

THE GROUP FOR CONTEMPORARY MUSIC

1962 to 1992

by

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The Group for Contemporary Music

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Dedicated to Harvey Sollberger, Charles Wuorinen and Nicolas Roussakis

LIST OF MUSICAL EXAMPLES

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17 February 1964
- #2 Chou Wen-Chung: *Cursive* for Flute and Piano (1963) - 16 November 1964
- #3 Charles Wuorinen: *Bearbeitungen über das Glogauer Liederbuch* (ca. 1470; 1962) -
11 January 1965
- #4 Stefan Wolpe: *Trio in Two Parts* (1964) - 16 November 1964
- #5 Stefan Wolpe: *Piece in Two Parts for Flute and Piano* (1960) - 25 April 1966
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- #7 Charles Wuorinen: *Nature's Concord* (1969) written for Ronald Anderson
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PREFACE AND ACKNOWLEDGEMENTS

Articles have been written on The Group for Contemporary Music, but to date no one has devoted an entire thesis to this ensemble. My interest in the Group came about initially through my involvement as a flutist in Manhattan School of Music's Contemporary Ensemble in 1972. At that time Harvey Sollberger had just been appointed as the Contemporary Ensemble's director. I can still vividly remember the rehearsals and performance of Wolpe's *Cantata* that Harvey conducted with the ensemble. He was extremely inspiring. Harvey's way of approaching music and bringing it to life influenced me greatly as a flutist, teacher and conductor. Gradually I came in contact with Charles Wuorinen and Nicolas Roussakis--Wuorinen when he conducted performances of Manhattan's Orchestra and Roussakis when I first performed his *Six Short Pieces for Two Flutes* on a Group concert. I was fortunate to have been drawn into contemporary music on a professional level through flutist Patricia Spencer who recommended me to Daniel Shulman for several concerts with The Light Fantastic Players. Around the same time I was introduced by oboist Susan Barrett to Josef Marx, who had been the Group's manager and oboist during its years at Columbia University. I was invited to his chamber music evenings which he had every Saturday night at his home in New York. My association with new music continued as a performer on Group concerts and also as the flutist for the New Music Consort from 1976 to 1982.

The design of my thesis is that of a chronological nature, so that the history of The Group for Contemporary Music unfolds season by season. To give some sense of historical periods, I divided the history of The Group into four periods of time--the residency at Columbia University from 1962 to 1971, the residency at Manhattan School of Music from 1971 to 1985, the period of transition and crisis from 1985 to 1989, and The Group since 1989. The exception of chronology is Chapter V which is devoted to the second generation performers and ensembles that The Group inspired. Program and

music examples along with the appendices of concert dates and repertoire, recordings, performers and administrators, and a time line help to illustrate The Group's history

My research for this thesis began as early as 1988 when I first started to formalize the idea of writing about The Group for Contemporary Music. In the spring of 1991 I began to gather information on The Group. For months I would go on a weekly basis to work through the files on The Group that Nicolas Roussakis had organized over his fifteen years as Executive Director of The Group. During the winter and spring of 1992, I spent one afternoon a week continuing to go through Roussakis' files, and one afternoon a week in the basement of Wuorinen's brownstone sorting through boxes of Group materials to organize and obtain programs from 1962 to 1992. Research at Wuorinen's was also made possible through the assistance of Howard Stokar. Angie Marx gave me access to earlier information on The Group from Josef Marx's files, which contained the program from The Group's Inaugural Concert. The other approach of my research was through interviews which reinforced my belief that The Group had been a tremendous influential force in shaping the history of new music in New York.

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The author wishes to acknowledge and thank the following people who offered encouragement, support and valuable assistance with the research and completion of my doctoral thesis on The Group for Contemporary Music. This thesis was a project that could have not been realized had it not been for The Group's Directors, Harvey Sollberger and Charles Wuorinen and the work of Nicolas Roussakis who as The Group's Executive Director for fifteen years compiled a rich source of information on The Group into files. In addition, Roussakis also contributed editing corrections to the thesis. My special thanks goes also to Howard Stokar who provided a wealth of information on The Group and Angie Marx who gave me access to The Group's early files compiled by her late husband, Josef Marx.

A personal thanks to David A. Coester for all his support, encouragement and understanding throughout the entire project. My thanks also to my supportive colleagues at C.W. Post/Long Island University, to my family, D. Clem Deaver, friends, students and Dr. Virginia Kelley.

Many of The Group's performers and composers who I interviewed were also extremely supportive of my thesis and in particular I wish to thank performers Raymond DesRoches, Ronald Anderson, Patricia Spencer, Allen Blustine, Claire Heldrich and composers Milton Babbitt, Raoul Pleskow and Joan Tower.

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The following publishers are acknowledged for their assistance. Musical examples from (Charles Wuorinen: *Chamber Concerto for Cello and Ten Players*, *Bearbeitungen über das Glogauer Liederbuch*, *Janissary Music*, *Nature's Concord*,

Ringing Changes, Flute Variations II, Second Trio: Piece for Stefan Wolpe and *String Quartet No. 3*; Chou Wen-Chung: *Cursive* for Flute and Piano; Stefan Wolpe: *Form IV: Broken Sequences*; Milton Babbitt: *Arie Da Capo*; and Harvey Sollberger: *Double Triptych*.) are used with the kind permission of C. F. Peters Corporation. Musical examples from (Nicolas Roussakis: *Six Short Pieces for Two Flutes, Ephemeris, and Pas de Deux*; and Harvey Sollberger: *The Two and the One* and *Riding The Wind II*) are reprinted with the permission of American Composers Alliance, New York, New York. Musical examples from (Mario Davidovsky: *Synchronisms No. 1* and Stefan Wolpe: *Piece in Two Parts for Flute and Piano*) are reprinted with permission of McGinnis and Marx Music Publishers. Musical examples from (Elliott Carter: *A Mirror on Which to Dwell* and *Canaries* from *Eight Pieces for Four Timpani*) are reprinted with permission of G. Schirmer Incorporated. Musical examples from (Stefan Wolpe: *Trio in Two Parts*) is reprinted with permission of Peer-Southern Concert Music. Musical examples from (Donald Martino: *Triple Concerto*) are reprinted with permission of Dantalian, Incorporated. Musical examples from (Mario Davidovsky: *Synchronisms No. 6*) are reprinted with permission by Edward B. Marks Music Corporation.

In concluding, a final word of appreciation and thanks to all the performers and composers who contributed to the history of The Group for Contemporary Music.

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INTRODUCTION

Founded in 1962 by composers Harvey Sollberger and Charles Wuorinen, The Group for Contemporary Music has been one of the most influential and foremost contemporary ensembles in New York. During its thirty-year existence, The Group has premiered works by Babbitt, Carter, Davidovsky, Martino, Sollberger, Wolpe, Wuorinen and given a place for two generations of performers and younger composers to be heard in high caliber concerts.

Originally at Columbia University, The Group for Contemporary Music gave a series of six concerts at McMillin Theatre each year during the years of 1962 to 1971. The Tenth Season (1971-1972) began a new period of association for The Group with Manhattan School of Music. In the late 1970s in an effort to expand beyond the conservatory and reach a wider audience, concerts were shifted to the 92nd Street Y, Cooper Union and Symphony Space. The mid-1980s saw a period of very crucial years for The Group. In 1985 Nicolas Roussakis resigned as Executive Director of the Group, a position he had held for fifteen years. Also The Group's founding composers, Harvey Sollberger and Charles Wuorinen, were both becoming increasingly involved in composing activities that took them out of New York. Sollberger had accepted a teaching position at the Indiana University, and Wuorinen, a Composer-in-Residence position with the San Francisco Symphony.

The combination of The Group's failing administration, dwindling funding and loss of its residency at Manhattan School of Music created a crisis for The Group. Since 1989 the activities of The Group have resumed with both a concert series re-established and numerous recording projects either completed or under way.

During its thirty years, The Group has always maintained that adequate rehearsal be given to each and every work to be performed. The combination of this belief and the excellence of the performers who are 20th-century music specialists has created performance of new music at a new level of excellence. This inspired a younger

generation of new music performers who performed with The Group to found their own ensembles, such as The New Jersey Percussion Ensemble, The New Music Consort, The Da Capo Chamber Players, Speculum Musicae and Parnassus.

PART I The Years at Columbia University 1962-1971

Chapter I

The Beginning Years 1962-1965

The Birth of An Idea

The 1960s were ushered in by a new focus in contemporary music in America, particularly in New York City. The influence of Varèse's efforts in advancing new music before World War II were rekindled and gathered a new momentum. This new focus was seen in efforts such as the establishment of the Columbia-Princeton Electronic Music Center at Columbia University with Milton Babbitt, Otto Luening and Vladimir Ussachevsky and with the formation and influence of several contemporary music ensembles such as the Contemporary Chamber Ensemble founded and conducted by Arthur Weisberg in 1960 and The Group for Contemporary Music which was founded in 1962 at Columbia University by Harvey Sollberger and Charles Wuorinen.

It was The Group for Contemporary Music which particularly brought a new focus to contemporary music, especially American contemporary music. Both Sollberger and Wuorinen were graduate students at Columbia University in 1961 enrolled in Otto Luening's "Seminar for Composers." They were encouraged by Luening to perform their own music. The idea of "composer/performer" was, as Luening put it, a "hands on" way. This was out of the old notion that the composer was also the performer, just as Bach, Mozart and Beethoven had been in their time.¹

During the 1961-62 school year, as classmates at Columbia University, Charles Wuorinen as pianist, Harvey Sollberger as flutist, and Joel Krosnick as cellist formed a trio. In the spring of 1962, Wuorinen decided to initiate the idea of having a concert series in which the desire to have much higher standards of performance could be achieved through adequate rehearsal and a group of set performers. Wuorinen also knew about the

¹ Otto Luening, interview by author, New York, New York, 31 January 1992.

possibility of applying to the Alice M. Ditson Fund at Columbia. Sollberger named the new ensemble The Group for Contemporary Music, and thus it became the first contemporary ensemble based at a university and run by composers. Here it differed from The Contemporary Chamber Ensemble, founded in 1960 by Arthur Weisberg, which was not under composers leadership or based at an university.²

The Group for Contemporary Music gained support of Columbia University and was awarded \$3000 from the Alice Ditson Fund for the initial 1962-63 season, which included seven concerts all given at McMillin Academic Theater at Columbia University. Admission was free.

According to Otto Luening, "The Group was recognized as a serious group with serious attention." Since the philosophy of the Columbia Music Department was to let students explore freely, Luening did not have any control of The Group's programming or development. Unlike The League of Composers which, according Luening, had ties with Copland, and the International Society for Contemporary Music (ISCM), which was geared towards the international, The Group had a "broader and wider concept of repertoire and style" and concentrated on American composers.³

There were numerous influencing factors involved in shaping The Group. One factor was Max Pollikoff's series "Music in Our Time" which had presented performances of new music since 1954 at the 92nd Street Y and later at Town Hall. Wuorinen and Sollberger both were interested and involved in the series, and Wuorinen had received a commission from the series. Performances of Babbitt, Chou Wen-Chung, Davidovsky, Wolpe and Luening included in the "Music in Our Time" may have also been an influence on programming for The Group. Max Pollikoff (1904-1984) was associated from

² The Contemporary Chamber Ensemble, publicity flyer.

³ Otto Luening, interview by author, New York, New York, 31 January 1992.

1963 to 1973 with the Bennington Composers and Chamber Music conferences. In 1956 he established a series at Columbia University to read new compositions.⁴

The other factor influencing the formation of The Group was the performance level and standards for new music in the 1960's. Sollberger offered as an example the 1957 recording of Milton Babbitt's *Composition for Four Instruments* (1948) that was made with top New York freelance musicians. He had found it "heartbreaking" when he discovered listening to the recording with a score that it was filled with wrong rhythms and tempos. When The Group performed it during its second season, Babbitt said it was the first time he had really "heard" the piece.⁵

Another influencing factor was the presence of Edgard Varèse whom Sollberger felt was "like our Godfather." Varèse felt that Wuorinen and Sollberger were doing with The Group what he and Carlos Salgado had been able to do for only eight years in the 1920's. Sollberger says he made it a goal to have The Group last longer. "I felt a real sense of mission." Since there were no performance outlets for the "cutting edge", it was "a real mission to bring new pieces to life."⁶

The environment at Columbia University also played a key role in influencing Wuorinen and Sollberger. There was the influence of the Columbia-Princeton Electronic Music Center established in 1960. There was also a nucleus of active, strong, young composers and a younger group of faculty members such as Peter Westergaard and Ben Boretz. The same year that The Group was established, Ben Boretz established *Perspectives of New Music*.

Previous groups such as ISCM, League of Composers, Mak Pollikoff's "Music in Our Time" had utilized free-lance musicians and worked with limited rehearsal time.

⁴ Mary A. Wischusen, "Max Pollikoff," *The New Grove Dictionary of American Music*, New York: MacMillan Press Limited, 1986. III: 584.

⁵ Harvey Sollberger, interview by author, Phone conversation, San Diego, California/New York, New York, 13 October 1992.

⁶ Harvey Sollberger, interview by author, phone conversation, San Diego, California/New York, New York, 13 October 1992.

This often lent itself to only adequate performances.⁷ With The Group, a new breed of performer sprang forth into the arena of new music: the "new music specialist." The stage was set.

The First Season 1962-1963

The First Season included a series of seven concerts all of which were at Columbia University's McMillin Academic Theater in New York. The Group for Contemporary Music's first concert took place on 22 October, 1962 at 8:30 p.m. It was open to the public free of charge and under the sponsorship of the Alice M. Ditson Fund and the Department of Music. The program included pieces which were being given either a first New York performance or a world premiere. Two trios from 1962 written by Columbia University faculty members, Otto Luening and Peter Westergaard, for Sollberger, Krosnick and Wuorinen were given their world premieres. Also included in the concert was the Chamber Symphony (1962) of Ralph Shapey, who had studied composition with Stefan Wolpe.⁸ The performers for Shapey's piece, which was conducted by the composer himself, included musicians who began to make up the nucleus of The Group. They included Harvey Sollberger, flute, Josef Marx, oboe, Ronald Anderson, trumpet, Raymond DesRoches, percussion, Charles Wuorinen, piano and Joel Krosnick, cello. (Joan Tower, who was listed as percussionist on the first program, eventually formed her own concert series at the Greenwich House in collaboration with composer Raoul Pleskow with Josef Marx as manager. Years later she formed the DaCapo players as pianist/composer.) Also included in the opening concert was Karlheinz Stockhausen's *Kreuzspiel* (1951) for oboe, bass clarinet, percussion and piano.

⁷ Raoul Pleskow, interview by author, Douglaston, New York, 10 August 1988.

⁸ Charles Kaufman/Michael Canick, "Ralph Shapey," *The New Grove Dictionary of American Music*, New York: Macmillan Press Limited, 1986. IV: 206.

Program Ex. 1 Inaugural Concert 22 October 1962

Curiously a work of Thomas Morley titled *Chrites Crosse* (1597) opened the first program. The idea of incorporating old music into the concerts was an idea that would remain a part of the program format for nearly all of The Group's years at Columbia University. Old music was of interest to Sollberger and Wuorinen as composers and Marx, who was a musicologist as well as oboist.

By strange coincidence the opening concert fell on the same evening as the Cuban Missile Crisis. Unaware of the sudden crisis, the performers of The Group were backstage

before the 8:30 p.m. concert as President John F. Kennedy announced on national TV at 8 p.m. his blockade and the possible risk of nuclear war with the Russians.⁹

There was a good design and structure to the programming for the first season. Directly in the middle of the season on January 14, 1963 was a concert presented by The Trio of Sollberger, Krosnick and Wuorinen in which Sollberger as flutist performed Edgard Varèse's *Density 21.5* for solo flute as a tribute to Varèse who had been influential and supportive of The Group's efforts at Columbia University.

On either side of the Trio concert was placed a solo recital, first by Sollberger who presented a concert entitled "New Flute Music" on 19 November 1962, and secondly by cellist Joel Krosnick who gave a concert in the spring on 11 March, 1963 entitled "Contemporary Cello Music". Each solo concert presented recent works.

Sollberger was assisted at his recital by Joel Krosnick, cello, Sophie Schultz, flute, Edward Staempfli, celeste, Joan Tower, percussion, and Charles Wuorinen, piano. Included in the program was the Sonatine (1946) by Pierre Boulez for flute and piano. Wuorinen was the pianist for the Boulez. Also included was George Perle's *Monody I* (1960) which had been composed as a solo flute piece for Italian flutist Serverino Gazzelloni.¹⁰

Joel Krosnick's recital included Otto Luening's 1952 Sonata for Violoncello Solo, Ralph Shapey's Sonata for Cello and Piano (1954), Charles Wuorinen's *Duuiensela* (1962), Joseph Penna's *Four Reflections for Solo Cello* (1961), Elliott Carter's Sonata for Violoncello and Piano (1948) and the premiere of Ursula Mamlok's *Composition for Solo Cello* (1962).

The Group's other concerts for the first season were held on 17 December, 1962, which included a premiere of Raoul Pleskow's *Movement for Flute, Cello and Piano* (1962); 18 February, 1963, which included a premiere of Stefan Wolpe's *Piece for Two*

⁹ Harvey Sollberger, interview by author, phone conversation, San Diego, California/New York, New York, 13 October 1992.

¹⁰ George Perle, *Monody I for Flute Solo*. (U.S.A.: Merion Music, Inc., 1963).

Instrumental Units (1963); and the final concert on 12 April, 1963 in which Sollberger appeared as conductor for the first time in the performance of his own piece entitled *Solos for Violin and Instruments* (1962). The Group also performed during its first season music of Arnold Schoenberg, Alban Berg, Anton Webern, Igor Stravinsky, Milton Babbitt, Issac Nemiroff, Roger Reynolds, Donald Martino, Olivier Messiaen, George Rochberg and numerous composers from the 13th through 16th centuries.

The Second Season 1963-1964

The second season included six concerts at Columbia University's McMillin Theater again under the sponsorship of the Department of Music, the Alice M. Ditson Fund and now the assistance of the American Composers Alliance and The Scherman Foundation. The first concert of the season was held on 11 November, 1963 and included Milton Babbitt's *Composition for Four Instruments* (1948).

Perhaps the most striking change from the first season was the absence of cellist Joel Krosnick who had left New York for a teaching position at the University of Iowa. Krosnick returned to New York in 1973 when he became the cellist for The Juilliard String Quartet. To fill Krosnick's place, Robert Martin was selected for Wuorinen's *Chamber Concerto for Cello and Ten Players* (1963) which was given its first performance at The Group's fourth concert on February 17, 1964.

Musical Example No. 1 - Wuorinen Cello Concerto

Also included in the personnel for Wuorinen's *Chamber Concerto* was an even more important addition to The Group's nucleus of performers, pianist Robert Miller, who remained with The Group until his death in 1981.

During the second season more pieces written specifically for The Group appeared on the programs. The Group by now had established itself as a serious and high level nucleus of "new music specialists." Aware of each individual's level of performance capabilities, Wuorinen and Sollberger both composed pieces for The Group's performers. Other composers, many of whom were faculty members at Columbia University or

connected with other Universities, now had an opportunity to have their compositions performed at an extremely high level. An example of this interaction between composers and The Group was Chou Wen-Chung's *Cursive for Flute and Piano* (1963) which was encouraged by and written for Sollberger and Wuorinen who gave its premiere on January 13, 1964. In the score, the composer gave credit to Harvey Sollberger for his fingerings for microtones used in the piece and acknowledged his assistance on the flute notation.

Musical Example No.2 shows symbols for the flutist in *Cursive*.

Musical Example No. 2A shows opening of *Cursive*.

Another piece written for The Group with this type of interaction was Peter Westergaard's *Variation for Six Players* (1963) which had its premiere on 17 February , 1964 with Arthur Bloom as conductor. Bloom also was the conductor for Wuorinen's *Chamber Concerto for Cello* on the same program. He had commissioned Michael Colgrass's *Rhapsody for Clarinet, Violin and Piano* (1963) which was given its premiere on The Group's second concert on December 16, 1963 with Arthur Bloom as clarinetist, Doris Allen as violinist and Howard Lebow as pianist.

The idea of featuring a member of The Group in recital continued from the first season to the second by featuring Josef Marx, oboist, on a program given on 16 March, 1964. Marx included two pieces of Stefan Wolpe (1902-1972): *Quartet for Oboe, Cello, Percussion and Piano* (1955) and an earlier work from 1938-41, the *Sonata for Oboe and Piano*. Marx took a great interest in Wolpe, the man and his music. Marx, along with composer Raoul Pleskow, was at this time on the faculty of C. W. Post College, Long Island University where Wolpe was Chairman of the Music Department.

Wolpe's reputation as a gifted and inspiring teacher and his dynamic presence in the New York community drew a number of young composers to him, including Ralph Shapey, Issac Nemiroff and Morton Feldman.¹¹

Marx was not alone in this support. The Group continued to support Wolpe's music.

Although Wolpe's music was not widely known during his lifetime, he had a substantial impact on a number of younger New York composers including Harvey Sollberger and Charles Wuorinen, whose Group for Contemporary Music was the major forum for the performance of Wolpe's scores during the 1960's and 1970's.¹²

Also included on Marx's recital was a new piece by Sollberger entitled *Two Oboes Troping* (1963-64) that Marx performed with his oboe student Judith Martin. Elliott Carter's *Sonata for Flute, Oboe, Cello and Harpsichord* (1955) concluded the program.

During the first season flutist Sophie Schultz performed with The Group on numerous occasions. Her name appeared on the 13 April, 1964 program as Sophie Sollberger for a performance of Luciano Berio's *Sequenza* (1958). Another performer who remained with The Group is harpist Susan Goodman (Susan Jolles).

In addition to its concert series at Columbia University, The Group performed at Southern Illinois University as part of a Guest Artists Series. The 16 January, 1964 concert included Harvey Sollberger, flute, Josef Marx, oboe, Arthur Bloom, clarinet,

¹¹ Austin Clarkson, "Stefan Wolpe," *The New Grove Dictionary of American Music*, New York: Macmillan Press Limited, 1986. IV: 548.

