

# The Museum of Modern Art

For Immediate Release  
July 1995

## **SUMMERGARDEN 1995 CONCERT SERIES CONTINUES AT THE MUSEUM OF MODERN ART August 18-19 and August 25-26, 1995**

The Abby Aldrich Rockefeller Sculpture Garden  
Friday and Saturday Evenings, through August 26, open 6:00 p.m.  
Concerts, 8:30 p.m.

On the weekends of August 18-19 and August 25-26, **SUMMERGARDEN 1995** continues at The Museum of Modern Art with free concerts devoted to American music composed between 1945 and 1970. Made possible by the Everett B. Birch Foundation, **SUMMERGARDEN** offers free evening hours on Fridays and Saturdays, beginning at 6:00 p.m., in the Museum's Abby Aldrich Rockefeller Sculpture Garden. Concerts begin at 8:30.

This year's series of concerts, entitled ***COMING OF AGE: The Flowering of American Music, 1945 - 1970***, offers an overview of the years directly after World War II when American music developed a voice entirely its own. The concerts are performed by young artists and recent graduates of The Juilliard School of Music, under the artistic direction of Joel Sachs. This is the ninth year that the Museum and Juilliard have collaborated on **SUMMERGARDEN**.

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The program for August 18-19 is devoted to four cello works of widely diverse styles. Gunther Schuller's *Fantasy for Cello Solo* (1951) dates from the period when this remarkably versatile composer was putting his personal stamp on Schoenberg's twelve-tone method. Roger Sessions' *Six Pieces for Violoncello* (1966) is an intensely personal work, much of which relates to interactions with members of his own family. It closes with the earliest of the four: Elliott Carter's *Sonata for Cello and Piano* (1948), which has become a classic of the contemporary repertory. As a complete contrast to these works, Hall Overton's *Sonata for Cello and Piano* (1960) reflects the expertise the composer had developed as a jazz pianist.

**Music for Cello**

- Fantasy for Cello Solo*, Gunther Schuller
- Sonata for Cello and Piano*, Hall Overton
- Six Pieces for Violoncello*, Roger Sessions
- Sonata for Cello and Piano*, Elliott Carter

Darrett Adkins, cello; Ju-Ying Song, piano

The program on August 25-26 is devoted to three equally contrasting works. Conlon Nancarrow's *String Quartet No. 1* (1945) was his last work for live performers for nearly four decades. Dr. Sachs has said, "Despite the rhythmic complexity, Nancarrow's music always retains its humanity and good humor; it may be the happiest music since Haydn's." George Crumb's only string quartet, *Black Angels, 13 Images from the Dark Land* for electric string quartet, was completed in 1970 *in tempore belli* (in time of war) and, in the composer's words, was "conceived as a kind of parable on our troubled contemporary world." The work creates a surrealistic atmosphere through

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amplification and unusual performance techniques. The program closes with Elliott Carter's *String Quartet No. 2*, a milestone in American composition for this time-honored medium.

**The String Quartet***String Quartet No. 1*, Conlon Nancarrow*Black Angels, 13 Images from the Dark Land*, for electric string quartet,  
George Crumb*String Quartet No. 2*, Elliott Carter

Entrance to **SUMMERGARDEN** is at 14 West 54 Street. Weekly program information is available to the public by calling **212/708-9491**.

**Sette MoMA**, the Museum's restaurant, offers light refreshments and beverages in the Sculpture Garden; the dining room and terrace are also open for dinner until 11:00 p.m.

The Museum galleries are open on Friday evenings until 8:30 p.m. and Saturday evenings until 6:00 p.m. Jazz in The Garden Café, offered on Friday evenings from September to June, resumes Friday, September 1, 1995.

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Adds Robert Storr, Curator, Department of Painting and Sculpture, "As a group these paintings are among the truly great works of the last part of this century. The frustration of hopeful idealism has had terrible consequences in our day. The *18. October 1977* series is a harrowing testament to this bitter

truth. At a time when people are increasingly inclined to interpret their For further information or press passes to the concerts, contact Mary-Anne Smith, Department of Public Information, The Museum of Modern Art, 212/708-9757, or Sheila Porter, 212/874-7887. No. 35.3

The works are on view until early July 1995 in the Museum's Painting and Sculpture collection galleries, in the rooms where the 1960's works of such

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