

The Museum of Modern Art

For Immediate Release

SUMMERGARDEN 1996 AT THE MUSEUM OF MODERN ART

Paris: New Music 1896-1996

The Abby Aldrich Rockefeller Sculpture Garden
Garden opens at 6:00 p.m. Concerts begin at 8:30 p.m.

Friday, August 16 and Saturday, August 17

Music for Cello and Piano

Friday, August 23 and Saturday, August 24

Music for Flute and Piano

SUMMERGARDEN, a series of free concerts in The Museum of Modern Art's Abby Aldrich Rockefeller Sculpture Garden, continues on August 16 and 17 with a program devoted to music for cello and piano composed in Paris over a span of seventy-seven years, including two of the great cello sonatas of the twentieth century: Claude Debussy's *Sonata for Cello and Piano* (1915) and Gabriel Fauré's *Sonata No. 2 in E minor, Op. 117* (1922).

The newest composition in the program is Iannis Xenakis' *Paille in the Wind* (1992), an unusual piece that Joel Sachs, Artistic Director of **SUMMERGARDEN**, describes as "dialogue between the rude clangor of the piano and the broad sweeping tones of the cello."

Pascal Dusapin studied aesthetics and science at the Faculty of the Science of Arts in Paris with Xenakis. His 1991 work *Invece* for solo cello receives its American premiere.

Olivier Messiaen's "Praise to the Eternity of Jesus" is the fifth movement of his *Quartet for the End of Time* (1940). Igor Stravinsky's *Suite Italienne* from *Pulcinella Suite*

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(1919–20), transcribed in 1932 for cello and piano by the composer and Igor Piatigorsky, completes the program.

The cellist is Zuill Bailey, with Simone Dinnerstein as pianist.

August 16 and 17
Music for Cello and Piano

- Claude Debussy (1862-1918): *Sonata for Cello and Piano* (1915)
- Iannis Xenakis (b. 1922): *Paille in the Wind* (1992)
- Gabriel Fauré (1845-1924): *Sonata No. 2 in E minor, Op. 117* (1922)
- Pascal Dusapin (b. 1955): *Invece*, for cello solo (1991) American premiere
- Olivier Messiaen (1908-1992): *Louange à l'Eternité de Jésus*,
from *Quartet for the End of Time* (1940)
- Igor Stravinsky (1882-1971): *Suite Italienne* (from *Pulcinella*, 1919-20)
transcribed for cello and piano by the composer and Gregor Piatigorsky (1932)

On Friday August 23 and Saturday 24, **SUMMERGARDEN** features a program of music for flute and piano that includes two of the best-known twentieth-century works for flute: Claude Debussy's *Syrinx* (1913) and Francis Poulenc's *Sonata for Flute and Piano* (1956).

Le merle noir (1951) is an example of Olivier Messiaen's developing process of combining his rhythmic theories with the variegated songs of birds—a process characteristic of most of his mature music.

Messiaen's star pupil, Pierre Boulez, is represented by *Sonatine for Flute and Piano* (1946), which is the first work Boulez believed to be truly his own. The sonatine, which dates from the brief period when his compositional style was influenced by his studies with Schoenberg, is uniquely different among Boulez's compositions.

André Jolivet was a contemporary, friend, and colleague of Messiaen; his *Chant de Linos* (1944) for solo flute fuses neo-impressionistic sensuousness and a rhythmic vitality that arose from Jolivet's fascination with the human instinct for dance.

The remaining two works date from the 1980s. Kaija Saariaho, a Finnish composer who trained at the Sibelius Academy and in Freiburg, Germany, currently lives in Paris. Much of her work involves tape or live electronics. In *Laconisme de l'aile* (1982), however, the flutist must play a vast range of sounds similar to those Ms. Saariaho achieves in other works electronically.

Ahmed Essyad, born in Rabat, Morocco, in 1939 studied philosophy and Eastern studies before turning to music. He later moved to France and in 1962 became a student of Max Deutsch at the Paris Conservatory. Essyad's works include a wide range of opera, musical theater, symphonic, chamber, electronic, film and solo works. *Asslman* is the final movement of his hour-long work *Le cycle d'eau* (1985-93), composed for flute, alto flute, bass flute (one player), and piano. The piece is receiving its American premiere.

Ulla Suokko-Hixson is the flutist, with Stephen Gosling as pianist.

August 23 and 24

Music for Flute and Piano

Olivier Messiaen (1908-1992): *Le merle noir* (1951)

Kaija Saariaho (b. 1952): *Laconisme de l'aile* (1982)

Pierre Boulez (b. 1925): *Sonatine for Flute and Piano* (1946)

Francis Poulenc (1899-1963): *Sonata for Flute and Piano* (1956)

Claude Debussy (1862-1918): *Syrinx* (1913)

Ahmed Essyad (b. 1939): *Asslman*, for bass flute solo, from *Le Cycle d'Eau* (1985-1993)
American premiere

André Jolivet (1905-1974): *Chant de Linos* (1944)

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The concerts are performed by young artists and recent graduates from The Juilliard School of Music in The Abby Aldrich Rockefeller Sculpture Garden, which is open free to the public from 6:00 p.m. Entrance to **SUMMERGARDEN** is at 14 West 54 Street. Weekly program information is available to the public by calling 212/708-9491 or by visiting the MoMA Web site at <http://www.moma.org>. Concerts begin at 8:30 p.m.

SUMMERGARDEN 1996 is made possible, for the fifth consecutive year, by a generous grant from the Everett B. Birch Foundation.

Light refreshments and beverages are offered by Sette MoMA, the Museum's restaurant, in the Sculpture Garden. Located on the Museum's second floor, the restaurant also serves dinner from 5:00 p.m. to 10:30 p.m. The Museum galleries are open Friday evenings until 8:30 p.m. and Saturday evenings until 6:00 p.m.

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