¹² Austin Clarkson, "Stefan Wolpe," *The New Grove Dictionary of American Music*, New York: Macmillan Press Limited, 1986. IV: 549.

Robert Martin, cello, Charles Wuorinen, piano and Raymond DesRoches, percussion. The program consisted of Sollberger's *Music for Flute and Piano* (1963), Wuorinen's *Piano Variations* (1963), Davidovsky's *Synchronisms for Flute and Tape* (1963), Boulez's *Sonatine for Flute and Piano* (1946, rev. 1954), Wolpe's *Sonata for Oboe and Piano* (1938), and Foss's *Echoi* (1961-63) for clarinet, cello, piano and percussion.

In an article written by Charles Wuorinen entitled "Notes On The Performance of Contemporary Music" that was published in *Perspectives of New Music* in 1964, Wuorinen discussed various approaches to the performance of new music. He offered examples and suggestions concerning rhythmic complexities and discussed the need to be aware of a piece's entire musical structure.¹³

To make his point about rhythmic complexities, he cites how Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597) trained students to negotiate the rhythmic difficulties of the 16th century. Wuorinen's belief is that if a performers' training included the rhythmic language of the 20th century, many obstacles in performing contemporary music would be eliminated. He offered a suggestion enabling a performer to learn and memorize the relations of speeds between ratios of 3:2, 5:4, 5:6, 7:4 and 7:6.

Once beyond the basics of 20th-century rhythms, Wuorinen feels "we arrive at what is really a more crucial aspect of contemporary performance: the accurate realization of ensemble rhythm."¹⁴ (p. 14 PNM) Citing examples from Babbitt's *Composition for Four Instruments* and Wolpe's *Quartet for Oboe, Cello, Percussion and Piano*, Wuorinen demonstrates how "meaningful representation is only possible if each player knows the total score, and therefore can "hear the piece."¹⁵

¹³ Charles Wuorinen, "Notes on Performance of Contemporary Music," *Perspectives of New Music* (Volume 3:10-21 n1 1964).

¹⁴ Charles Wuorinen, "Notes on Performance of Contemporary Music," *Perspectives of New Music* (Volume 3: 10-21 n1..1964).

¹⁵ Ibid.

Wuorinen's article expressed how proper musical training and a keen awareness of the music structure, its rhythm and pitch content , are necessary along with adequate rehearsal to produce an intelligent and rewarding performance of both modern and old music.

Obviously from the amount of old music programmed on The Group's programs, there is no doubt that a keen interest in old music remained throughout the years at Columbia University. Undoubtedly Josef Marx, who became The Group's oboist and manager for the duration of the years at Columbia University, influenced programming because of his background as a musicologist and publisher. As composers, Wuorinen and Sollberger took an interest in composers of an earlier time who had influenced the course of music.

Music Ex. 3 Wuorinen: Bearbeitungen

The Third Season 1964-1965

The third season presented a series of six concerts with continued sponsorship from the Department of Music and the Alice M. Ditson Fund. The American Composers Alliance renewed their support along with new support from Ingram Merrill Foundation, The Scherman Foundation and the American Society of Composers, Authors and Publishers.

During the third season Sollberger took on a much more active role as conductor. He conducted his own transcription of John Bull's *In Nomine* (1600; 1964), the premiere

of Charles Dodge's *Composition for Oboe, Violin, Contrabass, Horn and Piano* (1964) and the premiere of Beverly Bond Clarkson's *The Second Coming* (1964). Gunther Schuller also conducted Westergaard's *Variations for Six Players* (1963), which The Group had premiered the previous season with Arthur Bloom conducting. Schuller appeared as conductor on the final program on 19 April, 1965 in a performance of his own piece entitled *Music for Violin, Percussion and Piano* (1957) and Varèse's *Intégrales* (1926).

A new performer who would take on an important role in the history of The Group was violinist Jeanne Benjamin who was added on during the beginning of the third season.

Sollberger and Wuorinen's commitment to involve the Columbia-Princeton Electronic Center, which was established in 1960 in New York City, is evident in the programming for the 1964-65 season. The first concert on 16 November, 1964 presented Milton Babbitt's *Ensembles for Synthesizer* (1962/64). The next concert on 14 December, 1964 included Luciano Berio's *Thema (Omaggio a Joyce)* (1958). The third concert on 11 January, 1965 gave the first New York performance of Mel Powell's *Events* (1963). The fifth concert on 22 March, 1965 premiered Mario Davidovsky's *Synchronisms No. 3 for Cello and Electronic Sounds* (1965) with Robert Martin as the cellist. The final concert on 19 April, 1965 premiered Vladimir Ussachevsky's *Of Wood and Brass* (1965).

Wolpe's presence continued with The Group with the premiere of his *Trio in Two Parts* (1964) on 16 November 1965. It was written at the request of Sollberger and Wuorinen and performed at the opening concert by Sollberger, Wuorinen and Krosnick. Sollberger felt that the performances The Group did of Wolpe's music provided him with an outlet and influenced his style with regards to meter changes.¹⁶

¹⁶ Harvey Sollberger, interview by author, LaGuardia Airport, New York, New York, August 1988.

Musical Example No. 4. Wolpe Trio

The third season also heard the premiere of Sollberger's own piece *Chamber Variations for Twelve Players and Conductor* (1964). This piece won a 1965 award from The American Academy of Arts and Letters and its parent organization, The National Institute of Arts and Letters. The piece was recorded in collaboration with Composers Recordings, Inc. with Gunther Schuller as conductor. On the same recording, members of The Group also recorded Davidovsky's *Synchronisms No. 1 for Solo Flute* (1963) with Harvey Sollberger as flutist, *Synchronisms No. 2 for Flute Clarinet, Violin*

and Cello (1964), and *Synchronisms No. 3 for Cello* (1964-65) with Robert Martin as cellist.¹⁷

The third season also marks the year in which composer Nicolas Roussakis began his association with The Group. On February 22, 1965 his *Sextet* (1964) was performed. Roussakis would take on an influential and active role as an administrator during The Group's years at Manhattan School of Music up to the mid 1980's.

¹⁷ Harvey Sollberger, *Chamber Variations* (1964), The Group for Contemporary Music, CRI SD204.

Chapter II

The Middle Years 1965-1968

The Fourth Season - 1965-1966

During the summer of 1965, The Group's Manager Josef Marx kept busy with his correspondence with composers and performers to organize and carry out the ideas that had been proposed by Sollberger, Wuorinen and himself for the 1965-66 concert season. In a letter to Gunther Schuller dated July 20, 1965 Josef wrote that the "double quintet was ruled out by the policy we are advocating this year to do more small ensembles so that we can keep control of the quality of the performances." Earlier letters had discussed the possibility of Schuller's *Trio for Flute, Guitar and Percussion*, but because Schuller felt it was not his strongest piece, the idea of performing his *Woodwind Quintet* (1958) was suggested. Although the Quintet had received other performances, it was programmed for the final program of the season on 25 April 1966.¹⁸

That same summer, Josef corresponded with Stefan Wolpe to request "that the new work be written for the players of The Group whose quality of performance and loyalty of participation we can guarantee, leaving outside players which we would have to engage from the outside world. These inside players are flute, oboe, piano, percussion." Marx went on to say that it was "against our bias policy to program works which are not yet composed. We are therefore sticking our neck out".¹⁹

The Group for Contemporary Music began its 4th Season in the fall of 1965 with a new way of presenting its concert season to the public by assembling a season flyer for the entire 1965-66 concert series. In addition to Harvey Sollberger and Charles Wuorinen as Directors, Josef Marx was now listed as the Manager. The Department of Music at Columbia University and the Alice Ditson Fund continued to sponsor The Group's endeavors with the addition support of sponsorship from The Ingram Merrill Foundation,

¹⁸ Josef Marx, files on The Group for Contemporary Music, 1963 to 1970, New York, New York.

¹⁹ Ibid.

The Scherman Foundation, The Leonard Bernstein Foundation, the American Society of Composers, Authors and Publishers, and Broadcast Music, Inc. Written in the season flyer was the following statement:

The Music Department announces the fourth season of THE GROUP FOR CONTEMPORARY MUSIC, formed in 1962 to provide responsible for performances of contemporary music. The resident character of the Group makes the extensive rehearsals which are mandatory for the performance of most new music, and the permanence of its personnel encourages the development of a unified ensemble style. The establishment of the Group is an expression of the Music Department's belief that the University has an obligation to serve the community by sponsoring the performance of music which is rarely or never given in the conventional concert environment.²⁰

The season included six concerts, all of which were offered to the public free of charge and held at McMillin Academic Theatre at Columbia University. In keeping with a tradition of programming early music, each concert began with a selection of music from the Renaissance. In addition to listing programs for the 4th season, the performers with The Group were also listed indicating how The Group's personnel was taking shape.²¹

FLUTES: Harvey Sollberger, Sophie Sollberger
 OBOES: Josef Marx, Judith Martin
 CLARINETS: Jack Kreiselman, Efrain Guigui
 BASSOON: Donald MacCourt
 HORN: Barry Benjamin
 VIOLIN: Jeanne Benjamin
 CONTRABASS: Kenneth Fricker
 PERCUSSION: Raymond DesRoches, Richard Fitz
 HARP: Susan Goodman Jolles
 PIANO: Charles Wuorinen, Robert Miller
 CONDUCTORS: Harvey Sollberger, Charles Wuorinen

Sollberger and Wuorinen were now listed both as performers and conductors, which was what Luening had encouraged them to do. In earlier seasons, Bloom had conducted on

²⁰ The Group for Contemporary Music, Fourth Season Flyer, 1965-66.

²¹ The Group for Contemporary Music, Fourth Season Flyer, 1965-66.

numerous occasions. Also, Jeanne Benjamin was now the violinist after beginning her association with The Group during the 3rd season.

While setting out with a new season, the two Directors (Sollberger and Wuorinen) also published a "Report of The Group for Contemporary Music at Columbia University 1962-1965" which was a "wish to issue a summary of The Group's activity and reaffirm its basic policies and objectives." This seven-page booklet included a list of all the music The Group had programmed from 1962 to 1966, a list of recordings, a list of concerts given at locations other than Columbia University and television appearances on NBC and CBS.²²

As the capabilities of The Group's personnel emerged, composers were able to envision possibilities for new pieces. Out of this awareness came pieces such as Wuorinen's *Chamber Concerto for Oboe and Ten Players* (1965) which was commissioned by the Serge Koussevitsky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitsky. The Concerto was first performed on 8 November 1965 at the opening concert of the 4th season with Josef Marx as the solo oboist and Charles Wuorinen conducting. On the same program, Harvey Sollberger conducted Boulez's *Improvisation sur Mallarme No. 2* with the soprano Valerie Lamoree, who was to remain with The Group throughout the Columbia years. On this same program she also performed in Milton Babbitt's *Vision and Prayer* for voice and synthesized sound which was realized in the Columbia-Princeton Electronic Music Center.

²² The Group for Contemporary Music, "Report of The Group for Contemporary Music at Columbia University 1962-1965."

Program .Ex. 2 8 November 1965

Nicolas Roussakis also appeared for the first time with The Group as a composer of a new piece entitled *Concert Trio for Oboe, Contrabass and Piano* which was performed by Josef Marx, oboe; Kenneth Fricker, contrabass and Charles Wuorinen, piano. Before the end of the Columbia years, Roussakis would become the Assistant to the Directors and begin an exhaustive, dedicated number of years as The Group's administrative force.

Continued attention to the European "masters" was kept during these years. During the 4th season, The Group performed works of Schoenberg's *Suite, Op. 29*, Stockhausen's first New York performance of *Gesang der Junglinge* (1955-6) and

Boulez's *Improvisation sur Mallarmè No. 2* (1958). Wolpe's *Piece in Two Parts for Flute and Piano* (1960) and the music of Stravinsky, Copland and Carter were also included during the season. Tribute was paid to Carlos Salzedo who had collaborated with Varèse in the 1930s to get new music performed. At the same time Columbia faculty composers Mario Davidovsky, Chou Wen-Chung, Charles Dodge, Otto Luening, Peter Westergaard and those connected with the Columbia-Princeton Electronic Music Center (Babbitt and Ussachevsky) and young Columbia composers, like Nicolas Roussakis, were premiered.

Reviews for the 4th Season included Eric Salzman's review for the *New York Herald Tribune* on 18 January 1966 which gave special mention to The Group's performance of Schoenberg's *Suite, Op. 29*, citing it as a "vigorous, lively performance by an excellent young ensemble under Harvey Sollberger." Salzman also pointed out how "It is a curious fact that Wolpe's influence stays high while his music remains obstinately unknown to the public." Salzman was referring to the influence of Wolpe in Raoul Pleskow's *Music for Two Pianos* which was performed by Robert Miller and Charles Wuorinen.²³ In another review in the *Village Voice*, critic Carman Moore wrote of the Pleskow premier as "the highlight of the evening" and Robert Miller and Charles Wuorinen's "usual immaculate performance".²⁴ New York Times critic Harold C. Schonberg reviewed the 21 March 1966 concert which included the premier of Columbia composer Peter Westergaard and his chamber opera entitled *Mr. and Mrs. Discobolos*. Mr. Schonberg did not share the view that the Westergaard was actually an opera at all and in fact took sides against the direction of The Group's music. Referring to Davidovsky's *Electronic Study No. 3 In Memoriam Edgard Varèse*, Schonberg expressed the concern that "aren't he and the rest of his school working themselves into a corner? By now all the sounds are all too familiar, and the spectrum too limited." In the same

²³ Review of The Group for Contemporary Music, by Eric Salzman, in the *Herald Tribune*, 18 December 1966.

²⁴ Review of The Group for Contemporary Music, by Carman Moore, in the *Village Voice*.

review he acknowledged the performances of both Sollberger and his wife Sophie as flutists and Ray DesRoches, percussionist.²⁵

An unlikely spot for an article on The Group would be *Vogue* magazine, but author Joan Peyser took an interest in both Sollberger and Wuorinen and wrote an entire article which was published in the February 1966 issue of *Vogue* magazine. It included pictures of the youthful composers in Columbia University's Electronic Music Studio and gave a personal look at the composers and their group.²⁶

The 4th Season also included the 1st Annual American Society of University Composers Conference held in New York on 1, 2, and 3rd April 1966. The Group became a role model for other university based new music ensembles that sprang up in the first half of the decade of the 1960s. The successes prompted the First Annual Conference of the American Society of University Composers to be held on 1, 2, and 3 April 1966. It was held in cooperation with the Departments of Music of New York University and Columbia University with the assistance of The Fromm Music Foundation. The first day of the conference took place at NYU's Loeb Student Center and included Seminars on "the University and the Composing Profession: Prospects and Problems." Benjamin Boretz was the Chairman, and the speakers included Charles Wuorinen from Columbia University. The afternoon Seminar was on "Computer Performance Music" and included Donald Martino from Yale University. That evening at McMillin Academic Theatre at Columbia University performances were given by new-music performance groups resident in American Universities. The program was shared by The Group for Contemporary Music from Columbia University and The Contemporary Chamber Ensemble in Residence at Rutgers. The Group offered Varèse's *Octandre* (1924) in memoriam to Varèse who had recently died. The rest of The Group's performance were John Harbison's *Emily Dickinson's Marriage* (1965), Milton Babbitt's

²⁵ Review of The Group for Contemporary Music, by Harold C. Schonberg, in *The New York Times*, 22 March 1966.

²⁶ Joan Peyser, "The New Music," *Vogue Magazine*, (February 1966): 194-196.

Ensembles for Synthesizer (1964) and Stefan Wolpe's *Piece in Two Parts (1959-60)* for *flute and piano*. The Society encouraged the participating groups to select their own programs that would be "characteristic representations of their work." Saturday, April 2 returned to Loeb Student Center for a lecture given by George Perle on the "Discoveries and Problems in a Study of Berg's *Wozzeck*". The final day of the conference returned to Columbia's McMillin Academic Theatre for performances representing the Columbia-Princeton Electronic Music Center with Mario Davidovsky's *Electronic Study No. 3* (1965). The Contemporary Music Ensemble from the University of Pennsylvania gave a performance of George Crumb's *Night Music* (1965), and the Creative Associates from the State University of New York at Buffalo with Lukas Foss as its Co-Director gave performances which included Webern's *Quartet, Op. 22* and also Henri Pousseur's *Trios Chants Sacres* (1961) with the composer conducting. The final seminar on Sunday, 3rd April was on "What do you want a student to hear in a piece of music?" Peter Westergaard from Columbia University was the chairman of a panel that included Milton Babbitt from Princeton University and twelve other composers representing universities from America.²⁷

²⁷ American Society of University Composers, "First Annual Conference," Program of Events, April 1, 2, 3, 1966.

Music Ex. No. 5 Wolpe: *Piece in Two Parts*

The Fifth Season - 1966-1967

The Fifth Season included The Group's established concert series at Columbia University as well as a concert in Carnegie Recital Hall on 18 February 1967 and also a concert in conjunction with The Fromm Music Foundation held at Columbia University on 26 May 1967. The established series included premiers of Columbia University composers. Among these premiers was Mario Davidovsky's *Junctures*, Chou Wen-Chung's *Pien for Piano, Winds and Percussion*, Peter Westergaard's *Divertimento on Discobolic Fragments*, and Charles Wuorinen's *Janissary Music*.

Wuorinen's *Janissary Music* was written for The Group's percussionist Raymond DesRoches and was an example of how music was written specifically by a Group

composer for a Group performer. Example 1 shows the opening of *Janissary Music* and the percussion instruments incorporated into the piece.

Musical Example No.6 Wuorinen: Janissary Music

The opening concert of the 5th season on 31 October 1966 had two very large ensemble pieces on the first half of the program. The first performance of *Salve Regina: John Bull* set by Charles Wuorinen opened the program, and the first half closed with *Tempi* by Claudio Spies (1960-62) conducted by the composer. In between these large ensemble pieces was a solo violin pieces by Donald Martino titled *Fantasy Variations* (1962) which was given its first New York performance by violinist Paul Zukofsky. The second half of the program presented Mario Davidovsky's *Junctures* (1966) and

Stravinsky's *Concerto per Due Pianoforti Soli* (1935) with Robert Miller and Charles Wuorinen as pianists.

The second concert on 5 December 1966 combined much smaller ensembles in performances of Jack Beeson, Anton Webern, J.K. Randall, Milton Babbitt and Raoul Pleskow. The largest ensemble was required by Elliott Carter's *Sonata for Flute, Oboe, Cello and Harpsichord* (1952).

The third concert on 9 January 1967 included two large ensemble pieces of Chou Wen-Chung and Edgard Varèse. Chou Wen-Chung's *Pien for Piano, Winds and Percussion* (1966) was given a first performance. Conducted by Harvey Sollberger, the ensemble included in its roster flutist Thomas Nyfenger and Gerard Schwarz, trumpet. The other large ensemble piece was *Deserts* (1950-54) of Edgard Varèse which was scored for twenty wind, brass and percussion players. Included in the ensemble was Donald Butterfield, tuba, for whom Wuorinen later wrote his *Chamber Concerto for Tuba* in 1970.

The Carnegie Recital Hall concert on 18 February 1967 presented The Group in performances of Sollberger, Wolpe, Babbitt, Gaber and Wuorinen. Unlike the Columbia University concerts which were free admission, the 18th February program listed the admission cost at \$2.50.

The final concert on 1 May 1967 again utilized small ensembles in performances of music by Schoenberg, Ussachevsky, Sollberger and Harbison, and included the first performances of Wuorinen's *Janissary Music* (1966) given by percussionist Raymond DesRoches and Peter Westergaard's *Divertimento on Discobolic Fragments* (1967), which was written for Sollberger as flutist and Wuorinen as pianist.²⁸

In addition to The Group's regular season concerts at Columbia University during the Fifth Season, The Group for Contemporary Music also performed "A Concert of

²⁸ Peter Westergaard, *Divertimento on Discobolic Fragments*, (Hackensack, New Jersey: Jerona Music Corporation, 1967.)

Commissioned Works" presented by The Fromm Music Foundation on 26 May 1967 at McMillin Academic Theater. The concert presented performances of Mario Davidovsky's *Inflexions* (1965), Donald Martino's *Concerto for Wind Quintet* (1964), Charles Wuorinen's *Chamber Concerto for Flute and Ten Players* (1964), Milton Babbitt's *Vision and Prayer* (1961) and Harvey Sollberger's *Chamber Variations for Twelve Players and Conductor* (1964).²⁹ Out of the five pieces performed on the program, Harvey Sollberger conducted three of the pieces: the Davidovsky, the Martino and his own composition. He performed as flute soloist in Wuorinen's *Chamber Concerto for Flute and Ten Players*, which Wuorinen conducted. Babbitt's *Vision and Prayer* for voice and synthesized sound featured The Group's soprano, Valerie Lamoree. Listed as cellist on both the Davidovsky and the Sollberger was Frederick Sherry. The author noted that this was the first performance that Sherry had with The Group.

The Sixth Season 1967-1968

The Sixth Season flyer indicated that six concerts were planned for the season. For some unknown reason, only a few programs for this season could be found and the author could only locate three out of the six programs. The individual programs found were the second program of 4 December 1967, the third program of 8 January 1968 and the fifth program of 18 March 1968. A compiled repertoire list indicated that the sixth concert scheduled for May was "cancelled due to student riots."³⁰

Also listed on the Sixth Season Flyer were the "Performers with The Group for Contemporary Music at Columbia University" indicating that the size of the ensemble was now twenty-nine musicians. The most significant addition to the list of performers was that of cellist Fred Sherry, who was listed on the season flyer as "Frederick Sherry." Sherry had first appeared as a performer with The Group on the Fromm Concert of

²⁹ The Group for Contemporary Music, Program booklet for "A Concert of Commissioned Works," McMillin Academic Theatre, 26 May 1967.

