra and has performed under the direction of Sarah Caldwell, John Covelli, Eve Queler and Serge Fournier. Among other works, Ms. Catanese will present a work by New York composer WILLIAM PENN. (July 30 and 31)

SUMMERGARDEN is made possible by a grant from MOBIL

Programs, biographies and photographs available from Earl Hatleberg, Project Director and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019. (212) 956-7298; 956-7501