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For Immediate Release  
July 1987

## Summergarden

WORKS BY ERIK SATIE AND OLIVIER MESSIAEN FEATURED

Friday and Saturday evenings, July 17 and 18, 1987  
The Abby Aldrich Rockefeller Sculpture Garden

The Museum of Modern Art's SUMMERGARDEN series offers New Yorkers and visitors a chance to enjoy free concerts in the serene environment of the Abby Aldrich Rockefeller Sculpture Garden. Made possible by a grant from Mobil, SUMMERGARDEN 1987 is a collaboration between the Museum and The Juilliard School. Performed at 7:30 p.m. on July 17 and 18, the third program of the season features the following works:

ERIK SATIE, Sonneries de la rose + croix (1892)

Air de L'Ordre  
Air du Grand Maître  
Air du Grand Prieur

OLIVIER MESSIAEN, Quatuor pour la fin du temps (1941)

- I. Liturgie de cristal
- II. Vocalise, pour l'Ange qui annonce la fin du temps
- III. Abîme des oiseaux
- IV. Intermède
- V. Louange à l'Éternité de Jésus
- VI. Danse de la fureur pour les sept trompettes
- VII. Fouillis d'arcs-en-ciel, pour l'Ange  
qui annonce la fin du temps
- VIII. Louange à l'Immortalité de Jésus

Performing are violinist Paul Zukofsky, clarinetist Chris Bosco, cellist Joshua Gordon, and pianist Candace Bawcombe. All of the artists participating

**Friday and Saturday evenings in the Sculpture Garden of  
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in this evening's program are graduates of The Juilliard School. In the program notes, Mr. Zukofsky, artistic director of the series, writes:

The French have an expression which, loosely translated, states that the extremes touch each other. This program is, to my mind, the perfect example of that statement. On the outside, Satie and Messiaen have virtually nothing in common as musicians. The former belonged to the boulevards; the latter to a musical world of birdsong and rhythms that can be traced to Indian ragas, the whole leavened by an overwhelming religious mysticism. And yet, in these two pieces at least, they do touch. The style, the phrasing, the syntax of the Satie are part of the same world as the Messiaen quartet. The single fanfare lines in the Satie, as opposed to harmonic sections, are very reminiscent of the same conflicts that one finds in the quartet. Of course, the (extremely genuine) religious aspect of both works is yet another factor binding them together.

For SUMMERGARDEN 1987 a Summer Café has been created, offering refreshments, wine, beer, and other cool beverages. The Garden is open from 6:00 to 10:00 p.m. Entrance to SUMMERGARDEN is at 14 West 54 Street.

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For additional information contact the Department of Public Information, 212/708-9750.