³⁰ Nicolas Roussakis, files on The Group for Contemporary Music, List of Concerts and Repertoire from First Season through Eighteenth Season, New York, New York.

commissioned works at the end of the Fifth Season. Now listed as cellist with The Group, his involvement continued during the Sixth Season when he performed on the second program of the season, held on 4 December 1967. On this program he was listed as an ensemble member in Milton Babbitt's *Composition for Tenor and Six Instruments* (1961). Sherry performed also on the third concert on 8 January 1968 in Stravinsky's *Dumbarton Oaks*, which Wuorinen conducted. Sherry was to remain a very significant performer and member of The Group throughout the rest of its thirty year history.

Also listed on January 8th concert is The Group's first cellist, Joel Krosnick. On this program, the original Trio of The Group (Sollberger, Wuorinen and Krosnick) rejoin together to perform once more Wolpe's *Trio in Two Parts* (1964).³¹

Columbia composers listed on the Sixth Season Flyer included Raoul Pleskow, Benjamin Boretz, Otto Luening, Peter Westergaard, Vladimir Ussachevsky and Charles Dodge. The flyer also listed music of Charles Ives, Edgard Varèse, Elliott Carter, Arnold Schoenberg, Anton Webern, Béla Bartók and Gunther Schuller.

Summary of Middle Years at Columbia University

The Fourth, Fifth and Sixth Seasons kept to a format of six concerts a year, with the exception of the final concert of the Sixth Season which was cancelled due to student riots. The Group continued to tie in with early music and new compositions based on or influenced by early music. These years also saw the establishment of Harvey Sollberger and Charles Wuorinen as conductors for The Group. Important performers added on to The Group during this period were Valerie Lamoree, soprano, who appeared first during the Fourth Season, and Fred Sherry who began his association with The Group on The Fromm concert in May of 1967. Also included during this period of time were performances with The Group of violinist Paul Zukofsky during the Fifth Season in a performance of Donald Martino's *Fantasy Variations* (1962). The Group also received

³¹ The Group for Contemporary Music, Program booklet, McMillin Academic Theatre at Columbia University, 8 January 1968.

numerous favorable reviews from the press and additional support from foundations and grants during these years. Special events during this period were the First Annual American Society of Composers Conference in 1966 and the Carnegie Recital Hall concert in 1967.

Chapter III

The Final Years at Columbia University -1968-1971

Introduction

The final three years at Columbia University saw an expansion in The Group's personnel as well as funding and programming. While the 7th Season contained only four scheduled programs, the 8th Season had seven and the 9th had six. Concerts remained free to the public and were held at McMillin Theater. Loyalty to Columbia University composers continued, as did the interest in composers of earlier times. Certain factors lead to the end of The Group's association with Columbia University and its relocation to Manhattan School of Music in 1971.

During the final years at Columbia University, certain performers such as flutist Patricia Spencer and percussionist Claire Heldrich, began their formal playing with The Group during this time. Both women would go on to form their own twentieth-century groups during the 1970s.

The Seventh Season 1968-1969

It was an unusual concert season in that only four programs were scheduled and no early music was programmed. Support for the season was given by The National Endowment for The Arts and The Alice M. Ditson Fund.

The opening concert on 28 October premiered Wuorinen's *The Politics of Harmony: A Masque*. As can be noted from the program copied below, the instruments were basically in four pairs (2 flutes, 2 tubas, 2 violins and 2 contrabasses) and two trios (3 percussionists and 3 plucked instruments - 2 harps and piano). Richard Monaco, who had at times assisted in the administrative duties of The Group, provided the texts for Wuorinen's work.³²

³² The Group for Contemporary Music, Program Booklet, McMillin Academic Theatre at Columbia University, New York, New York, 28 October 1968.

Program Example No. 3 28 October 1968

The Group's interest in non-Western music and collaboration with other activities at Columbia University was presented in this opening concert by a performance given by the members of the African Performance Study Group at Columbia University with Nicholas England as Director. This performance group presented a selection of Ewe (Ghana) Music.

After the concert, a reception was held at Josef Marx's.³³ According to Patricia Spencer, it was often these receptions and informal gatherings where many ideas were exchanged and new music brought to life as composers and performers engaged in

³³ Josef Marx, files on The Group for Contemporary Music, 1963-1970, New York, New York.

discussions. For a number of years, Sollberger, Wuorinen and Marx met regularly to discuss ideas and programming for The Group.³⁴

A month later The Group presented a concert at Town Hall on West 43rd Street in New York City in association with The New York University Contemporary Music Series. At the time of this program, Town Hall was New York University's Midtown Cultural Arts Center. The concert was entitled "A Concert of Contemporary American Music" and included Milton Babbitt's *Composition for Tenor and Six Instruments* which included as performers Jack Litten, tenor, Sophie Sollberger, flute, Josef Marx, oboe, Jeanne Benjamin, violin, Jacob Glick, viola, Fred Sherry, cello, Robert Miller, harpsichord and Harvey Sollberger as conductor of the 1960 composition.³⁵

Also included on the program was Benjamin Boretz's *Group Variations I*. In addition to being a composer, Boretz was also the founding editor of *Perspectives of New Music* which he had established in 1962, the same year as The Group was established. Both Sollberger and Wuorinen contributed as writers to *Perspectives of New Music* during the Columbia years.

The Town Hall program, also included Harvey Sollberger's *Impromptu* (1967) which Wuorinen, as a pianist, performed and Charles Wuorinen's *Janissary Music* which was written for and performed by The Group's percussionist, Raymond DesRoches. Milton Babbitt had high praise for the performances at the Town Hall concert and brought this program to the author's attention when he noticed it was missing from the original list of concerts given by The Group. Fortunately, Harvey Sollberger had a copy of the program so its history could be documented.³⁶

The Town Hall program, which was presented with support of the Fromm Foundation and Joseph Machlis, concluded with Seymour Shifrin's *The Odes of Shang*

³⁴ Patricia Spencer, interview by author, New York, New York, 12 September 1992.

³⁵ The Group for Contemporary Music, Program Booklet for "A Concert of Contemporary American Music," Town Hall, New York, New York, 24 November 1968.

³⁶ Milton Babbitt, interview by author, Juilliard School of Music, New York, New York, 29 January 1992.

which was written in 1962 for chorus, percussion and piano. Performers from The Group included Robert Miller, piano and Raymond DesRoches and Richard Fitz, percussion.

The 13 January 1969 concert repeated two pieces of Chou Wen-Chung. *Yu-Ko* (1965), which had been performed during the 4th Season, and *Pien* (1966) which was performed during the 5th Season. Harvey Sollberger conducted both pieces on this concert. *Pien* is scored for five woodwinds, five brass, four percussion and piano. Performing within this ensemble was Ronald Anderson, who remained as The Group's trumpeter for the entire history of The Group and inspired composers to write contemporary music for the trumpet. In 1966, Stefan Wolpe had composed his *Solo Piece for Trumpet* and dedicated it to Anderson. A later Wolpe piece entitled *Piece for Trumpet and Seven Instruments* (1971) was included in The Group's 11th Season. In 1969, Charles Wuorinen wrote *Nature's Concord* and dedicated it to Anderson. The opening twenty-four bars of this eleven minute piece clearly demonstrate the virtuosity and endurance demanded of Anderson.³⁷

³⁷ Charles Wuorinen, *Nature's Concord*, (New York, New York: C. F. Peters Corporation, 1972).

Musical Ex 7 Wuorinen: *Nature's Concord*

Unlike the earlier January concert which involved large ensembles, the 10th February concert combined music of Igor Stravinsky, Alvin Brehm, Elaine Barkin and Arthur Berger in much smaller ensemble work. The largest ensemble piece was the first performance of Elaine Barkin's *Refrains* (1967) which Sollberger conducted. Payment to the musicians was actually indicated in Josef Marx's files where he had written each performer's fee along side his or her name on the program. It indicated that each performer received \$125 with the exception of Robert Miller who had \$175 written by his name.³⁸ The entire second half of the concert was devoted to music from Carnatic India

³⁸ Josef Marx, files on The Group for Contemporary Music, 1963 to 1970, New York, New York.

performed by an ensemble specializing in the performance of this music. Such a guest ensemble showed The Group's interest in non-Western music.

The final concert of the 7th Season on 24 March, 1969 saw Harvey Sollberger in a prominent role as conductor of Wolpe's *For Piano and Sixteen Players* (1960-61) with Robert Miller as the piano soloist.³⁹

Program Example No. 4 24 March 1969

³⁹ The Group for Contemporary Music, Program booklet, McMillin Theatre at Columbia University, 24 March 1969.

Rehearsals for The Group were always an essential and top priority. To understand totally what went into the thought and philosophy behind rehearsals, one can examine the process involved with the preparation for this Wolpe piece as captured in the notes and files of Josef Marx, who was The Group's manager during the Columbia years. The music was rented at a cost of \$40 from McGinnis and Marx Music Publishers which was Josef Marx's publishing company.⁴⁰

As conductor, Harvey Sollberger decided to divide the piece into six sections for rehearsals. The following sections were written in Marx's notes:⁴¹

- Section I: Bars 1 to 84
- Section II: Bars 85 to 144
- Section III: Bars 144 to 191
- Section IV: Bars 191-244
- Section V: Bars 245-270
- Section VI: Bars 277 to end of piece

From this division, rehearsals were set over a two month period beginning on January 17th to cover the entire piece in extreme detail. From notes that Josef Marx took, the rehearsals were listed as follows:

January 17th	4:30 to 6:30	Section I
January 27th	4:30 to 6:30	Section I
February 4th	4:15 to 6:15	Section IV
February 8th	2:00 to 4:00	Section IV
February 19th	9:00 to 11 p.m.	Section II
March 3rd	4:30 to 7:30 p.m.	Section I
March 3rd	9:00 to 12:00	Section IV
March 10th	5:00 to 7:00	Section III
March 14th	11:20 to 1:30 a.m.	Section IV
March 17th	5:00 to 7:00	Section III
March 18th	9:15 to 11:15	Section I
March 18th	11:30 to 1:00	Section I
March 19th	11:15 to 1:15 a.m.	Section II
March 22nd	9:30 to 12:30	Section V
March 23rd	9:30 to 12:30	Section VI
March 24th	5:00 to 7:00	Section VI

⁴⁰ Josef Marx, files on The Group for Contemporary Music, 1963 to 1970, New York, New York.

⁴¹ Josef Marx, files on The Group for Contemporary Music, 1963 to 1970, New York, New York.

Rehearsals took place not only at Columbia University in either classrooms on the 6th floor of Dodge Hall or McMillin, but also at the performers' apartments.⁴² Rehearsal times varied and sometimes went far into the early morning hours such as the rehearsal on March 14th which began at 11:30 p.m. and went until 1:30 a.m. The most important idea and philosophy that held with The Group was that adequate rehearsal time be given to prepare the difficult music to the highest level possible. As Ray DesRoches put it :

Harvey always got the music to peak out just right. It might be the last rehearsal or the dress rehearsal or the performance, but it always happened. Harvey conducted the way a composer composes.⁴³

As preparation proceeded on the Wolpe, rehearsals were held for a performance of Varèse's *Ionization* (1931) to be given on the final concert by the newly formed New Jersey Percussion Ensemble with Raymond DesRoches as its founder and conductor. Scored for thirteen percussionists and piano, there were two percussionists within this ensemble, Joe Passaro and Claire Heldrich, who went on to take an important place in the second generation ensembles.⁴⁴ According to DesRoches, it was this performance that inspired Wuorinen to compose his *Ringling Changes* (1969-70) and his *Percussion Symphony* (1976), both of which were dedicated to Raymond DesRoches and his ensemble, The New Jersey Percussion Ensemble.⁴⁵

Along with The Group's support of younger composers, the first performance of Nicolas Roussakis's *Dialogos for Piano and Percussion* (1968) was performed by percussionists Richard Fitz and Ray DesRoches with Charles Wuorinen, piano.

In keeping with its ties to the Columbia-Princeton Electronic Music Center, the program included *Two Images of a Computer Piece* (1968) which was a film created by Lloyd M. Williams to music by Vladimir Ussachevsky.

⁴² Raymond DesRoches, interview by author, Midland Park, New Jersey, 15 January 1992.

⁴³ Ibid.

⁴⁴ The Group for Contemporary Music, Program booklet, McMillin Academic Theatre at Columbia University, New York, New York, 24 March 1969.

⁴⁵ Raymond DesRoches, interview by author, Midland Park, New Jersey, 15 January 1992.

According to Marx's notes, a reception for The Group for Contemporary Music was given by The American Composers Alliance on 29th March at the American-Scandinavian Foundation on E. 73rd Street in New York City during which the Laurel Leaf Award for distinguished service to contemporary music was presented to The Group. Marx notes that he could not attend as it was his last day of classes at C. W. Post College where he taught music and where Stefan Wolpe was Chairman of the Music Department.⁴⁶

The Eighth Season 1969-1970

The Eighth Season was one of the busiest yet for The Group with a total of nine concerts. Listed in its season flyer were four program and and three special concerts in the spring which featured performances by outside groups. The three special concerts were Ewe Music Ghana performed by members of the African Performance Study Group of Columbia University, Nicholas England, Director on 23 March 1970; The Wesleyan University Gamelan and Javanese Dancers on 27 April 1970 and The New Jersey Percussion Ensemble, Raymond DesRoches, Director on 4 May 1970. In addition, The Group also participated in two concerts given in celebration of the tenth anniversary of the Columbia-Princeton Electronic Music Center on 13th April and 10th May of 1970. Sponsorship of concerts continued to be given by the Columbia University Department of Music and the Ditson Fund along with the added support of the Rockefeller Foundation.⁴⁷

Music for the 8th Season showed a return to the old masters with performances of J.S. Bach's Contrapuncti I-IV from *The Art of Fugue* (1750) on the 27 October 1969 program and Contrapuncti IX, X and XI on 12 January 1970. Also the influence of early music showed itself in Wuorinen's *Bearbeitungen über das Glogauer Liederbuch* (c. 1470; 1962), set for flute doubling piccolo, clarinet doubling bass clarinet, violin and

⁴⁶ Josef Marx, files on The Group for Contemporary Music 1963 to 1970, New York, New York.

⁴⁷ The Group for Contemporary Music, Eighth Season Flyer, 1969-1970.

cello , and Sollberger's *Two Motets from Musica Transalpina* (1970) which were performed on 8 December, 1969. Other early music selections performed during the 8th Season included *Three Psalms from Tricinia* (1603) by Sethus Calvisius.

Although Josef Marx remained listed as Manager in the season flyer and program, of great importance and significance (as the future would show) was the new position that Nicolas Roussakis assumed with The Group.⁴⁸ Roussakis was now listed as Assistant to the Directors. His influence on the history of The Group would be greatly felt during the next fifteen years.

There was a sense of The Group's own history as the 8th Season open with a real theme of 1962. On the 27th October concert, with the exception of the J.S. Bach work, all the pieces on the program were from The Group's 1st Season. Two pieces written in 1962, the same year as the The Group was founded, were programmed - Davidovsky's *Study No. 2* (1962), which was realized in the Columbia-Princeton Electronic Music Studio and Wolpe's *Piece for Two Instrumental Units* (1962) which had previously been performed on 18 February 1963. Webern's *String Trio, Op. 20* (1927) was performed by Jeanne Benjamin, Jacob Glick and Fred Sherry. Later in the season on the third program, to balance an early performance of Webern, Schoenberg's *String Trio, Op. 45* (1946) was performed. Carter's *Sonata for Cello and Piano* (1948), which had been performed by Joel Krosnick and Charles Wuorinen on March 11 1963, was now performed by Fred Sherry and Charles Wuorinen.

The second concert on December 8th had no large ensembles programmed and contained one premier which was Roussakis' *Six Short Pieces for Two Flutes* (1969) performed by Sophie and Harvey Sollberger.

⁴⁸ Ibid.

Musical Ex.8 Roussakis: Six Short Pieces for Two Flutes

Sophie Sollberger first performed with The Group during the first season on a program of New Flute Music given by Harvey Sollberger on 19 November 1962. Together with Harvey Sollberger, she (listed on the program as Sophie Schultz) performed a piece by Edward Staemfli titled *Ornaments* (1960) which also listed as percussionist, Joan Tower. On this 8 December 1969 she also performed Ingolf Dahl's *Duettino Concertante for Flute and Percussion* (1966) with Richard Fitz. Included in the concert was a break from American composers with Pierre Boulez's *First Sonata for Piano* (1946) performed by Robert Miller and Luciano Berio's *Circles* (1960) conducted

by Charles Wuorinen with Valerie Lamoree, soprano, Susan Jolles, harp, Raymond DesRoches and Richard Fitz, percussionists.

Susan Jolles, harpist, was The Group's harpist during the Columbia years. Under the name Susan Goodman, she first performed with The Group during the second season on the final concert of 13 April 1964 in performances of Stravinsky's *Epitaphium for Flute, Clarinet and Harp* (1959) and *Four Russian Songs* (1917; instrumented 1954).⁴⁹

Including the harp in performances was of great interest to The American Harp Society. In correspondence to Harvey Sollberger during the summer of 1969, The American Harp Society of the Metropolitan New York Area had requested information regarding the coming season saying that "It would be of great interest to our group to know if you are planning to use the harp in any of the forthcoming programs." Angelina Marx, Josef Marx's wife, had responded in October of 1969 to inform The American Harp Society that "Berio's *Circles* was scheduled for 8 December 1969 and *Musica Transalpina* of Harvey Sollberger on 16 February, 1970."⁵⁰ Both pieces included harp.

The third concert on 12 January 1970 opened with a performance of J. S. Bach's Contrapuncti IX, X and XI from *The Art of Fugue* (1750). Performers of The Group took the rehearsal of the Bach as seriously as contemporary music. In correspondence to Charles Wuorinen, Josef Marx wrote:

It has been suggested by one of the players of the Bach Contrapuncti on the January 12th concert that since we put in sixteen hours of rehearsal (which is comparable to the rehearsal time for contemporary music) the payroll be increased from \$50 to \$75 for each player. Would you approve?⁵¹

Also included on the 12 January, 1970 were the first performances The Group's two assistants, Jeffrey Kresky and David Olan, who were graduate composition students

⁴⁹ The Group for Contemporary Music, Program booklet, McMillin Academic Theatre at Columbia University, 13 April 1964.

⁵⁰ Josef Marx, files on The Group for Contemporary Music 1963 to 1970, letter from The American Harp Society, 30 July 1969.

⁵¹ Josef Marx, files on The Group for Contemporary Music 1963 to 1970, New York, New York.

at Columbia University. Kresky became an Assistant for The Group during the 7th Season and was an example of how The Group took an interest in younger composers and offered support for younger composers to have their music performed. His first encounter with The Group was when he became a student at Columbia University in 1965 and took a course in composition with Otto Luening in which Charles Wuorinen taught one section of the class. As a student composer, Kresky sat in on rehearsals of The Group and later did editing work for Wuorinen. He felt that when The Group scheduled a performance of David Saperstein's *Etude III* (1966) for a concert on 8 January 1968, that it "opened the door" for other student composers since Saperstein was at the time a senior at Princeton.⁵² Kresky's *Cantata* (1968) was given its first performance by The Group with the composer conducting the ensemble of Sophie Sollberger, flute, Jack Kreiselman, clarinet, Ronald Anderson, trumpet, Fred Sherry, cello and Valarie Lamoree, soprano. When asked about Valarie Lamoree, who sang with The Group for numerous years, Kresky described her as a "pitch machine" whose voice was harsh. "She disappeared."⁵³

Kresky, who completed his doctorate at Princeton University and now is in his twentieth year teaching at William Paterson College in New Jersey, remembered how in the Fall of 1965 that Varèse had died a few days before one of The Group concerts and Harvey Sollberger performed unscheduled Varèse's *Density 21.5* by memory in respect to Varèse who had been very sympathetic to The Group.

An interesting observation noted from Kresky was how in the early 1960's four elements of new music began with an "interlocking group of people". Those four elements were (1) the establishment of *Perspectives of New Music* with Ben Boretz as founding editor; (2) the Columbia-Princeton Electronic Music Center; (3) the American Society of University Composers; and (4) The Group for Contemporary Music.⁵⁴ Both

⁵² Jeffrey Kresky, interview by author, phone conversation, New Jersey/New York, 12 October 1992.

⁵³ Ibid.

⁵⁴ Ibid.

Wuorinen and Sollberger were contributing editors to *Perspectives of New Music* and taught with Boretz at Columbia University. The Group throughout its time in residency at Columbia University program music realized at the Columbia-Princeton Electronic Music Center and even celebrated the Center's Tenth Anniversary in two concerts on 13th April and 10th May of 1970 during its own 8th season .

The fourth concert took place on 16 February 1970 and reflected a continuation in a programmatic theme during the 8th season which tied in with the tenth anniversary of the Columbia-Princeton Electronic Music Center. Each of the four concerts given by The Group included an electronic piece.⁵⁵

Mario Davidovsky: <i>Study No. 2</i>	October 27, 1969
Vladimir Ussachevsky: <i>Linear Contrasts</i>	December 8, 1969
Karlheinz Stockhausen: <i>Gesang der Junglinge</i>	January 12, 1970
Bülent Arel: <i>Electronic Music No. 1</i>	February 16, 1970

All four electronic pieces were realized in the Columbia-Princeton Electronic Music Center with the exception of the Stockhausen which received "technical assistance by the Columbia-Princeton Electronic Music Center."⁵⁶

In addition to the steady nucleus of performers, it should be noted that the flutist Patricia Spencer performed for the first time with The Group on the 16th February concert in a performance of John Harbison's *from December Music Four Preludes* (1967) with Josef Marx and Marx's oboe student Susan Barrett. Spencer's performance activities with The Group would continue, and in the 1970 she would be, along with Joan Tower, one of the founding members of a second-generation group called The Da Capo Players.

The 8th Season concluded with a seventh program presented by The New Jersey Percussion Ensemble which had been founded in 1968 by The Group's percussionist

⁵⁵ The Group for Contemporary Music, Eighth Season Flyer, 1969-1970.

⁵⁶ The Group for Contemporary Music, Program booklet, McMillin Academic Theatre at Columbia University, New York, New York, 12 January 1970.

Raymond DesRoches. The concert opened with the first New York performance of Joan Tower's *Percussion Quartet* (1963, rev. 1969) and concluded with the first New York performance of Charles Wuorinen's *Ringing Changes* (1970) which was written for The New Jersey Percussion Ensemble. Also included in the program was Michael Colgrass's *Fantasy-Variations* (1961), Edgard Varèse's *Ionisation* (1931) and Lou Harrison's *Concerto for Violin and Percussion* (1940, rev. 1959) with The Group's violinist Jeanne Benjamin as solo violinist.

Program Ex. 5 New Jersey Percussion Ensemble

Musical Ex. 9 Wuorinen Ringing Changes

The Ninth Season 1970-1971

During most of the 9th Season smaller ensemble pieces were programmed and there was also an absence of early music. The season had five concerts scheduled with The Group and The New Jersey Percussion Ensemble concluded the season in what would be the final concert at Columbia University. Columbia University's Music Department and the Alice M. Ditson Fund continued sponsorship joined now by additional support from the New York State Council on the Arts.⁵⁷

The opening concert on 9 November 1970 included the first New York performance of Harvey Sollberger's *Eleven Intervals* (1970), which was scored for The Group's original trio combination of flute, cello and piano. About this performance,

⁵⁷ The Group for Contemporary Music, Ninth Season Flyer, 1970-1971.

which was performed by flutist Harvey Sollberger, cellist Fred Sherry and pianist Charles Wuorinen, New York Times reviewer Donal Henahan wrote:

A more immediately vivid piece, Harvey Sollberger's "Eleven Intervals" (1970) for flute, cello and piano went further afield, making capital of flute microtones, sustained piano tones, percussive clacking of flute keys and flurries of repeated notes. There were breath-holding mini-cadenzas and small codas in which the cellist, say, would draw the bow, the hammered notes speaking out hoarsely and spookily. The esthetic path here again seemed to parallel Webern's, with much use of metered silences and attenuated strands of tone, but Elliott Carter came to mind, too.⁵⁸

The concert closed with a composer The Group frequently performed, Igor Stravinsky. This particular Stravinsky was the *Septet* (1952-53) which Wuorinen conducted. Listed as the performers were Jack Kreiselman, clarinet, Donald MacCourt, bassoon, David Jolley, horn, Robert Miller, piano, Jeanne Benjamin, violin, John Graham, viola, and Fred Sherry, cello.

The second concert on 14 December 1970 was comprised of very small ensembles with the exception of Stefan Wolpe's *String Quartet* (1968-69). Wolpe's Quartet was dedicated to the Juilliard Quartet, which had as its cellist Joel Krosnick who had been the original cellist in The Group. Both the piece and the performance caught *Village Voice* reviewer Carman Moore's attention:

At least one flaming, for-sure genius lives and works in the USA, and his name is Stefan Wolpe. He has the pitch sense of an Indian master and the time-timbre sense of an African master drummer. His "String Quartet" is much more Viennese in phrase lengths, singing-line tendencies, and pace of emotional growth than is typical of his later styles. The work presents a most unanguished stretch of legato lines in the beginning and proceeds to dole our surprise after surprise to first-hearer and second hearer alike. Get to know his music. The performance by violinist Jeanne Benjamin and Annie Kafavian, violist Jacob Glick, and Mr. Sherry started out of tune and a trifle shaky, but made more than adequate amends as the work danced on to the end.⁵⁹

⁵⁸ Review of The Group for Contemporary Music, by Donald Henahan, New York, *New York Times*, 11 November 1970.

⁵⁹ Review of The Group for Contemporary Music, by Carman Moore, New York, *The Village Voice*, 14 January 1971

Carman Moore's review had high praise for numerous of The Group's performers. He wrote that "Mr. Sollberger, playing as brilliantly as I've heard him play", that "Mr. Sherry showed off the broad range of his musicality in ways few young cellists could have matched" and that soprano "Miss Lamoree showed true tonal beauty."⁶⁰

Also included in the 14 December concert was the first performance of Nicolas Roussakis's *Helix* (1970) described by Mr. Moore as a "Webern-Wolpe-Boulez experience" which was written for and performed by cellist Fred Sherry and pianist Charles Wuorinen in a "powerful and unabashed" performance.

A review of the second concert also appeared in publication called "Contemporary Music Newsletter" which was published jointly by The Group for Contemporary Music at Columbia University, The Department of Music at New York University and The Department of Music at Princeton University. In the March-April 1971 issue, John Melby of Princeton University wrote in detail about the performance of each piece on the 14th December program. His impression of the performers included comments such as:

"As is usual with Mr. Sollberger, the performance appeared to be as close to flawless as is humanly possible."

"The performance by Robert Miller was exemplary."

"Valarie Lamoree and Fred Sherry delivered a capable, convincing performance."⁶¹

The third concert of the season on 11 January 1971 included Charles Wuorinen's *A Message to Denmark Hill* (1970) which was scored for trio of flute, cello and piano with baritone. For this performance, The Group's trio of Sollberger/Sherry/Wuorinen performed with Richard Frisch, baritone. The text is from Richard Howard's "1851 - A

⁶⁰ Ibid.

⁶¹ Review of The Group for Contemporary Music, by John Melby, *New York, Contemporary Music Newsletter*, March-April 1971, Volume V Number 1/2.

Message to Denmark Hill" and was read by the poet at the concert prior to the performance. Mr. Frisch was also included as the reciter for Arnold Schoenberg's *Ode to Napoleon Buonaparte*, op. 41a (1942) which Mr. Sollberger conducted to conclude the concert.

The next concert on 22 February 1971 included performances of Milton Babbitt's *String Quartet No. 2* (1954) and Mario Davidovsky's *Synchronisms No. 5* (1969) which combines five percussionists with tape. The performance of the Davidovsky was made possible by a grant from The Walter W. Naumburg Foundation, Inc. and was performed by Raymond DesRoches, Richard Fitz, Claire Heldrich, Donald Marcone and Howard Van Hyning with Harvey Sollberger conducting.⁶²

The fifth concert was held on 5 April 1971. This concert would be the last that The Group for Contemporary Music would present at Columbia University. In March 1971 a dispute over tenure between Columbia University and Charles Wuorinen, Harvey Sollberger and Benjamin Boretz, all of whom were assistant professors at the time, erupted. A series of articles appeared in *The New York Times* reporting the dispute.

Ironically, Wuorinen had recently been the winner of the 1970 Pulitzer Prize with his electronic composition, *Time's Encomium*.. The first in a series of articles appeared in *The New York Times* on 18 March 1971 reporting that "faculty members and students at Columbia University have written a letter to the university president urging him to assure that Charles Wuorinen, the winner of the 1970 Pulitzer Prize, and three other music professors are retained by the school." This appeal was out of concern by not only eight members of the music department but also thirty-two students who felt that "the quality of Columbia's musical theory and composition program will be impaired" should Wuorinen, Sollberger and Boretz be denied tenure. The University took the position that it was

⁶² The Group for Contemporary Music, Program booklet, McMillin Academic Theatre at Columbia University, 22 February 1971.

because of "financial difficulties " that the University was unable to retain the three professors.⁶³ .

In May another article titled "Columbia Music Unit Faces Extinction" written by Donal Henahan appeared in *The New York Times*.

The Group for Contemporary Music at Columbia University, one of the country's most prestigious avant-garde ensembles, is facing extinction, at least as a university-sponsored organization. The crisis, which has split the music faculty and rubbed academic tempers raw, resulted from the Columbia faculty's decision to deny tenure to Charles Wuorinen, the Pulitzer Prize-winning composer and pianist who was one of The Group's founders.⁶⁴

The article also addressed some of the financial and philosophical aspects of the crisis.

Jack Beeson, the music department chairman, responding to a query about The Group's future, said the ensemble had been "expensive" for the university to maintain, even though much of its financing came from outside sources.

Mr. Wuorinen contends that the university's contribution to The Group's budget has been "very modest over the last three or four years--they never contributed anything to operation of any actual concerts."

Columbia's rejection of Mr. Wuorinen and his new-music group, which upon its founding in 1962 became the prototype for hundreds of such university-connected ensembles, brought to the surface an acrimonious philosophical disagreement in the music department over "pure" versus "applied" music. Composers tended to line up on one side, musicologists and theorists on the other, according to some faculty members.⁶⁵

Because of the music department 's position towards Wuorinen, both Sollberger and Wuorinen decided to leave Columbia University. In a final article "Are the Arts Doomed on Campus?" written by Charles Wuorinen and published in August of 1971, a final response to the situation was stated.

I was this past spring denied tenure by a vote of tenured members of the Music Department --a group constituting about one-fifth of the teaching staff. The effect of this vote, barring administrative intervention, would

⁶³ "A Columbia Group Bids 4 Get Tenure," *The New York Times*, 18 March 1971.

⁶⁴ Donal Henahan, "Columbia Music Unit Faces Extinction," *The New York Times*, 20 May 1971.

⁶⁵ Ibid.

have been to force me to leave the university within two years; I decided to resign immediately.

Why was this decision taken, and who was responsible? To the outside world it seemed odd that one so deeply involved in the compositional scene at Columbia should be let go. But the outside world could not have known that all of the vigorous compositional activity at Columbia--the Electronic Music Center (founded by Otto Luening and Vladimir Ussachevsky), The Group for Contemporary Music (founded and directed by Harvey Sollberger and myself), the periodical, "Perspectives of New Music" (brought to the university and edited by Benjamin Boretz, a composer, like myself, given notice this spring), Columbia Composer (the student composers' organization), the Performers Committee for Twentieth Century Music, and others--was the result of individual initiative by faculty members; that the vigor and influence of the activities resulted solely from individual concern, and had all proceeded without encouragement from the university administration (except for the sympathetic support of the harassed department chairman, Jack Beeson.)

Moreover, in spite of the fact that music at Columbia has always meant to the public "contemporary" music, the ruling circles of the Music Department are--through accidents of retirement, resignation, and the like--overwhelmingly musicological. Perhaps, by concentrating so much on the past, they have developed a hostility to the present, and to those who advocate it in music. Perhaps also, by allowing their own active practice of the art to atrophy into scholarly sedentariness, they have likewise come to fear those who compose and perform.

I am beginning to believe that smaller institutions, like conservatories, offer the best hope for the present.⁶⁶

Wuorinen's thought about "smaller institutions, like conservatories" was made possible when in the midst of the crisis David Simon, who was the Dean of Manhattan School of Music, called Wuorinen and offered him a new residency for The Group and a place for him on the faculty at Manhattan School of Music.⁶⁷

This event brought to a end The Group's residency at Columbia University where it had been founded in 1962 and successfully given a series of concerts each year for nine season. It also marked a new beginning for The Group at Manhattan School of Music.

⁶⁶ Charles Wuorinen, "Are the Arts Doomed on Campus?" *The New York Times*, 8 August 1971.

⁶⁷ Charles Wuorinen, interview by author, New York, New York, 5 February 1993.

Summary of Part I

During The Group for Contemporary Music's first nine seasons of existence, it centered its performance activities at Columbia University where it was in residence from the fall of 1962 through the spring of 1971. The Group drew its focus from numerous sources. First, there was a deeply felt need by Sollberger and Wuorinen to establish a specialized and higher caliber of new music performances. This was achieved through adequate rehearsal and a development of a nucleus of musicians specializing in performing new music. Because of its residency at Columbia University, The Group was involved in an interaction with faculty composers such as Charles Dodge, Jack Beeson, Mario Davidovsky, Chou Wen-Chung, Otto Luening, Peter Westergaard and composers at the Columbia-Princeton Electronic Music Studio such as Milton Babbitt and Vladimir Ussachevsky.

Another source was The Group's sense of history and interest in early music, which exemplified itself in programming either early music or performing new pieces which were based on or inspired by early music. Often a concert began with music from the Renaissance or the Baroque and included twentieth-century "classics" of an earlier generation of composers such as Varèse or the Second Viennese school of Schoenberg, Webern and Berg. Also taking place on these concerts were premiers of new works, often many of which were written for The Group and its performers. An opportunity was also created for younger composers such as Nicolas Roussakis, Jeffrey Kresky, Joan Tower and David Olan to assist The Group and have their music performed.

The Group's interest and support of Stefan Wolpe's music remained constant throughout the first nine seasons. The music of Stefan Wolpe was performed each year during the first nine seasons by The Group for Contemporary Music. By examining the programs and repertoire lists, the following list was concluded upon:⁶⁸

Wolpe performed by The Group for Contemporary Music

⁶⁸ The Group for Contemporary Music, Program booklets 1962 to 1971, New York, New York.

- 1st Season-February 18, 1963 -* *Piece for Two Instrumental Units* (1963)
 2nd Season-March 16, 1964 -(Josef Marx Recital)
 Quartet for Oboe, Cello, Percussion and Piano (1955)
 Sonata for Oboe and Piano (1938-1941)
 3rd Season-November 16, 1964 -***Trio in Two Parts* (1964)
 4th Season-April 25, 1966 - *Piece in Two Parts for Flute and Piano* (1960)
 5th Season-March 20, 1967 - *Quintet with Voice* (1956-57)
 6th Season-January 8, 1968 - *Trio in Two Parts* (1964)
 Performed by the original Group Trio - Harvey Sollberger, Joel Krosnick
 and Charles Wuorinen
 7th Season-March 24, 1969 - *For Piano and Sixteen Players* (1960-61)
 Robert Miller, piano soloist
 8th Season-October 27, 1969 - *Piece for Two Instrumental Units* (1962)
 Harvey Sollberger, conductor
 9th Season-December 14, 1970 - *String Quartet* (1968-69)
 Jeanne Benjamin and Anni Kavafian, violins; Jacob Glick, viola;
 Fred Sherry, cello

*World Premier

**Written for The Group for Contemporary Music

The Group also remained loyal to Edgard Varèse, Elliott Carter, Roger Sessions and Milton Babbitt. There is also an interest in non-Western music which is evident not only through the programming of Chou Wen-Chung's music, but also in programming Ewe (Ghana) Music and music from Carnatic India which took place during the final years at Columbia University.

During the Columbia years, The Group developed from the nucleus that formed the original trio of Harvey Sollberger, Joel Krosnick and Charles Wuorinen to an ensemble of dedicated new music performers. There is also a development of The Group's founders, Sollberger and Wuorinen, as they involved themselves as composers, performers, authors and eventually as conductors. From this a second generation of new music performers and ensembles began to be generated directly from The Group. The first ensemble to be generated from The Group was the New Jersey Percussion Ensemble established by The Group's percussionist, Raymond DesRoches in 1969. Soon after The Group's relocation in 1971 to the Manhattan School of Music, there were numerous other second generation ensembles established.

PART II The Years at Manhattan School of Music 1971-1977

Chapter IV

Residency and New Beginning at a Conservatory

The Tenth to Fifteenth Season 1971-1977

Introduction

In the fall of 1971 The Group for Contemporary Music began its Tenth Season in a new residency at Manhattan School of Music. Almost without exception from the Tenth Season through the Fifteenth Season, all of The Group's concerts were held either in Borden Auditorium or Hubbard Recital Hall. An atmosphere in which an interaction between The Group and the music students at MSM was mutually created by the school's Dean, David Simon, and The Group's Directors, Harvey Sollberger and Charles Wuorinen and The Group's Administrator, Nicolas Roussakis. Because of this atmosphere, The Group's concerts included not only performances by The Group's performers, but also performances by Manhattan School of Music's Contemporary Ensemble which was formed under Harvey Sollberger's direction. Both Wuorinen and Sollberger were given faculty positions at MSM.

The Tenth Season 1971-1972

The fall of 1971 found The Group newly relocated from Columbia University and now in a residency at Manhattan School of Music. The format of six concerts a year remained the same as did the look for The Group's Season Flyer. However, Josef Marx was no longer listed as the "Manager" and Nicolas Roussakis, who had previously been listed as "Assistant to the Directors" during the final years at Columbia University, was now listed as "Administrator." The Season Flyer also included among its list of "Performers" flutist Patricia Spencer and violinist Rolf Schulte. Unlike the Columbia University concerts which were free admission, The Group now printed on its programs a "suggested contribution of \$1, Students free." The sponsors listed in the program were

Manhattan School of Music, the Alice M. Ditson Fund and the New York State Council on The Arts. The assistance of Joseph Machilis was "gratefully acknowledged."⁶⁹

Although The Group kept its format of six concerts, there was almost a complete absence of early music which had characteristically begun each program during the Columbia years. The Group's loyalty to the Columbia-Princeton Electronic Music Center remained, not only during the Tenth Season, but throughout the decade, as did The Group's loyalty to many of the Columbia University faculty composers and young student composers.

It appeared from the initial Season Flyer to the individual programs that during the Tenth Season more adjustments than usual were needed as the year progressed. But the change in location seems to have been favorable as was reflected in Tom Johnson's review from *The Village Voice*.

The opening concert of The Group's 10th Season indicated that things may be changing now that directors Charles Wuorinen and Harvey Sollberger have moved the series to a new home. The auditorium at the Manhattan School of Music has a much more pleasant atmosphere than the big dingy hall at Columbia, and the audience Friday night seemed larger and more genuinely appreciative than in past seasons. The performances were as fine as ever, and the more varied program seemed to appeal more to non-professionals than some of the concerts of previous seasons did.

Both in the choice of programs and in the way the pieces were performed, the evening had a vitality and outwardness that I had not expected. If the series continues in this direction, it may yet become a vital part of our city's musical life, and not merely a showcase for new music.⁷⁰

Borden Auditorium at Manhattan School of Music was the actual location of all of the Tenth Season's concerts. The first concert was held on Friday, 17 December 1971 and opened with *Antechrist* (1967) of Peter Maxwell Davies. Two electronic pieces were programmed; Chinary Ung's *Kama* (1970) and from Yale University's Electronic Music

⁶⁹ The Group for Contemporary Music, Program Booklet, Borden Auditorium-Manhattan School of Music, New York, New York, 17 December 1971.

⁷⁰ Review of The Group for Contemporary Music, by Tom Johnson, New York, *The Village Voice*, 23 December 1971.

Studio the first performance of a piece by Preston Trombly titled *Kenetics III* (1971) for flute and tape which flutist Harvey Sollberger performed. The concert also included George Crumb's *Night Music II* (1963) performed by violinist Jeanne Benjamin and pianist Robert Miller; and a performance of Raoul Pleskow's *Three Movements for Quintet* (1971) in which the violinist Rolf Schulte joined regular Group performers. The program concluded with a performance of Arnold Schoenberg's *Third String Quartet, Op. 30* (1926) performed by "The Contemporary Quartet" which was The Group's string players: Jeanne Benjamin, violin, Jacob Glick viola, Fred Sherry, cello and new violinist Thomas Kornacker.

This idea for "The Contemporary Quartet" remained throughout the Tenth Season and disappeared along with violinist Thomas Kornacker by the Eleventh Season. While "The Contemporary Quartet" did exist during the Tenth Season, other performances included Igor Stravinsky's *Three Pieces for String Quartet* (1914) and his *Concertino for String Quartet* (1920), and Béla Bartók's *Third String Quartet* (1927)⁷¹

The Tenth Season also marked the beginning of an interaction between The Group and music students at Manhattan School of Music. The fourth program of the season on 13 March 1972 opened with a performance of Carl Ruggles' *Angels for Muted Brass* (1921 rev. 1938) given by students from The Manhattan Brass Ensemble with David Simon conducting.

The second program of the season on 17 January 1972 included the first performance of *Sextet* (1971) by Erik Lundborg, who was student composer at Columbia University. It was contrasted by a performance of Claude Debussy's *Sonate No. 2* (1916) given by flutist Sophie Sollberger, violist Jacob Glick and harpist Susan Jolles. Aaron Copland's *Duo for Flute and Piano* (1971) was given a performance by Sollberger and Wuorinen.

⁷¹ The Group for Contemporary Music, Program Booklets from the Tenth Season, Borden Auditorium at Manhattan School of Music, New York, 1971-1972.

A review from Baltimore's *The Sun* dated from 21 January 1972 indicated that The Group performed at the Baltimore Museum in a concert sponsored by the Chamber Music Society of Baltimore. The afternoon program included Milton Babbitt's *Composition for Four Instruments* (1948), Harvey Sollberger's *Divertimento* (1970) for flute, cello and piano; Preston Trombly's *Kinetics III* (1971) for flute and electronic sounds, Charles Wuorinen's *Adapting to the Times* (1966), George Crumb's *Four Nocturnes* (1963) and Mario Davidovsky's *Synchronisms No. 6* (1970) for Piano and Electronic Sounds, which won the Pulitzer Prize in 1971. Regarding the performance, reviewer Elliott W. Galkin remarked that "The members of The Group met all technical challenges with impressive ease." and concluded with "the program nevertheless constituted an interesting compilation, marked particularly by performances extraordinary for their skill and stylistic empathy."⁷²

The remaining program of the Tenth Season were given on 22 February, 13 March, 10 April and the final program on 16 May. The concert for 10 April was dedicated to the memory of Stefan Wolpe who died on 4 April 1972.⁷³ At the opening of the program pianist Robert Miller played Wolpe's *Form* (1959) and *Form IV: Broken Sequences* (1969), which was written for Miller.⁷⁴ Also on the program were performances of Wuorinen's *Flute Variations I* (1963) and *Flute Variations II* (1968) both of which were dedicated to Harvey Sollberger.⁷⁵

⁷² Review of The Group for Contemporary Music by Elliott W. Galkin, Baltimore, *The Sun*, 21 January 1972.

⁷³ The Group for Contemporary Music, Program booklet, Borden Auditorium, 10 April 1972.

⁷⁴ Stefan Wolpe, *Form IV Broken Sequences* (New York: C. F. Peters Corporation, 1970).

⁷⁵ Charles Wuorinen, *Flute Variations II* (New York: C. F. Peters Corporation, 1975).

Music Ex. 10 Wolpe: *Form IV*

Music Ex. 11 Wuorinen: *Flute Variations II*

The Tenth Season concluded on 16 May concert with a performance of Davidovsky's *Synchronisms No. 5* (1969) given by The New Jersey Percussion Ensemble.

The Eleventh Season 1972-1973

Several changes occurred during the Eleventh Season. First, the list of "Performers with The Group for Contemporary Music" indicated that clarinetist Virgil Blackwell had been added to the roster along with Allen Blustine, who was added on in the 9th Season. Up to the 9th Season, Jack Kreiselman was usually the clarinetist. Joe Passaro was added to the list of percussionists and bassist Alvin Brehm, who replaced Kenneth Fricker in the 10th Season, remained. Listed as "Voice" however, was only

Richard Frisch. Soprano Valarie Lamoree was no longer with The Group because, according to both Wuorinen and Sollberger, she moved to Seattle. Secondly, the concerts took place now in Hubbard Recital Hall as well as Borden Auditorium. The other changes included an increased admission price of \$2.50 and students were no longer free with a price now listed as \$1, and a changed listing from "Directors" to "Artistic Directors" for Sollberger and Wuorinen.

The 11th season was also the first year that a "Final Report" was written. Prepared by The Group's Administrator, Nicolas Roussakis, the "Final Report" documented important information about The Group's activities for the season which included:⁷⁶

Description of services

Dates and places of the concerts; approximate number of people attending

Number of people employed by the program (all part time)

Total Project cost - Income and Expenses

Grant information

The "Final Report of The 1972-1973 Season" indicated that the Total income was \$31,128.01 and the Total expenses were \$30,015.25. Included in the income was a grant from the New York State Council on the Arts for \$14,500, a \$4,000 grant from both the Alice M. Ditson Fund and the Martha Baird Rockefeller Fund. The number of concerts remained constant and six concerts were performed during the 1972-73 season which were attended by a total of about 1900 people. The number of people employed by the program (all part-time) was 2 Directors, 1 Administrator, 1 Secretary-Bookkeeper (paid by the Manhattan School of Music), 1 Recording Engineer for Electronic Music (paid by the Columbia-Princeton Electronic Music Center), ushers, stage managers, piano tuner, guards (paid by the Manhattan School of Music) and thirty six musicians.⁷⁷ For the 1972-

⁷⁶ Nicolas Roussakis, files on The Group for Contemporary Music, "Final Report of The 1972-1973 Season", New York, New York.

⁷⁷ Ibid.

73 season the total performers' fee was \$15,339.50. The schedule for paying the musicians was listed as follows:⁷⁸

For compositions requiring a conductor: \$9.00 per rehearsal hour, \$50 per concert; the conductor receives double pay (these figures are approximately the same as those approved by Local 802, American Federation of Musicians).

For uncondacted compositions, the factor determining the performer's fee is the length of the composition; the schedule is the following:

	<u>Fee</u>
up to 5 minutes	\$100
5 - 10 minutes	\$125
10 - 15 minutes	\$150
15 - 20 minutes	\$180
over 20 minutes	\$215

that fee, plus \$50 per concert.

Manhattan School of Music contributed over \$5,000 in terms of printing brochures, flyers and programs; rental of Hubbard Recital Hall and Borden Auditorium, postage, instrument rental, recording of concerts, mail service, music rental, rehearsal space, publicity, telephone, duplicating and one part-time secretary-bookkeeper.⁷⁹

During the Eleventh Season The Group continued to program pieces realized in The Columbia-Princeton Electronic Music Center and the idea of presenting performers from The Group in recital was renewed. A Flute Recital was given by Harvey Sollberger on 5 February 1973 and a concert by pianist Robert Miller was presented on 19 March 1973. Also included during the season were performances by students from Manhattan School of Music on The Group's sixth program on 21 May 1973 which presented performances of Wallingford Riegger's *Music for Brass Choir* (1949) conducted by

⁷⁸ Ibid.

⁷⁹ Ibid.

Manhattan School of Music's Dean, David Simon. On the same concert, Harvey Sollberger conducted students in a performance of Varèse's *Intégrales* (1925).⁸⁰

⁸⁰ The Group for Contemporary Music, Program booklet, Borden Auditorium at Manhattan School of Music, 21 May 1973.

Program Ex. 6 20 November 1972

Program Ex. 7 21 May 1973

Other performances to note include: Wolpe's *Piece for Trumpet and Seven Instruments* (1971) performed on 20 November 1972 with Ronald Anderson as trumpet soloist and Charles Wuorinen conducting; Wuorinen's *Chamber Concerto for Tuba* (1970) with Don Butterfield as soloist on the 18 December 1972 program; Sollberger's *The Two and The One* (1972) for two percussionists and amplified cello on the 23 April,

1973 program; and a performance of Schoenberg's *Chamber Symphony No. 1, Op. 9* (1906) which Daniel Shulman conducted. Many of the performers included in this ensemble which Shulman conducted, were performers from his own contemporary ensemble called The Light Fantastic Players, which Shulman directed through a Fourth Season in 1974/75. Shulman would be added as conductor to The Group's roster during the next season along with Sollberger and Wuorinen.

Music Example No. 12 Davidovsky: *Synchronisms No. 1*

Music Example No. 13 Davidovsky: *Synchronisms No. 6*

Music Ex.14 Sollberger: *The Two and The One*

Twelfth Season 1973-1974

Now in its third year of residency at Manhattan School of Music, The Group's season flyer took on a new logo and a season poster was made up for publicity. This logo remained with The Group until the 24th Season of 1985-1986 when Michael Leavitt succeeded Nicolas Roussakis as the new Executive Director. The printed programs below show what programs looked like from 1962 through the 11th Season, and what became the new look of The Group's programs and flyers from the 12th Season up to the 24th Season.

Program Ex. 8A Performers on Season Flyers from 9th, 10th & 12th Seasons

Program Ex. 9 Logos of 11th Season and 12th Season

The established format of six concerts per year remained for the 12th Season as did the interaction of The Group with Manhattan School of Music's students. Concerts continued to take place in both Hubbard Recital Hall and Borden Auditorium and always took place on Monday evenings. Additional performers added to The Group's roster were oboist, Nora Post, pianist Ursula Oppens, soprano Judith Bettina, violinist Linda Quan and conductor Daniel Shulman. According to the season flyer, concerts were "made possible with support from the New York State Council on the Arts, the Manhattan School of Music, the National Endowment for the Arts, the Alice M. Ditson Fund and the Martha Baird Rockefeller Fund for Music."⁸¹

The Twelfth Season began with a concert on 5 November, 1973 in which Sollberger and Wuorinen opened the program with a performance of Peter Westergaard's *Divertimento on Discobolic Fragments* (1967), which was a piece that had been written for them and performed twice in 1967. Also included was Preston Trombly's *Trio for Flute, Bass and Percussion* (1973) which was given its first performance by flutist Patricia Spencer, string bassist Alvin Brehm and percussionist Raymond DesRoches.

The second program on 17 December 1973 opened with a first performance of Nicolas Roussakis' *Movement for Brass Quintet* (1964) and included performances of Stefan Wolpe's *Cantata for Voice, Voices and Instruments* (1963) and Elliott Carter's *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras* (1961). The Wolpe Cantata, which was conducted by Sollberger, involved students who were part of Manhattan School of Music's Contemporary Ensemble which Sollberger created in 1972. The Group's philosophy of adequate and careful rehearsals was conveyed by Sollberger's rehearsal techniques and attitudes to the students who were involved in a two month period of rehearsals of the Wolpe. The performance of the Carter Double Concerto was conducted by Wuorinen and involved Group performers. Ursula Oppens was the harpsichord soloist with Orchestra I and Robert Miller, the piano soloist with Orchestra

⁸¹ The Group fo Contemporary Music, Twelfth Season Flyer, 1972-1974.

II. The December concert was reviewed very favorably by John Rockwell of *The New York Times*.

The Group for Contemporary Music, the new-music ensemble directed by Charles Wuorinen and Harvey Sollberger, unleashed something of a spectacular at its concert Monday night at the Manhattan School of Music. The spectacle included not only some largish forces, but--unusually enough in this rigorously intellectual context--also some demonstrative wit and charm.

The two major works on the program were Elliott Carter's *Double Concerto for Harpsichord, Piano and Two Chamber Orchestras* (1961) and Stefan Wolpe's rather less well-known *Cantata for Voice, Voices and Instruments* (1963). The Carter is of course a modern American masterpiece, and the performance it received under Mr. Wuorinen's leadership sounded precise and committed...

The Wolpe, a setting of texts by Hölderlin, Herodotus and Robert Creely, succeeds admirably in suggesting both seriousness and puckishness in the context of a determinedly abstract idiom--and again the performance, this time under Mr. Sollberger, seemed to serve the music well.⁸²

The Wolpe has had an everlasting impression on the author who was the flutist in the ensemble of this particular performance. Also impressive were the texts Wolpe chose for his *Cantata*.⁸³

New world. And there hangs an iron vault, the sky
above us, a curse unnerves the limbs of men,
and the joy-bringing gifts of the earth are like chaff,
and all is appearance.

Oh when? When?
Already the flood
Opens above the draught.

But where is he?
May he conjure the living spirit.

Hölderlin

⁸² Review of The Group for Contemporary Music by John Rockwell, New York, *The New York Times*, 19 December 1973.

⁸³ The Group for Contemporary Music, Program booklet, Borden Auditorium, New York, New York, 17 December 1973.

Also from the Wolpe:

I had wanted a quiet testament.
And I had wanted, among other things,

A song...
(a grace

Simply. Very very quiet.

A song.

Which one sings, if he sings it,
With care.

Robert Creeley

Program three on 14 January 1974 included the first performance of Harvey Sollberger's *Riding the Wind I* (1973) and *Riding the Wind III* (1974) with the composer as solo flutist. Both pieces utilized extended flute techniques, many of which Sollberger created. The piece included two pages of carefully written program notes explaining the notation of extended techniques used in the pieces and suggestions on the performance of the work. Several months after the premier of this piece, Sollberger renumbered *Riding the Wind I* and *III* to *Riding the Wind II* and *IV* as he reworked the piece as part of a commission from the Walter W. Naumburg Foundation and the New York State Council on the Arts for the Da Capo Chamber Players and "particularly for their excellent flutist, Patricia Spencer."⁸⁴ *Riding the Wind I* became the version for amplified solo flute with clarinet, violin, cello and piano (1973-74) As Sollberger explained in his own words:

Riding the Wind I heads a series of works that I composed for flute during 1973 and 1974. More than any of my earlier flute music, it sets out to explore in a thorough and systematic way that whole new area of sound production and articulation known as extended techniques (key and tongue

⁸⁴ Harvey Sollberger, *Riding the Wind I* (1973-74), The Da Capo Chamber Players, CRI SD 352.

clicks, buzz tones, multiphonics, various inhaled and exhaled sounds, etc.).

Riding the Wind II, III and IV together form what is, in effect, the unaccompanied flute version of the same piece.⁸⁵

The opening of what was originally *Riding the Wind I*, and now renumbered as *Riding the Wind II*, is reprinted below. It was dedicated to his daughter, Anna Sollberger.⁸⁶

⁸⁵ Ibid.

⁸⁶ Harvey Sollberger, *Riding the Wind II* (New York, New York: American Composers Alliance, 1976).

Musical Ex. No.15 Sollberger: *Riding the Wind II*

The Twelfth Season was also when The Group inaugurated its first subscription drive. On the back of the program booklet for 25 March 1974 contributors were listed under the headings of "Patrons," "Friends" and "Subscribers." On this fifth program of the season, Cecil Collins conducted students from the Manhattan School of Music Brass Ensemble in a performance of Gunther Schuller's *Symphony for Brass and Percussion* (1949-50). Students were also involved in a performance of Igor Stravinsky's *Abraham and Isaac* (1962-63), and the Manhattan School of Music Contemporary Ensemble performed Charles Wuorinen's *Chamber Concerto for Flute and Ten Players* (1964) with Sollberger as the solo flutist and Wuorinen as conductor.

The Twelfth Season concluded on 15 April 1974 with a cello recital given by Fred Sherry with Charles Wuorinen as pianist.

New York State Council on the Arts 1973-74 Commissions for American Music

In July of 1973, a letter was sent to The Group announcing a "new program to provide assistance to eligible New York State arts organizations for the commissioning of new works by American composers."⁸⁷ In a report published by the council on The Music Commission Program, 1973-74, a listing was given of over sixty grants which included numerous awards that were related to The Group. The Da Capo Chamber Players was awarded a matching grant of \$3,000 to commission Sollberger to compose a new work, which subsequently became his *Riding the Wind I*. The Light Fantastic Players was awarded a matching grant of \$10,000 to commission Wuorinen to compose a new work which was described as "a chamber symphony of about 20 minutes duration for between 20 and 30 performers."⁸⁸ The Group for Contemporary Music was awarded a matching grant of \$10,000 to commission Donald Martino to compose a new work, which was described in the report as "a concerto for clarinet and chamber orchestra." Because Martino was "only able to begin the project late in the spring of 1976," this grant along

⁸⁷ New York State Council on the Arts, letter, 30 July 1973.

⁸⁸ New York State Council on the Arts, The Music Commission Program 1973-1974.

with a grant to the American Music Center by the Andrew W. Mellon Foundation, resulted in Martino's *Triple Concerto* (1977) for Clarinet, Bass Clarinet and Contrabass Clarinet with a Chamber Orchestra of Sixteen Players.⁸⁹

The Thirteenth Season 1974-1975

In an effort to continue support of young composers, The Group programmed on its opening concert of 11 November 1974 a new work of Columbia student Peter Lieberman. His *Cello Concerto* (1974) was given its first performance with Fred Sherry as the soloist and the composer conducting. Continuing also with the interaction of The Group with MSM students, Sollberger conducted members of Manhattan School of Music's Contemporary Ensemble in performances of Charles Ives' *The Unanswered Question* (1908) and Edgard Varèse's *Déserts* (1954).

The efforts of The Group to continually interact with MSM students was recognized and greatly appreciated by the School's Dean, David Simon, who had originally invited The Group to relocate to Manhattan School of Music after the upheaval at Columbia University in spring of 1971.⁹⁰ In a letter dated 3 January 1975 to Nicolas Roussakis, the Administrator for The Group, Dean Simon expressed his concern over a review on The Group's opening concert in November written by John Rockwell for *The New York Times*. Rockwell had written that "The Group for Contemporary Music, that bastion of uptown musical academicism, opened its 13th season true to form Monday night at the Manhattan School of Music." Rockwell continued that "the ensemble...mostly presents performances of approved 20th-century standards and newer pieces by registered member of the incrowd."⁹¹ Dean Simon in response to the Rockwell review wrote:

My concern is that the readership is being exposed to a view that is in fact a distortion of The Group's enriching impact on the creation and

⁸⁹ Donald Martino, *Triple Concerto* (1977), The Group for Contemporary Music, Nonesuch H-71372.

⁹⁰ Charles Wuorinen, interview by author, New York, New York, 5 February 1993.

⁹¹ Review of The Group for Contemporary Music by John Rockwell, in *The New York Times*, 13 November 1974.

performance of new music, on Manhattan's student body, and not least of all on the public need and interest.

An examination of the programs of The Group since establishing residence at Manhattan contradicts the allegation that some common ground exists in style of philosophy to warrant an academy label. Composers whose works have been performed by The Group in a period spanning more than twelve years are representative of an extremely diverse spectrum of contemporary composition with proper consideration given to well recognized pieces by mature composers as well as new and relatively unknown works by younger composers. The main activists of The Group should not be faulted for exercising authority in the selection of works for programming, since this is a prime responsibility toward making a statement as an organization. Since recognition by distinguished ensembles and coveted prizes has already been accorded their efforts, members of The Group also have every right to include performances of their own works with their repertory setup.

It is astonishing to read such rhetoric when one considers that the composers represented on the November 11th program were Stravinsky, Ives and Varèse, three composers who, had their works appeared on a program by virtually any other group, would hardly be regarded as sharing a mutual "bastion."⁹²

(In 1981 a debate was actually scheduled between John Rockwell and Charles Wuorinen.)

The second concert of the season on 16 December 1974 focused on the music of Elliott Carter and Milton Babbitt, for which critic Donal Henahan for *The New York Times* expressed that "it made particularly good sense for The Group for Contemporary Music to present a retrospective concert of Babbitt and Carter pieces" because Babbitt and Carter "have served as gurus of the academic avant-garde." Soprano Bethany Beardslee performed two of Babbitt's pieces which had been written for her: *Philomel* (1963) and *DU* (1951).⁹³ In the same review Henahan praised Raymond DesRoches for his performance writing that "Mr. Carter was represented by *Pieces for Four Timpani* (1950-66), a tour de force of rhythmic ingenuity that Raymond DesRoches performed with fetching exuberance and virtuosity."⁹⁴

⁹² David Simon, letter to Nicolas Roussakis, 3 January 1975.

⁹³ Review of The Group for Contemporary Music by Donal Henahan in *The New York Times*, 18 December 1974.

⁹⁴ *Ibid.*

Mus. Ex. 16 Carter: *Canaries*

On the third program on 10 February 1975, flutist Sollberger gave first performances of Harley Gaber's *Kokù* (1970, rev. 1973) and Ross Lee Finney's *Two Ballades* (1973) for piccolo, flue, alto flute and piano, and a performance of Joan Tower's *Hexachords* (1972). The second half of the program included the vocal ensemble "The Western Wind" in a performance of Schoenberg's *Drei Satiren*, op 28 (1925) Set inbetween *Drei Satiren* was a performance of Schoenberg's *Second Chamber Symphony*, Op. 38B (1906-1940) arranged for two pianos by the composer and performed by pianists Ursula Oppens and Frederic Rzewski.

The fourth program on 31 March 1975 was given by The New Jersey Percussion Ensemble. Its music director, Raymond DesRoches, conducted the ensemble in the first performance of Louis Weingarden's revised *Fantasy and Funeral Music* (1967) and also conducted Wuorinen's *Ringing Changes* (1969). The second half of the program was devoted to George Crumb's *Music For A Summer Evening* (1974) (Makrokosmos III) for two amplified pianos and percussion. The pianists were James Freeman and Gilbert Kalish, and the percussionists were Raymond DesRoches and Richard Fitz.

In *Musical America* Bruce Saylor wrote about The Group's fifth program of 28 April 1975 citing that

The Group for Contemporary Music at the Manhattan School of Music (formerly of Columbia University), has for thirteen years offered a singular kind of atmosphere in which to present the music of our century. The performers are among the finest interpreters of contemporary repertory anywhere, and the programing places the latest works by young composers side by side with the great twentieth-century masterpieces and works by important living composers.⁹⁵

The young composer included in this program was Erik Lundborg, whose *Butte Chord* (1975) was given its first performance with Daniel Shulman conducting. Francis Thorne's *Chamber Concerto for Cello and Ten Instruments* (1974-75) was given a first performance with Fred Sherry as the soloist, about which Saylor commented "The concerto, which the composer says he reworked from an earlier solo cello and percussion piece, received an exciting and accurate performance by the remarkable cellist Fred Sherry and the composer-conductor Andrew Thomas." Saylor concluded with "The Group for Contemporary Music remains a most potent force in today's musical scene."⁹⁶

The thirteenth season concluded with Charles Wuorinen conducting Manhattan School of Music students in performances of his own music and that of Stravinsky. The program states "A special concert with the Manhattan Orchestra, the Manhattan Chorus

⁹⁵ Review of The Group for Contemporary Music by Bruce Saylor in *Musical America*, Vol. 25, No. 9, September 1975.

⁹⁶ Ibid.

and the Contemporary Ensemble of the Manhattan School of Music with student soloists." The program opened with John Bull's *Salve Regina* set by Wuorinen in 1966. Wolpe, who had been so often performed by The Group, was represented on the program by his *Piece for Two Instrumental Units* (1961) This ensemble, which was conducted by student conductor Keith Romano, included students who would become members of a "second generation" of new music ensembles called The New Music Consort: cellist, Madeleine Shapiro, flutist Susan Deaver and percussionist Claire Heldrich, who was already a performer with The Group. The second half of the concert was devoted to performances of Stravinsky's music, all of which were conducted by Wuorinen. This program gave students a setting in which they could experience the high performance standards and attitudes of The Group as conveyed through Wuorinen in his rehearsals.

Program Ex. 10 20 May 1975

The Fourteenth Season 1975-1976

Since the 11th Season, Sollberger and Wuorinen had been listed as "Artistic Directors." Now Nicolas Roussakis was listed as "Executive Director." The Group continued its efforts to interact with students at Manhattan School of Music and continued to utilize both Hubbard Recital Hall and Borden Auditorium for concerts.

The exception came on 29 March 1976 when The Group for Contemporary Music presented Harvey Sollberger in "Explorations of the Contemporary Flute" at Lincoln Center's Alice Tully Hall.

Program Ex. 11 Fourteenth Season Flyer

Program Ex. 12-Sollberger Recital 29 March 1976

This recital was of great importance not only to Sollberger but also to the The Group. An article on Sollberger was printed in *The New York Times* Arts and Leisure Section on Sunday, 28 March 1976. Written by Joan Peyser, the article discussed Sollberger's Alice Tully Recital and at length Sollberger's life, his ideas, influences and philosophy on modern music with special emphasis on the flute's new role in modern

music. "I like to redesign the flute in my mind--music is, after all, a mental phenomenon." He also reflected on how as a student at the University of Iowa he first came in contact with modern music. "Luciano Berio visited the school and brought a tape of his own *Sequenza* for flute played by Severino Gazzeloni." In the article Sollberger expressed concern about the fact that at Manhattan School of Music "it is possible for a student majoring in flute to receive his degree without ever playing 20th-century music." He felt it important to convey the "range and possibilities of the flute today" through his teaching and performing and be a catalyst as Gazzeloni had been. "He (Gazzeloni) did more than any other flutist to stimulate composers of his own time." By planning a recital at Alice Tully Hall as part of The Group's season, Sollberger felt it was a way of extending beyond the residency at Manhattan School of Music. Although author Joan Peyser felt that "Sollberger has lived his professional life in the shadow of Wuorinen, who earned a Pulitzer Prize in composition in 1970," she also felt that Sollberger was "now making his mark" by his contributions to expanding the flute's possibilities.⁹⁷ Sollberger's Alice Tully Recital was reviewed by critic Robert Sherman who wrote

As he has proved on many occasions, Mr. Sollberger can do just about anything on the flute, and frequently does. He is one of those artists for whom technical difficulties seem not to exist, for whom the normal mechanical limitations of the instrument are merely roadblocks to be circumvented.⁹⁸

The other recital planned for the season by The Group was that of violinist Paul Zukofsky who gave a recital in Hubbard Recital Hall on 12 April. Reviewer John Rockwell wrote that "Mr. Zukofsky has refreshingly staked out a fertile turf of his own--contemporary music for the violin, and especially contemporary American music. At

⁹⁷ Joan Peyser, "New Sounds from An Old Instrument," *The New York Times*, 28 March 1976, Sunday Arts and Leisure Section.

⁹⁸ Review of Harvey Sollberger in "Explorations of the Contemporary Flute," at Alice Tully Hall by Robert Sherman, *The New York Times*, 31 March 1976.

that, it's safe to say there are none better."⁹⁹ Zukofsky's recital, which was with Charles Wuorinen as pianist, presented music of Igor Stravinsky, Roger Sessions and John Cage.

The fact that Zukofsky gave a recital pointed out that a transition in violinists for The Group had occurred. The transition seems to have begun as early as the 10th Season when different violinists were added to the roster of Group performers in addition to violinist Jeanne Benjamin who had been The Group's violinist since the 3rd Season. For the 12th Season, The Group roster listed as violinists Jeanne Benjamin and Linda Quan. But by the 13th Season only Linda Quan and Daniel Reed were listed. According to Wuorinen, the separation came as Jeanne Benjamin became more in demand for free-lance jobs which ultimately lead to a conflict in time and performance fees.

Originally The Group had planned seven programs for the season, according to the "Final Report of The 1975-1975 Season," which was prepared by Roussakis. "The scheduled seventh concert, a fully staged performance of Charles Wuorinen's opera *The W. of Babylon*, had to be cancelled because of insufficient funds."¹⁰⁰ A preview of excerpts from *The W. of Babylon* was given on The Group's second program of 15 December 1975, with the intention of dividing performances of the complete opera on 25 May and 27 May. Instead, the 17 May program was moved to the 25 May date. This final concert of the season featured members of the Manhattan School of Music Contemporary Ensemble with Harvey Sollberger and Charles Wuorinen as conductors, and the Wind Symphony of the Manhattan School of Music with David Simon as conductor. The program presented music of Chou Wen-Chung, Charles Ives and the first performances of Nicolas Roussakis' *Syrtos* (1975) and Lee Eu-gene's *Composition for Eight Instruments* (1975). The program concluded with a performance of Alban Berg's *Chamber Concerto for Piano and Violin with Thirteen Wind Instruments* (1923-1925) in which Bennett

⁹⁹ Review of Paul Zukofsky presented by The Group for Contemporary Music, at Hubbard Recital Hall of Manhattan School of Music by John Rockwell, *The New York Times*, 14 April 1976.

¹⁰⁰ Nicolas Roussakis, files on The Group for Contemporary Music, "Final Report of The 1975-1976 Season," New York, New York.

Lerner was the piano soloist and Nancy Elan the violin soloist with Sollberger as the conductor.

The Fifteenth Season 1976-1977

The Group became more diverse and bold in the incorporation of extra musical aspects of programming during the 15th Season. Not only was the incorporation of mime and dance programmed but also a concert titled "Music for California" was offered for February. It was also a season in which The Group's concerts were reviewed more regularly, and a special feature article on The Group was written for *The New York Times*. Seven concerts were planned for the season.

The opening concert on 3 November 1976 in Borden Auditorium featured the first New York performance of Roger Reynolds' *Compass* (1973). The piece was described by *The New York Times* as "a collage constructed of projected slides, taped voice and sounds produced by a cellist, contrabassist, tenor and bass." About the performance of Reynolds' *Compass*, the review went on to say: "The performance, characteristic of The Group's care for such matters, was excellent. Fred Sherry, cellist; Donald Palma, contrabassist; Howard Crook, tenor and Philip Larson, bass were positively virtuosic in their roles under the direction of Harvey Sollberger."¹⁰¹

In the performance of Stravinsky's *L'Histoire du Soldat* (1918), The Richard Morse Mime Theatre acted out the story as a "skilled septet of instrumentalists under Mr. Sollberger's direction" performed.¹⁰² Members of the septet were clarinetist Robert Yamins, bassoonist Laurie Goldstein, trumpeter Ronald Anderson, trombonist John Kelly, percussionist Raymond DesRoches, violinist Linda Quan and contrabassist Donald Palma.

¹⁰¹ Review of The Group for Contemporary Music at Borden Auditorium by Raymond Ericson, *The New York Times*, 5 November 1976.

¹⁰² Ibid.

Robert Miller was presented in recital on 15 November 1976 in which the first performance of Joan Tower's *Black Topaz* (1976) was given with Wuorinen as conductor and Miller as piano soloist. Reviewed by *The New York Times*, Peter G. Davis wrote about Miller's performance.

Mr. Miller is a superb technician where contemporary music is concerned; the more complex the material, the more he seems to relish it. Perhaps the music might be communicated with more flair, but few pianists could possibly articulate it with such immaculate digital control.¹⁰³

The third program of the season on 28 January 1977 was presented by The Group with members of The Manhattan Orchestra and The Manhattan School of Music Contemporary Ensemble. Wuorinen conducted the Manhattan Orchestra in works of Stravinsky, Webern and the premiere of his own work *Reliquary* (1974-75) Sollberger conducted the Contemporary Ensemble in a performance of Wolpe's *Chamber Piece No. 1* (1964). About the Wolpe piece Joseph Horowitz wrote in his review of the concert :

The difficulty of Stefan Wolpe's music is a matter of some notoriety. His *Chamber Piece No. 1* is an energetic 10-minute composition for 14 wind and string instruments. It is the sort of score that sounds completely disjointed when listened to casually, but makes considerable sense when heard intently.¹⁰⁴

The Group received full attention from *The New York Times* in a feature article in the Sunday Arts and Leisure Section of 13 February 1977. Titled as "The Grand Old Teenagers of Contemporary Music," it was written by *Times* critic Donald Henahan who had reviewed concerts presented by The Group on numerous occasions. The article reflected what Wuorinen, Sollberger and Roussakis felt were "the ensemble's significance, its achievements, its current problems and its aims." The Group's philosophy about adequate rehearsal time had remained a priority and as Wuorinen put it "We represent a continuing standard of performance that has not sagged. We try to have the composer oversee every performance, and Harvey and I are always involved." The influence and significance was

¹⁰³ Review of Robert Miller Recital by Peter G. Davis, *The New York Times*, 17 November 1976.

¹⁰⁴ Review of The Group for Contemporary Music by Joseph Horowitz, *The New York Times*, 30 January 1977.

apparent from the "birth and survival of Group-spawned ensembles" such as The New Jersey Percussion Ensemble and Speculum Musicae whose performers had gained some of their first experiences with new music by performing with The Group. The significance The Group had on younger composers was also discussed. Wuorinen commented that "When we introduce a young composer such as Eric Lundborg, the introduction carries a certain cachet. He gets a Guggenheim."¹⁰⁵

Another topic was the idea of the New Orchestra which The Group had to abandoned after one concert during the 14th season because money could not be raised. Had the project succeeded, Wuorinen felt it would have been a model for other orchestras. The problem of securing enough money for The Group's \$40,000 budget was discussed in terms of grants from the National Endowment for the Arts, the Alice M. Ditson Fund and the effect of a twenty-percent cut to everyone from The New York State Council on the Arts. Some of The Group's aims were, as expressed by Roussakis, "making a greater effort to find composers across the United States. Foundations encourage us to look for new talent and to be broadly representative.

In an effort to reach out and find composers across the United States, The Group's fourth program on February 14th featured "Music from California." The idea was immediately met with John Rockwell's comments in *The New York Times*.

The Group for Contemporary Music is apparently feeling a bit defensive about charges of insularity these days. Monday night at the Manhattan School of Music The Group presented a program entitled "Music from California." Cynics might have suggested such subtitles for the affair as "seek and ye shall find" or "you can always get what you want," because much of the music sounded rather like what one ordinarily hears from The Group's ooterie of composers.¹⁰⁶

Included in the roster of performers on this "Music from California" was violinist Ben Hudson who became the primary violinist of The Group for the next fifteen years.

¹⁰⁵ Donal Henahan, "The Grand Old Teen-agers Of Contemporary Music," *The New York Times*, 13 February 1977, Arts and Leisure Section, p. 21.

¹⁰⁶ Review of The Group for Contemporary Music by John Rockwell, *The New York Times*, 16 February 1977.

According to Wuorinen, Hudson was discovered by composer Tobias Picker who had heard Hudson in performance at a composers conference.¹⁰⁷

Ben Hudson was the violin soloist on the next program in the first performance of Stephen Dydo's *Capriccio* (1977) for violin and seven instruments which was conducted by Charles Wuorinen. Also incorporated into the 21 March 1971 program was music for woodwind quintet: Mario Davidovsky's *Synchronisms No. 8* for woodwind quintet and tape and György Ligeti's *Ten Pieces for Wind Quintet* (1968). Performers for these wind pieces were Harvey Sollberger (alto flute, flute and piccolo), Susan Barrett (oboe and English horn), Allen Blustine (clarinet), David Jolley (French horn), and Donald MacCourt (bassoon). The program also included the first New York performance of Roussakis' *Tetraphony* (1977) which was performed by The New York Saxophone Quartet.

The sixth program of the season was on 25 April 1977 in Hubbard Recital Hall. On this program David Taylor was the solo bass trombone for Maurice Wright's *A Noise Did Rise Like Thunder In My Hearing* (1975) with Charles Wuorinen as conductor. The strength of David Taylor's playing and his interest in new music, The Group and Wuorinen, resulted in a piece written for him by Wuorinen. Written in 1977, *Archangel* was commissioned by and dedicated to David Taylor and is scored for bass trombone and string quartet. Other performers on this program included Harvey Sollberger, flute, Daniel Shulman, piano, Ronald Anderson, Flügelhorn and Aleck Karis, piano.

The final program of the Fifteenth Season on 16 May 1977 opened with David Simon conducting the Manhattan Wind Symphony in a performance of Ingolf Dahl's *Sinfonietta for Concert Band* (1961). The second half of the program was devoted to performances of music by Fukushima, Greenbaum, Roussakis and Wuorinen with The Troupe for Contemporary Music and Dance, Tobias Picker, Director. Among the performers were many of whom were becoming the "second generation" of new music

¹⁰⁷ Charles Wuorinen, interview by author, New York, New York, 5 February 1993.

performers: Aleck Karis, piano, Susan Deaver, flute, David Stanton, clarinet and Claire Heldrich, percussion, were all members of The New Music Consort which had been formed in 1975. Also included on this program was Anthony Korf who founded Parnassus in 1973. He conducted Wuorinen's *Speculum Speculi* (1972) which was written for *Speculum Musicae*.

Summary of Chapter IV

During the years from the Tenth Season to the Fifteenth Season (1971 to 1977), The Group became active in its interaction with students from Manhattan School of Music. This resulted in the appointment of Harvey Sollberger in 1972 to become the Director of Manhattan's Contemporary Ensemble which under his direction gave performances of challenging new music, many of which were included on The Group's concerts. This period of time during the early 1970's not only experienced the growth of a larger nucleus of possible performers for The Group grown, but also saw an entire "second generation" of performers and new music groups emerge through The Group's influence on new music in New York.

Chapter V

Inspiring a Second Generation of "New Music Specialists"

Introduction

The Group's influence on new music in New York served as a catalyst for inspiring a second generation of new music performers and ensembles during the early 1970's.. Musicians, who had performed with The Group during the Columbia University years and the early years of the 1970's at Manhattan School of Music, organized their own new music ensembles. The result was an incredible amount of new music being performed by second-generation ensembles in New York, all of which were influenced by the ideals and philosophy of The Group.. The second-generation ensembles were:

- The New Jersey Percussion Ensemble - 1968
- The Da Capo Players - 1970
- Speculum Musicae - 1970
- Parnassus - 1973
- The New Music Consort - 1975

Also to be discussed is the Manhattan School of Music Contemporary Ensemble. Sollberger was appointed to become director of the ensemble and certainly his presence left an impression. Each of these ensembles was still in existence during the 1992-1993 concert season. Although the individual ensembles may vary today in programming, their original aspirations and influences came from The Group for Contemporary Music. One ensemble which were formed in the early 1970s and did not survive was The Light Fantastic Players, founded by Daniel Shulman in 1971, which presented programs through a fourth season in 1974-1975 that reflected The Group's influence. Shulman left New York when he accepted a teaching position in 1977 at California Institute of The Arts.

The New Jersey Percussion Ensemble

Founded in 1968 by Raymond DesRoches, who had been The Group's percussionist since 1962, The New Jersey Percussion Ensemble was involved more directly with The Group's concerts than any of the other second-generation ensembles.

The ensemble was invited during its first season to perform Varèse's *Ionisation* on The Group's 24 March 1969 at Columbia University's McMillin Theater. DesRoches remembered that Varèse had recently died, but Mrs. Varèse attended the concert.¹⁰⁸ The performance was so successful that during the next year, The New Jersey Percussion Ensemble was invited to give the final concert of The Group's Eighth Season. On that concert of 4 May 1970, the ensemble gave the first New York performance of Wuorinen's *Ringling Changes* which was written for The New Jersey Percussion Ensemble and dedicated to Raymond DesRoches¹⁰⁹

Music. Ex 17 Wuorinen: *Ringling Changes*

¹⁰⁸ Raymond DesRoches, interview by author, Midland Park, New Jersey, 15 January 1992.

¹⁰⁹ Charles Wuorinen, *Ringling Changes* (New York: C. F. Peters Corporation, 1972).

DesRoches credited much of his experience with new music and success with The New Jersey Percussion Ensemble to The Group. He felt very inspired by both Sollberger and Wuorinen whose philosophy about new music greatly influenced him. The amount of rehearsal time, which sometimes added up to "50, 60, 70 hours" was, he felt, because they cared so much about the music. DesRoches said that "composers were elated about a group that had so much respect towards composers." He also felt like Columbia University had been a "home" for The Group and remembered having to move all the percussion equipment up and down elevators and flights of stairs in Dodge Hall along with Sollberger and Wuorinen to rehearse. DesRoches carried these ideals over to his work as Director of The New Jersey Percussion Ensemble, which fostered a younger, second generation of percussionists such as Claire Heldrich and Joseph Passaro.¹¹⁰

The New Jersey Percussion Ensemble was presented a year later as the final concert of the Ninth Season on 3 May 1971, which ultimately became the last concert that The Group presented at Columbia University, since the residency moved to Manhattan School of Music in the fall of 1971.

Other Group concerts that presented The New Jersey Percussion Ensemble were during the Sixteenth Season on 6 March 1978 at Cooper Union to perform Varèse's *Ionization* and give the first New York performance of Wuorinen's *Percussion Symphony*. (1976) which written for The New Jersey Percussion Ensemble and dedicated to Raymond DesRoches. The ensemble joined other performers for the first performance of Sollberger's *Flutes and Drums* (1978). (This concert was originally planned for 6 February "which had to be cancelled because of the blizzard.")¹¹¹ The next concert that featured The New Jersey Percussion Ensemble on a Group concert was at the Symphony Space on 15 March 1983 during the Twentieth Season and again during the the Twenty-

¹¹⁰ Op cit.

¹¹¹ The Group for Contemporary Music, Program Booklet and insert, Cooper Union, 6 March 1978.

Third Season at the 92nd Street Y on 2 October 1984. The final performance of The New Jersey Percussion Ensemble took place during the Twenty-seventh Season on 19 April 1989 at Rutgers University in New Jersey where The Group for Contemporary Music was in residence for the year.

In looking back on the history of The Group, DesRoches wished that The Group had recorded more, done more master classes, and toured with larger ensemble pieces, since The Group was a strong "voice out of New York." DesRoches felt that percussionists owe Wuorinen a lot of gratitude for his "marvellous" percussion parts. In addition to *Janissary Music* (1966) that was written for DesRoches and *Ringing Changes*, Wuorinen also wrote his *Percussion Symphony* in 1976 for The New Jersey Percussion Ensemble¹¹²

The New Jersey Percussion Ensemble has recorded *Ringing Changes* on Nonesuch H-71263, *Percussion Symphony* on Nonesuch H-71353 and an album titled *Percussion Music* on Nonesuch H-71291 with Varèse's *Ionisation* (1931) and works by Colgrass, Cowell, Saperstein and Oak. The New Jersey Percussion Ensemble is currently in residence at William Paterson College and gives ten concerts a year.

On 1 May 1986, the American Composers Alliance awarded the Laurel Leaf Award to Raymond DesRoches. Inscribed on the plaque was: "For Distinguished Achievement in Fostering and Encouraging American Music." DesRoches' contributions to both The Group for Contemporary Music and The New Jersey Percussion Ensemble have been made evident through the years.

The Da Capo Chamber Players

Founded in 1970, the Da Capo Chambers Players was initially organized by flutists Patricia Spencer and composer/pianist Joan Tower as an outgrowth of the Greenwich House Series which Tower managed. They were joined by clarinetist Allen Blustine, violinist Joel Lester and cellist Helen Harbison to form the ensemble which won

¹¹² Raymond DesRoches, interview by author, Midland, New Jersey, 15 January 1992.

the Walter W. Naumburg Chamber Music Award in 1973. Both Blustine Spencer and Tower had performed with The Group and felt that their ensemble was influenced by The Group's approach to new music.

Joan Tower began performing with The Group during its first season as a percussionist. She felt "as a player, what I learned was quite phenomenal." With a complexity and density of rhythms and notes, Tower felt as though you had to become "super acrobatic" to perform well what the music demanded. Tower modeled after The Group her series of new music concerts at the Greenwich House which she ran from 1966 to 1976. The Da Capo Chamber Players grew out of this series.¹¹³ The Da Capo Chamber Players gave their first formal concert at Carnegie Recital Hall on 16 October 1970. The program included the music of Seymour Shifrin, Anton Webern, Charles Wuorinen, Mario Davidovsky and Milton Babbitt. On the concert they gave two performances of Wuorinen's *Second Trio: Piece for Stefan Wolpe* (1962) and Shifrin's *In Eius Memoriam* (1968). The idea was that the audience could hear a new work twice within one concert.¹¹⁴

Spencer was first introduced to new music by flutist Sophie Sollberger. It was Sophie Sollberger who invited Spencer in the fall of 1966 to a Group concert, introduced her to Joan Tower, and suggested that she take a lesson with Harvey Sollberger on Varèse *Density 21.5* which she was preparing for the Greenwich House series. It was about the same time she was introduced to Josef Marx through his student Judith Martin. Through Marx, The Group's manager and oboist, Spencer felt the "sense of history" and the "reverence for a composer" conveyed. Spencer first rehearsed and performed with The Group during the eighth season where she encountered The Group's "contagious feeling of commitment."¹¹⁵

¹¹³Joan Tower, interview by author. 16 February 1993.

¹¹⁴The Da Capo Players at Carnegie Recital Hall, Program Booklet, 16 October 1970.

¹¹⁵Patricia Spencer, interview by author, New York, New York. 12 September 1992.

In 1974 Milton Babbitt wrote *Arie Da Capo* (1974) for the Da Capo Chamber Players.

Music Ex. No. 18 - Babbitt: *Arie Da Capo* (1974)

Sometimes there was a collaboration between The Group and a "second-generation" ensemble. Such was the case with Harvey Sollberger's *Riding the Wind I* which "was dedicated to the Da Capo Chamber Players, who first performed it on April 25, 1974, in New York City. It was commissioned for them by the Walter W. Naumburg

Foundation and the New York State Council of the Arts."¹¹⁶ At the time of the commission, Sollberger was working on the solo version of *Riding the Wind*. Now he explored the equivalents of key clicks on other instruments and explored new sounds on flute. Spencer felt that there was a sense of history with *Riding the Wind* because of the "dramatic language of the flute" in the piece and because it "held structurally as a piece." Spencer remembered intense separate rehearsals with Sollberger before the first performance. *Riding the Wind I* was recorded on CRI the following year in two days of recording. To prepare for the recording Spencer had made a point of playing Sollberger's piece as often as possible.¹¹⁷

With over 70 chamber music works written especially for the Da Capo Chamber Players, the ensemble still presents "the New York/Bard Concerts, a series given annually both in New York City and at Bard College, where Da Capo has been in residence since 1982. Currently members of the ensemble are clarinetist Laura Flax and cellist Andre Emelianoff, who joined the ensemble in 1976, and pianist Sarah Rothenberg who joined in 1985.¹¹⁸

The future of the Da Capo Chamber Players includes more of a "juxtaposition to connect old and new music."¹¹⁹ This idea was begun in October 1992 in a concert entitled "Breaking the Time Barrier," a series devoted to exploring connections between music present and music past.¹²⁰

Speculum Musicae

Speculum Musicae ("A Mirror of Music") was founded in 1971 by Fred Sherry, Richard Fitz and Ursula Oppens. According to Fitz, the idea for Speculum "grew out of a conversation with Charles Wuorinen." When the idea had come up in a conversation

¹¹⁶Harvey Sollberger, dedication of *Riding the Wind I*, (New York, New York, American Composers Alliance, 1974).

¹¹⁷Op. cit.

¹¹⁸"History of the Da Capo Chamber Players," from the files of Patricia Spencer, New York 1992.

¹¹⁹Patricia Spencer, interview by author. New York, New York, 19 September 1992.

¹²⁰The Da Capo Chamber Players at Kathryn Bache Miller Theatre, Program Booklet, 28 October 1992.

between Wuorinen, Sherry and Fitz, Wuorinen encouraged their idea. According to Fitz, "We wanted to have a group that had a well-rounded performance background. We felt it would be good to have younger players, most of whom were from Juilliard, and have people who played classical also."¹²¹

Part of the idea for organizing Speculum was to "reflect music of the century and classics of the century" along with more of a "world view." Fitz feels The Group was a "definite influence and that influence came out of the experience of playing with the Group." The Group always had "a seriousness of rehearsal time and polished performances. It was a very positive experience which left us dissatisfied with the level of other groups."¹²²

A picture of Speculum Musicae appeared in *The New York Times* on 28 January 1973 presenting the ensemble as part of the Young Concert Artists Series at Hunter College. Included in the picture was Richard Fitz, Ursula Oppens, John Graham, Fred Sherry, Paul Dunket, Virgil Blackwell, Eugene Drucker, and Gerard Schwarz.¹²³

In 1975/76 Elliott Carter wrote *A Mirror on which to Dwell* for Speculum Musicae.

¹²¹Richard Fitz, interview by author, New York, New York 15 February 1993.

¹²²Ibid.

¹²³Speculum Musicae, Photo by Sheila Rizzo, *The New York Times*, 28 January 1973.

Music Ex. No. 19 - Carter: *A Mirror on Which to Dwell*

When Speculum celebrated their fifteenth anniversary in 1985-86, Charles Wuorinen wrote a statement which was printed in the concert booklet for the 15th Anniversary Season.

The fifteenth anniversary of the founding of Speculum Musicae affords an opportunity to reflect on the achievements of this distinguished ensemble. If certain slightly older new music performing groups were the result of composers asserting their own rights in the performance of their own music, one can say that Speculum represented in its founding the first flowering of a remarkable group of young musicians for whom--finally!--the music of their own time had become their own musical mother tongue. They brought to contemporary music the flair of virtuosi, and a love of what they played that has gone far beyond the requirements of the merely professional. Over the years, Speculum Musicae has kept these commitments and characteristics, and still (at fifteenth) possesses the excellent enthusiasm which gave it birth.

A 1992-93 season flyer for Speculum Musicae listed as members of the ensemble, Susan Palma, flute; Stephen Taylor, oboe; Allen Blustine, clarinet; Donald MacCourt, bassoon; William Purvis, horn; Daniel Druckman, percussion, Aleck Karis, piano, Robert Black, piano, David Starobin, guitar; Curtis Macomber, violin; Maureen Gallagher, viola; Eric Bartlett, cello and Donald Palma, double bass. Speculum is

currently in residence at the School of the Arts at Columbia University, which is where The Group started thirty years ago.¹²⁴

Manhattan School of Music Contemporary Ensemble

According to Sollberger, the Contemporary Ensemble originated when the school hired Paul Jacobs in 1970. The ensemble passed on to Robert Helps in 1971 just as The Group was beginning its residency at Manhattan. In 1972 Sollberger was appointed to become the contemporary ensemble's director.¹²⁵ As part of The Group's residency at Manhattan, there was considerable amount of interaction between The Group and the contemporary ensemble which was supported and encouraged by Dean David Simon. Under Sollberger's direction the contemporary ensemble gave its own series of concerts each year at the school and was included on numerous of The Group's concert. Repertoire included challenging works of composers such as Wolpe, Carter, and Wuorinen

When Sollberger was offered a position at Indiana University in the Spring 1983, Claire Heldrich took over as Director. Heldrich, who as a percussionist had performed with The Group frequently, shared her thoughts about The Group's important contributions to music.

I think that their contributions as performers, composers, presenters and teachers had a profound effect upon American culture and musical life during this century. They helped keep the creative spirit alive for themselves and for present and future generations.

The Group is responsible for inspiring many young musicians to create chamber ensembles devoted to 20th-century music and to performing each concert on the highest artistic level. Their vision was very pure and the example they set was a great contribution to the art world. Throughout history there have been composers who have written, performed and conducted their own works (the Russian Five, Cage, etc.) Charles and Harvey are an example of this phenomena, they represent the total artist. I

¹²⁴Speculum Musicae, flyer for 1992-93 Series in New York.

¹²⁵Harvey Sollberger, interview by author, San Diego/New York, 13 February 1993.

was very inspired by how in touch they were with the creative forces and how important the performances were to them.¹²⁶

Heldrich maintained the ideals of Sollberger's work with the contemporary ensemble and has continued to involve students in the high level performance of new music. Heldrich felt that "The Group was responsible for training a lot of people who are playing contemporary music today and for setting a standard of performance." Referring to how that tradition of The Group has influenced Manhattan's own contemporary ensemble, she thought that

that tradition still continues for students who graduate from the Manhattan Contemporary Ensemble and are very accomplished. Flutist Rachel Rudich is one example. Another is Michael Pugliese who is now with Merce Cunningham Dance Company. Others are percussionist Frank Cassara who is performing with the Philip Glass Ensemble and soprano Kristin Nordaval who is performing *Einstein on the Beach* with Philip Glass.¹²⁷

In 1985 Heldrich established the Festival of Contemporary Music at Manhattan School of Music. Heldrich felt that the idea for the Festival came partly out of the influence of Sollberger and The Group being at Manhattan, but she also thought that "the administration's excellent vision to see that the time had come to have a festival was a very important step. Before the Festival there were just concerts. The Festival made it a focus."

Although the Manhattan Contemporary Ensemble was not directly founded as a second-generation ensemble, many performers with the ensemble prospered by the influence of The Group and subsequently formed their own new music ensembles outside of the conservatory setting.

Parnassus

¹²⁶Claire Heldrich, interview by author, New York, New York, 11 August 1992.

¹²⁷Ibid.

Founded in 1974 by composer Anthony Korf, Parnassus celebrated its nineteenth season in 1992-93. Korf explained that he "was drawn to new music and The Group was the most active from my point of view. It was more an inspiration than an influence." In explaining this "inspiration," Korf described how it was the individuals of The Group that inspired him and that it was the individuals who made The Group special. Korf founded and organized Parnassus with the idea of expanding on the "traditional component" in that there would be "a regular member on each instrument to try to have all the instruments involved."¹²⁸

On 10 November 1980 at Symphony Space The Group featured Parnassus, Anthony Korf Artist Director in a collaboration for the opening concert of The Group's nineteenth season. The concert included members of Parnassus in performances of Edgard Varèse's *Intégrales* (1925) conducted by Sollberger, George Perle's *Concertino* (1979) conducted by Sollberger and Charles Wuorinen's *Tuba Concerto* (1979) conducted by Wuorinen.¹²⁹

Also included on the November concert was the first performance of Korf's *A Farewell* (1980) which the composer conducted. As composer, Korf felt that "it was an honor" to have The Group program your music especially since it was "run by composers who had very high standards."¹³⁰

Parnassus was the subject of several articles in *The New York Times*. One article entitled "For Contemporary Music, Times are Hard" by Allan Kozinn in 1991 included a picture of Parnassus members rehearsing for an upcoming concert. The subject of Mr. Kozinn's article was the difficult times that new music ensembles in New York were facing because of cutbacks in grant money. The article quoted Korf in some of his views on this topic of funding. "I'm not sure the problem is completely economic. Things have

¹²⁸Anthony Korf, interview by author, New York, New York, 1 March 1993.

¹²⁹The Group for Contemporary Music at Symphony Space, Program Flyer, 10 November 1980.

¹³⁰Op. cit.

gotten more commercialized. People tend to be wowed by trendiness, which is unfortunate."¹³¹ Wuorinen confirmed this opinion.

"The real problem is that we have reached the stage, under the impulse of cultural populism, where we are incapable of measuring or acknowledging artistic merit except in terms of commercial success. We don't distinguish between the committed, passionate audience and the trend-seeking yuppie audience. We just count bodies and measure sales."¹³²

A more recent article from August 1992 by Austin Clarkson described "a splendid new CD" of Stefan Wolpe's Music recorded by Parnassus. "It is with a fine sense of timing that Parnassus, a New York ensemble led by Anthony Korf, is marking the 90th anniversary of Wolpe's birth, which occurred last Tuesday, with the release of an album of his music." The Wolpe CD included four late works of Wolpe: *Piece in Two Parts for Six Players*, *Piece for Two Instrumental Units*, *Solo Piece for Trumpet*, and *Piece for Trumpet and Seven Instruments*..¹³³ Mr. Clarkson concluded his review of the Parnassus recording with:

"Mr. Korf and his Parnassians perform Wolpe's late music with a technical mastery of its labyrinthine intricacies and a lively understanding of its lightning shifts of structure, mood and image that bespeak many years of familiarity with it. They are worthy heirs to a 30-year tradition of Wolpe performance in New York."¹³⁴

In explaining his interest in Wolpe, Korf said that he "heard Wolpe through Group performances and it inspired me to do his music."¹³⁵ Peter G. Davis cited Parnassus as "one of the busiest and most resourceful" new music ensembles in New York.¹³⁶ In 1992-93 Parnassus celebrated its nineteenth season.

The New Music Consort

¹³¹Allan Kozinn, "For Contemporary Music, Times Are Hard," *The New York Times*, 8 January 1991.

¹³²Ibid.

¹³³Austin Clarkson, "Belated Tribute to a Visionary." *The New York Times*, 30 August 1992, Sunday Arts and Leisure Section.

¹³⁴Ibid.

¹³⁵Anthony Korf, interview by author, New York, New York 1 March 1993.

¹³⁶Peter G. Davis, "Bring on The New." *New York Magazine*, 30 May 1988.

Founded in 1975 by Claire Heldrich and Madeleine Shapiro, the New Music Consort has remained an active and influential ensemble. As a second-generation ensemble, the nucleus of the Consort's performers during the first period of the Consort's history from 1975 to 1982 was flutist Susan Deaver, clarinetist Stephen Hart (later replaced by David Stanton in 1978) oboist Susan Barrett, pianist Aleck Karis, violinist Linda Quan, cellist Madeleine Shapiro, percussionists Gary Schall and Claire Heldrich and conductor George Manahan. All of the original Consort members, with the exception of Stephen Hart, had been either tied in with The Group or with Sollberger and the Manhattan School of Music's Contemporary Ensemble. Heldrich had performed with Group on a regular basis as percussionist during The Group's year's at Columbia University and continued her association when The Group began its residency at Manhattan School of Music. Quan was one of The Group's primary violinists for two seasons before Benjamin Hudson became the primary violinist. Deaver, Shapiro and Stanton all became involved with The Group through their association with Sollberger as members of the Manhattan School of Music's Contemporary Ensemble. Both Schall and Manahan were also involved with the Contemporary Ensemble.

Sollberger's influence was evident as The New Music Consort's first concert on 2 December 1975 was a tribute to Harvey Sollberger. The first concert, which was held at Horace Mann Auditorium at Teacher's College, focused on the music of Sollberger that was written between 1961 and 1972. The most recent work on the concert was *The Two and the One* (1972) for cello and two percussionists.

Heldrich, who had shifted her emphasis to include most of the conducting on the Consort's programs by 1980, expressed how The Group influenced "everything" in the beginning years of the New Music Consort. "Their sense of what right really was and what a high level of performance means. They set a standard. I think that we were introduced to the repertoire through the Group, and that influenced our programing."¹³⁷

¹³⁷Claire Heldrich, interview by author, New York, New York. 11 August 1992.

Both Harvey Sollberger and Charles Wuorinen were very supportive of The New Music Consort. Sollberger wrote that "The New Music Consort is an ensemble that is surely and without equivocation dedicated to the highest standards of musical performance." Wuorinen cited that "The New Music Consort is a dedicated group of musicians who present excellent performances of contemporary music. From my own work with them, I can attest to the expert results their devotion brings forth." *The New York Times* reviewed The New Music Consort as "a group of young specialists...the instrumentalists were models of musicianship."¹³⁸

By 1977 The New Music Consort was giving a series of concerts at Carnegie Recital Hall, Horace Mann Auditorium at Teacher's College and York College, CUNY. During the 1978-1979 season the Carnegie Hall Corporation presented The New Music Consort in a series of concerts at Carnegie Recital Hall. The Carnegie Hall Corporation continued its sponsorship through 1981, a year in which The New Music Consort began to tour. Included in these tours were an all Crumb concert at the Cleveland Museum of Art, and concerts in Ohio at Capital University and Case Western Reserve University, New York at the Crane School of Music and Vermont at Middlebury College.

Heldrich credits The Group for providing a way in which "we became acquainted with the repertoire and the newest voices in the field of composition. I was introduced to many composers through the Group. This definitely had an influence on our choice of repertoire." Heldrich felt the Consort "has developed over the years into a very unique and exciting ensemble. The Consort has its own personality and is known for its diversity in style, theme concerts and presenting works with unusual instrumental combinations."¹³⁹

In addition to performing both established and young composers, The New Music Consort helped to champion the music of Charles Wuorinen. One example of this

¹³⁸The New Music Consort, Promotional flyer, c 1977.

¹³⁹Claire Heldrich, interview by author, New York, New York, 11 August 1992.

support was Wuorinen's *Second Trio: Piece for Stefan Wolpe* (1962) for flute, cello and piano which the Consort members Deaver, Shapiro and Karis performed during their residency at Middlebury College and at Carnegie Recital Hall in 1982.

Music Example No. 20 Wuorinen: *Second Trio*

Although the nucleus of performers changed and evolved over the years, The New Music Consort has remained on a very high and focused level. Rachel Rudich, who succeeded Deaver as the Consort's flutist, was another example of how individuals developed into new music specialists through their contact with Harvey Sollberger and the Manhattan School of Music's Contemporary Ensemble. Rudich became not only the Consort's flutist, but also a frequent performer with The Group before she accepted a position at the California Institute of the Arts.

In 1980, The Consort established a composer's competition which enabled Heldrich and Shapiro as Directors to "have contact with composers in every part of the world." Composers were then selected by a panel of judges and presented in concert the following season. Another idea realized by the Consort first began as a concert of Asian music. The response from composers was so overwhelming and "we received so many scores that we decided to do a Japan Night, a Chinese Night and a Korean Night. Many ideas came out of one idea."¹⁴⁰

In 1984 The New Music Consort became the Ensemble-in-Residence at Manhattan School of Music, thus succeeding The Group which had been the Ensemble-in-Residence since 1972. The success of The New Music Consort has brought it to be "recognized as one of this country's top ensembles specializing in contemporary music." By 1992 The Consort had performed over three hundred and fifty works, thirty-five of which were written especially for the ensemble.¹⁴¹

The nucleus of The New Music Consort in the 1992-1993 season included Claire Heldrich as Director and conductor, Madeleine Shapiro as Director and cellist, flutist Judith Pearce, oboist Robert Ingliss, clarinetist Robert Yamins, bass clarinetist Dennis Smylie, violinists Mary Rowell and Marshall Coid, violist Veronica Salas, contrabassist

¹⁴⁰Ibid.

¹⁴¹The New Music Consort, Program Booklet, 21 October 1992.

Victor Kioulaphides, and percussionists William Trigg, Michael Lipsey, Frank Cassara and Paul Guerguerian.¹⁴² The New Music Consort has toured extensively in the United States, and has appeared in performance at the first American Arts Festival in London, the Reykjavik Festival in Island and in Moscow.

The New Music Consort has record extensively on CRI and New World Records. Always supportive of women composers, the Consort has presented programs devoted to women composers and recorded works of Anne Le Baron and Ruth Seeger. Other recordings have included the music of John Cage which the Consort has been particularly supportive of over the years. The Consort was included in a documentary on Cage entitled "I have Nothing to Say and I am Saying It." which also included performances of Cage's *Amores* and *Third Construction*.

Both Directors of The New Music Consort, Claire Heldrich and Madeleine Shapiro, have been responsible for training young conservatory musicians in the performance of new music. Heldrich has been the director of Manhattan School of Music's Contemporary Ensemble since 1981 and Shapiro has been the director of the Mannes College of Music's Contemporary Ensemble since the fall of 1983. Just as The Group inspired a second generation of new music performers, Heldrich and Shapiro have contributed to the training of yet a third generation of new music performers.

¹⁴²The New Music Consort, 1992-1993 season flyer.

Chapter VI

New Directions and Expanding Beyond the Conservatory

The Sixteenth to Twenty Third Season 1977 to 1985

Introduction

After six successful seasons at Manhattan School of Music, The Group began to take some new and innovative directions in programming. It was during this period from 1977 to 1985 that the "Candlelight Concerts" were begun. The idea of expanding beyond the conservatory setting of Manhattan School of Music was realized through concerts at Cooper Union, Symphony Space and later at the 92nd Street Y's Kaufmann Concert Hall. It was also during this period that The Group was invited to perform on The New York Philharmonic's Horizon '83 and '84 series. Several seasons saw the incorporation of "Meet the Composer" into a series of lectures at Manhattan School of Music by Group members and guest composers whose works were being performed by The Group. The nucleus of "new music specialists" continued to grow and second-generation new music groups flourished. The number of possible new music performers was reflected in The Group's programs and in its collaboration with several of the second-generation ensembles. The Group also continued its interaction with students at Manhattan School of Music, and Sollberger continued as Director of the School's Contemporary Ensemble. Wuorinen and Sollberger continued as Artistic Directors, and Nicolas Roussakis continued as Executive Director. The whole process of producing concerts became more complex during this period as The Group's activities expanded and the administrative process consequently became more demanding.

The Sixteenth Season 1977-1978

Originally six concerts were planned for the season, but when the 6 February concert was canceled because of a blizzard, that program took the place of the planned 6 March program. Therefore, only five concerts by The Group were heard that year.

Funding continued from the New York State Council on the Arts and the National Endowment for the Arts along with support from Manhattan School of Music and private foundations and individuals.

Critic Peter G. Davis headlined his review of the season's first concert as "Music: Fine Contemporary Group" and reflected on the level of performance as well as the program which included Erik Lundborg's *Solotremolos* (1977), John Melby's *Two Stevens Songs* (1975) for soprano and computer-synthesized tape, Morton Feldman's *Routine Investigations* (1976), Roger Sessions's *Five Pieces for Piano* (1974-75) and Milton Babbitt's *Arie Da Capo* (1973-74).

Stylistic diversity and a generous number of premieres graced the opening concert of the season presented by The Group for Contemporary Music at the Manhattan School Monday night. Four of the five items on the program were new to New York, all of them composed within the last four years.

Like many pieces for solo percussion, "Solotremolos" did not entirely avoid the impression of being a collection of scattered and impromptu sound effect, at least on one hearing. But Joseph Passaro controlled his large battery of instruments with considerable musical delicacy and athletic virtuosity.

Composer and performer met on more equal terms in Roger Sessions's *Five Pieces for Piano* (1974-1975, a New York premiere). Robert Miller interpreted these terse, muscular, toughly reasoned epigrams with sharply chiseled phrases and a bold sense of their harmonic pungency.

Mr. Babbitt's playful and elegant quintet, however, was a constantly engrossing bit of airy rhetoric and brought the concert to a successful conclusion.¹⁴³

A review in *The Village Voice*, which included a picture of Roger Sessions, also cited Miller for "virtuosic dexterity" in the performance of Sessions' piece and Passaro for his excellent performance of Lundborg's piece. In addition, reviewer Leighton Kerner also commented on the United States premiere of Feldman's *Routine Investigations* which "was gracefully played by Joel Timm (oboe), Ronald Anderson (trumpet), Aleck Karis (piano), Louis Schulman (viola), Andre Emilianoff (cello) and Donald Palma (bass), under the direction of Charles Wuorinen." The piece which he felt received "a spirited,

¹⁴³ Review of The Group for Contemporary Music by Peter G. Davis, New York, *The New York Times*, 26 October 1977.

perhaps hectic performance" was *Arie da Capo* by Milton Babbitt, which was conducted by Sollberger.¹⁴⁴

The innovative idea of "Candlelight Concert" was unveiled on 21 November 1977 at Manhattan School of Music. The idea was devised by Roussakis, who was thinking of ways to attract people who otherwise might think The Group's concerts too "austere" or "too stiff" to attend. Roussakis also thought it might be like a "cabaret" concert in which people, instead of "sitting in rows," could sit with their friends around a table in a more relaxed atmosphere." The idea for the "Candlelight Concert" was worked out with the School's Dean, David Simon, and held complete with wine in The Mitzi Newhouse Pavilion which was the school's attractive, glass enclosed-cafeteria.¹⁴⁵

At the first "Candlelight Concert" five Group members presented the concert which was given without an intermission. Sollberger opened the program with a solo alto flute piece by Henry Cowell titled *The Universal Flute* (1946). That was followed by harpist Susan Jolles giving the first performance of Jeffrey Kresky's *Vox Clamantis* (1976). In keeping with idea to interact with Manhattan School of Music, the program included a piece by Glenn Lieberman who worked as a recording engineer for the School. His piece, *Metalwork* (1976-77), was scored for flute, vibraphone and tape and was performed by Sollberger and DesRoches. The tape was realized in the Martinson Electronic Music Studio at Manhattan School of Music. Otto Luening, to whom The Group was always grateful, was represented by the first performance of his *Third Short Sonata* (1975) for flute and piano. Baritone Richard Frisch sang Busoni's *Fünf Goethe Lieder* (1918-24). The program concluded with Sollberger on piccolo, flute and alto flute for the first New York Performance of Goffredo Pertrassi's *Souffle* (1969).

¹⁴⁴ Review of The Group for Contemporary Music by Leighton Kerner, New York, *The Village Voice*, 7 November 1977.

¹⁴⁵ Nicolas Roussakis, interview by author, New York, New York, 15 February 1993.

Program. Ex. 14 21 November.1977

The second "Candlelight Concert" was given on 12 December 1977 and presented the newly formed Schoenberg String Quartet. A review of the concert in *The Village Voice* offered information about the quartet's members:

The members--violinists Benjamin Hudson and Carol Seacin, violist Janet Lyman Hill, and cellist Andre Emelianoff--have various present and past associations with such organizations as Speculum Musicae, the Da Capo Chamber Players, the American Symphony, and the late George Szell's Cleveland Orchestra, and their collective name indicates an avowed but not exclusive dedication to the Second Viennese School. Their debut program attested to the dedication and to the nonexclusivity.¹⁴⁶

¹⁴⁶ Review of The Schoenberg Quartet on The Group for Contemporary Music Series by Leighton Kerner, New York, *The Village Voice*, 6 March 1978.

The Schoenberg Quartet's program consisted of quartets by Goddard Lieberson and Lejaren Hiller and concluded with Alban Berg's *Lytic Suite* (1926). A program insert had addition information on this quartet.

"The Secret Program of Alban Berg's *Lytic Suite*"

A recently discovered miniature score of the *Lytic Suite* with copious annotations by Alban Berg himself points to the fact that this work is programmatic. The music contains a complex network of references to the composer's secret love affair with Mrs. Hanna Fuch-Robettin, the wife of a Prague industrialist and musical enthusiast.¹⁴⁷

Credit for this information was given to George Perle's article *The Secret Program of the Lyric Suite* and Douglass M. Geen's *Berg De Profundi: The Finale of the Lyric Suite* in the *International Alban Berg Society Newsletter*, Issue No. 5, June 1977.¹⁴⁸

The "Candlelight Concerts," which were incorporated into The Group's concerts for two seasons, were so successful that soon other ensembles at Manhattan also began to request the use of the Pavilion for concerts. The demand became so great that finally the school's administration was forced to withdraw its support of the "Candlelight Concerts" in order to control the demands.¹⁴⁹

A blizzard forced the 6 February 1978 concert at Cooper Union to be canceled. This concert, featuring The New Jersey Percussion Ensemble, was rescheduled and took the place of the planned Program Five on 6 March. (A detailed account of this rescheduled concert is included in Chapter V's section on The New Jersey Percussion Ensemble.) On the 16th Season Flyer, Program Five was to have presented performances of George Crumb's *Night of the Four Moons*, Lukas Foss's *Echoi* and Stefan Wolpe's *Oboe Quartet*. The Group resolved the situation by rescheduling the entire Program Five for the following season on 16 April 1979.¹⁵⁰

¹⁴⁷ The Group for Contemporary Music, Program Booklet insert, The Mitzi Newhouse Pavilion at Manhattan School of Music, 12 December 1977.

¹⁴⁸ Ibid.

¹⁴⁹ Nicolas Roussakis, interview by author, New York, New York, 15 February 1993.

¹⁵⁰ The Group for Contemporary Music, Program Booklets and Flyers from the Sixteenth and Seventeenth Seasons, 1977-78 and 1978-79.

Program Example No. 15 The New Jersey Percussion Ensemble

The final concert of the Sixteenth Season on 28 April 1978 devoted the entire evening to Arnold Schoenberg's *Five Pieces for Orchestra Op. 16* (1909). *The SoHo News* described the format of the concert :

The evening went as follows: First the *Five Pieces* were performed in their entirety by the orchestra of the Manhattan School of Music led by Charles Wuorinen. Then Milton Babbitt gave an hour-long analysis of the music, illustrated by live musical examples. Finally, a second complete performance of the work was given.

It was an exciting idea. Schoenberg himself had prepared a similar program in 1932, a lecture on his *Four Orchestral Songs. Op. 22*, with orchestral illustrations, for broadcast over Frankfurt Radio. While lectures on music occur every day in the university, they are a rare occurrence in the

world of public concerts. Milton Babbitt is one of America's foremost theorists and composers of serial music, and for him to share his insights with the musical public promised to be a major event.¹⁵¹

Blechner did express his sadness over the fact that "Babbitt's ideas could have been made clear to the uninitiated" who felt "they were totally left out." As Blechner put it, "Many fidgeted, some left." But for those who stayed for the entire performance, they were rewarded by the "vigorous and careful account of the music" by the Manhattan Orchestra. Special credit was given to Wuorinen for his "tempi and phrasing" and for his ability "in communicating the intensity of this music."¹⁵²

The Seventeenth Season 1978-1978

The season included four concerts at Manhattan School of Music, two of which were "Candlelight Concerts" and two of which were in Borden Auditorium. The final two concerts of the season were held in The Great Hall at Cooper Union. The first "Candlelight Concert" was described in Andrew Porter's review in *The New Yorker*:

The student's café of the Manhattan School of Music, that airy modern pavilion added to the Broadway side of the former Juilliard buildings, up at 122nd street, was packed last week for a concert given by The Group for Contemporary Music. Admission-or, rather, specified contribution-was only a dollar for students, three dollars for the general public; for another dollar one was invited to visit, between numbers, a table at the back of the room laden with punch bowls and flagons of wine. We sat around at tables. The lighting, from candles, was enough to read texts by. This was what a concert of contemporary music should be; a pleasant social occasion, providing a chance to talk to old friends and make new ones, in circumstances that do not preclude--that positively foster--careful attention to the music.¹⁵³

This concert included Ernst Krenek conducting the first performance of his own piece, *They Knew What They Wanted, Op. 227* (1976). The other "first performance" of the evening was that of Tobias Picker's *Rhapsody* (1978) which the composer performed

¹⁵¹ Review of The Group for Contemporary Music by Mark Blechner, New York, *The SoHo News*, 4 May 1978.

¹⁵² Ibid.

¹⁵³ Review of The Group for Contemporary Music by Andrew Porter, New York, *The New Yorker*, 20 November 1978.

with violinist Benjamin Hudson. Picker was described as "a young composer who should be worth watching: a genuine creator, with a fertile, unforced vein of invention and the ability to hold one's attention on everything that he made happen."¹⁵⁴

The Group concert on 21 November 1978 presented the American premiere of Morton Feldman's *Neither* (1977). "The piece itself is a 50-minute monodrama for soprano and orchestra commissioned by the Rome Opera for its spring 1977 season, to an original text by Samuel Beckett." The soprano was Lynn Weber who "managed to sustain the cruelly high tessitura." John Rockwell, who reviewed this concert for *The New York Times* wrote that "the Manhattan Repertory Orchestra under Mr. Wuorinen's direction sounded carefully prepared and scrupulously executed."¹⁵⁵

The Village Voice reviewer Tom Johnson was also complimentary of the performance of Feldman's new work.

The orchestra of the evening consisted entirely of students from the Manhattan School of Music, but they had rehearsed the score intensively and had it well under control. Charles Wuorinen conducted with great ease, despite the constantly changing meters and the obvious difficulty of keeping the dense texture sensitively balanced.

In same review, Johnson also expressed an aspect of The Group which had been expressed by others as well.

These two evenings have renewed my faith in The Group for Contemporary Music, a faith I had nearly lost during the past few seasons. The Group's performance levels have been consistently high ever since it began 17 years ago. Often, however, the programming has been parochial, reflecting the special interests of directors Charles Wuorinen and Harvey Sollberger and offering little to a more general audience. But if the series continues to be as lively as it has been this year, The Group may once again become the most vital outlet for contemporary music in New York.¹⁵⁶

¹⁵⁴ Ibid.

¹⁵⁵ Review of The Group for Contemporary Music by John Rockwell, New York, *The New York Times*, 23 November 1978.

¹⁵⁶ Review of The Group for Contemporary Music by Tom Johnson, New York, *The Village Voice*, 11 December 1978.

The third concert on 18 December 1978 took place in Borden Auditorium and presented Joan Tower's *Amazon* (1977), and the first performances of Charles Wuorinen's *Archangel* (1978) and Donald Martino's *Triple Concerto* (1977). Wuorinen's piece was performed by the Schoenberg Quartet, which was now renamed the Columiba String Quartet, and bass trombonist David Taylor to whom the piece is dedicated. The performance of Martino's *Triple Concerto*, which was scored for clarinet, bass clarinet , contrabass clarinet with an orchestra of sixteen players, was conducted by Sollberger.

Program Ex. No. 16-18 December 1978

Music. Ex. No.21 Martino: *Triple Concerto*

Martino, who had studied composition with Babbitt as well as Roger Sessions and Luigi Dallapiccola, requested in a letter to Nicolas Roussakis that because the bass clarinet part was the most demanding of the three -- "it is the central element"-- the player should be a "Sollberger of the b. cl." Martino also suggested contacting Les Thimmig to be the solo contrabass clarinetist.¹⁵⁷ The soloists chosen for the performance and the recording were clarinetist Anand Davendra (who had been know as Allen Blustine), bass clarinetist Dennis Smylie and contrabass clarinetist Les Thimmig. The Group recorded the *Triple Concerto* for Nonesuch on the 19 and 20 December at Rutgers Presbyterian Church 73rd Street and Broadway, which involved Patricia Spencer (piccolo, flute and alto flute), Stephen Taylor (oboe and English horn), Donald MacCourt, (bassoon), Richard Lawson (bassoon and contrabassoon), David Jolley (horn), Ronald Anderson (Flügelhorn), Glenn Kenreich (tenor trombone), Clifford Haynes (tenor trombone), Raymond DesRoches (percussion), Claire Heldrich (percussion), Aleck Karis (piano and celesta), Benjamin Hudson (violin), Carol Zeavin (violin), Janet Lyman Hill (viola), Chris Finkel (cello) and Joseph Tamosaitis (bass). The coordinator from Nonesuch was Teresa Sterne.¹⁵⁸

Triple Concerto was composed by commission from The Group for Contemporary Music and dedicated to Milton Babbitt on his 60th birthday.

This recording is dedicated to the memory of Maude E. Brogan (1927-1978), Director of the Martha Baird Rockefeller Fund for Music, Inc., 1972-1978, whose generous aid to The Group for Contemporary Music in its preparation of *Triple Concerto* during the fall of 1978 made the premiere performance possible; and to the memory of Josef Marx (1913-1978), whose guiding spirit gave inspiration and support to The Group during its early years.¹⁵⁹

¹⁵⁷Nicolas Roussakis, files on The Group for Contemporary Music, letter from Donald Martino, 14 June 1978.

¹⁵⁸Donald Martino, *Triple Concerto*, The Group for Contemporary Music, Nonesuch H-71372.

¹⁵⁸Ibid.

¹⁵⁹Ibid.

In Roussakis' notes on the estimated budget for the Martino performance and recording, it was estimated that there would be "7 rehearsals of 3 hours each for a total of 21 hours in view of the complexity and the length (duration: 25 minutes) of the work." The performers' fees were estimated at \$3,360 for the orchestra and \$1,680 for the soloists and conductor, resulting in a total of \$5,040 for performers' fees. Also included in Roussakis' notes was information on the funding for the Martino project:

The commission of this composition was made possible by a grant from the New York State Council on the Arts and a grant to the American Music Center by the Andrew W. Mellon Foundation. Further support was provided by a National Endowment of the Arts Category IV Fellowship-Grant.¹⁶⁰

The second "Candlelight Concert" of the 17th season featured Harvey Sollberger, as flutist and composer. It included the first performance of *Tripudium* (1978) by the young composer Wesley Oye who had been an assistant to The Group, and the first New York performances of Elaine Barkin's *Plein Chant* (1977), Robert Morris' *Raudra* (1976) and Sollberger's own *Hara* (1977) for alto flute. Joseph Horowitz of *The New York Times* wrote that "the new setting, far from seeming incongruous, provides an unusually friendly, comfortable forum for new music. And the music itself was well worth hearing." He was equally complimentary of the performers:

Mr. Sollberger's exquisite control of vibrato and dynamics, as well as his mastery of multiphonics, slithering microtones and tremolos of varying speeds and intensities, furnished a constant feast for the ear.

In addition to Mr. Sollberger, the excellent performers were the flutist Patricia Spencer, the cellist Chris Finckel and the pianists Aleck Karis and Robert Miller.¹⁶¹

Program Five of 9 March 1979 featured the Columbia String Quartet with violinist Benjamin Hudson and Carol Zeavin, violist Janet Lyman Hill and cellist Andre

¹⁶⁰Nicolas Roussakis, files on The Group for Contemporary Music, Donald Martino Performance and Recording Project, 1978.

¹⁶¹Review of The Group for Contemporary Music "Candlelight Concert" at Manhattan School of Music by Joseph Horowitz, New York, *The New York Times*, 14 February 1979.

Emelianoff. Formerly called The Schoenberg Quartet during the 16th season, the Columbia String Quartet had as its guest artist cellist Clay Ruede in a program of Valente, Roussakis and Schoenberg. *Ephemeris* (1979), which was composed by Roussakis for the Columbia String Quartet during 1977-79, was given its first performance. Roussakis' quartet was later recorded for CRI by the same quartet members with the exception of cellist Emelianoff, who was replaced by Eric Bartlett for the recording in 1982.¹⁶²

Music Ex. 22 Roussakis: *Ephemeris*

The final concert of the 1978-79 season was the Wolpe/Crumb/Foss program which had been canceled during the previous season due to the blizzard. Critic John

¹⁶²Nicolas Roussakis, *Ephemeris*, The Group for Contemporary Music String Quartet, CRI CD 624.

Rockwell reviewed the concert and wrote that "Part of the success of the evening had to do with the quality of the performances."

About the Wolpe he had this to say:

The program began with Stefan Wolpe's *Quartet* (1955). Mr. Wolpe is sometimes thought of as an intellectually austere composer, and that he could be. But this piece offers some really lush tunes and textures and an amusing bit of theater in the final movement (the performance chose not to make use of the optional dancer who flits onstage and off).¹⁶³

The Wolpe performance was dedicated to the memory of Josef Marx, a true supporter of Wolpe's music and The Group's manager and oboist during the Columbia University years. Marx was born in Berlin 9 September 1913 and died in New York on 21 December 1978. The Cooper Hall program is reprinted below.

Program Ex 17 - 16 April 1979

The Eighteenth Season 1979-1980

¹⁶³Review of The Group for Contemporary Music at Cooper Union by John Rockwell, New York, *The New York Times* 18 April 1979.

During the previous season a Board of Directors had been organized for The Group for Contemporary Music. Members of that original board were Raymond DesRoches, Nicolas Roussakis, Fred Sherry, David Simon, Harvey Sollberger and Charles Wuorinen. During the Eighteenth Season the board retained all of its original members with the exception of David Simon. Added on to the Board of Directors were Robert Miller, Teresa Sterne and Francis Thorne.

The locations of the six programs for the eighteenth season were equally divided between Manhattan's Borden Auditorium and Cooper Union. Two programs were devoted to composers outside of New York: the "Music From California" concert on 15 October 1979 and the "Music by English Composers" concert on 22 February 1980. Both concerts were reviewed by *The New Yorker*.

The "Music From California" concert which opened the season included music by Paul Chihara, Roger Reynolds, Edwin Dugger and Leonard Roseman. Critic Andrew Porter's attention seem to be especially captured by Reynolds' *Less Than Two* (1976-78) which received its first New York performance:

Roger Reynolds' *Less Than Two*, receiving its New York premiere, was enough in itself to make the concert worthwhile: a twenty-one-minute stretch of intense, vivid, animated music for two pianos, two percussions, and tape.

Ensemble, rhythms, and the actual notes are exceptionally difficult to get right; so far as I can judge, the work had a masterly performance from Gilbert Kalish and James Freeman, piano, and Raymond DesRoches and Richard Fitz, percussion, for whom it was written. I hope they record it.¹⁶⁴

Critic John Rockwell wrote that the "performances throughout were exemplary" but felt that "the concert ignored vast varieties of music that are arguably more inherently Californian than the music heard Monday--the tradition of open experimentation that stems back to Cowell and Cage"¹⁶⁵

¹⁶⁴Review of The Group for Contemporary Music at Borden Auditorium by Andrew Porter, New York, *The New Yorker*, 5 November 1979.

¹⁶⁵Review of The Group for Contemporary Music at Borden Auditorium by John Rockwell, New York, *The New York Times* 21 October 1979.

Composer Roger Reynolds wrote to Nicolas Roussakis after The Group's performance of his piece saying that

It is, of course, rare that demanding new works are played adequately; virtually never are they given a finely rehearsed, sensitively considered and elegantly produced performance. The Group treats music of disparate origins and stylistic persuasion with uniform respect and optimal musical resources.

Reynolds also encouraged The Group to seek first-rate surroundings for concerts and substantial exposure which he felt they deserved rather than "the Upper West Side in a school auditorium, and with so modest an advertisement budget."¹⁶⁶ (Perhaps Reynolds' opinion about concert locations was more realized as The Group began to expand its concert locations to the Symphony Space during the 19th season and on to the 92nd Street Y during the 20th season.)

The third concert on 10 December 1979 at Cooper Union included a discussion after the concert with John Cage, Charles Wuorinen and John Rockwell. On the concert, Cage was represented by his *Third Construction* (1941) performed by The New Jersey Percussion Ensemble Quartet; and Wuorinen, by the first New York performance of his *Fast Fantasy* (1977) which Fred Sherry and Wuorinen performed. Rockwell commented how "a post-concert panel brought together two composers hardly considered allies in the past." He felt the concert was a "determined bid for ecumenism, after the years that have divided American new music."¹⁶⁷

Nicholas Kenyon, critic for *The New Yorker*, also reviewed the concert and panel discussion and wrote that:

I can't resist recording an exchange in The Group for Contemporary Music's post-concert discussion between Wuorinen, Cage, and John Rockwell. Meditating on the supposed difference between the New York "uptown" composer, with his academic background and formal techniques, and the "downtown" composer, with his improvisation and chance

¹⁶⁶Roger Reynolds, letter to Nicolas Roussakis, from the files of Nicolas Roussakis on The Group for Contemporary Music, 29 November 1979.

¹⁶⁷Review of The Group for Contemporary Music at Cooper Union by John Rockwell, New York, *The New York Times*, 13 December 1979.

procedures, Rockwell asked the two composers if they would like to react to those labels. There was a long, nervous pause, and then Cage said, with a cheerful gleam in his eye, "I guess it might be more interesting to discuss our Zip Codes," and proceeded to do so.¹⁶⁸

The idea of a "Candlelight Concert" was carried downtown from Manhattan School of Music, where the School's administration had curtailed the idea, to Cooper Union for the final concert of the Eighteenth Season on 21 April 1980. The concert included first performances of Sollberger's *Met him pike hoses* (1980) and Raoul Pleskow's String Quartet (1979). Also included was the first New York performance of John Melby's *Accelerazioni* (1979) for flute and computer-synthesized tape. The concert and season concluded with a performance by solo clarinetist Anand Devendra (Allen Blustine) of Milton Babbitt's *My Ends Are My Beginnings* (1978).

The Nineteenth Season 1980-1981

The expansion of The Group continued during the 19th season as concerts began to take place also at The Symphony Space at Broadway and 95th Street. Those, in addition to concerts at Manhattan School of Music and Cooper Union, gave The Group more visibility. More publicity about The Group's concerts appeared in the newspapers partly through an effort to reach out to a wider audience and partly through the efforts of Woerner/Bohrick Associates who was hired by The Group to handle publicity. Advertisements also appeared in *The New York Times*.

One idea that The Group fostered during the 19th season was to collaborate with two of its "second generation" ensembles, Parnassus and Speculum Musicae. The first concert of the season was in collaboration with Parnassus, Anthony Korf, Artistic Director. It was held on 10 November 1980 at The Symphony Space which was a new location for The Group. The program featured Parnassus with Sollberger and Wuorinen as conductors and Robert Miller as the piano soloist. Anthony Korf, who had studied composition with Wuorinen and performed with The Group as a percussionist when he

¹⁶⁸Review of The Group for Contemporary Music at Cooper Union by Nicholas Kenyon, New York, *The New Yorker*, 4 February 1980.

was a student at Manhattan School of Music, conducted the first performance of his own piece, *A Farewell* (1980). The program concluded with Wuorinen's *Tuba Concerto* (1970) with David Braynard, soloist.

Program Ex. 18A 10 November 1980

Program Example No. 18B 8 May 1981

A program in honor of Otto Luening's 80th birthday was given at Borden Auditorium on 1 December 1980. Luening, who taught composition classes at Columbia University which both Sollberger and Wuorinen attended, had been very supportive of Sollberger and Wuorinen when they first formed The Group at Columbia University in 1962. The concert was tied together historically with music of Luening's teachers Phillip Jarnach and Ferruccio Busoni included in the program. Roussakis had been Mr. Jarnach's last student and also a student of Luening at Columbia.¹⁶⁹ Luening's *At Christmas Time-Songs of Innocence and Young Love* (1918-1980) was performed by the mezzo-soprano Barbara Martin and pianist Robert Miller. Following intermission, pianist Paul Jacobs gave performances of Busoni's Sonatina No. 2 (1912) and Sonatina No. 6 (1920). The program concluded with the first New York performance of Nicolas Roussakis' *Voyage* (1980).

¹⁶⁹ Going Out Guide, *The New York Times*, 1 December 1980.

Mr. Roussakis's piece was a five-movement, 20-minute setting for eight-part a cappella chorus of syllables drawn from Baudelair's "L'Invitation au Voyage" from "Les Fleurs du Mal." The music is lush and sweet, consisting mostly of undulating, interweaving lines that Mr. Roussakis hopes suggest the voyage itself. All this was presented with a rather low-wattage light-show consisting of colored lights cast on the chorus as it stood before a cyclorama. The Manhattan Chorus under Daniel Paget did honorably by it.¹⁷⁰

Voyage was recorded for CRI for The Group for Contemporary Music Twentieth Anniversary Celebration.

A joint recital was given by flutist Harvey Sollberger and pianist Robert Miller on 2 February 1981 at Cooper Union. Included on the recital was the first performance of Sollberger's *Variations* (1981) for flute and piano and the first New York performance of Chester Biscardi's *Mestiere* (1979) for piano and Robert Moevs' *Crystals* (1979) for solo flute. The recital also included Group "repertoire" pieces: Wolpe's *Piece in Two Parts* (1960) and Davidovsky's *Synchronisms No. 1* (1963) for flute and electronic sounds.

The Group's fourth program on 2 March 1981 listed the concert as a "Celebration of the 15th Anniversary of The National Endowment for The Arts." On this program, members of The New Jersey Percussion Ensemble were featured in pieces by two young composers, Joseph Ness and David Olan. Olan, who had been an administrative assistant to The Group during the 6th and 7th Seasons at Columbia University, was represented on the concert by his piece *Prism* (1978) which was scored for electronic tape and percussion ensemble. *Prism* was performed by The New Jersey Percussion Ensemble with Raymond DesRoches as conductor. Ness, who at the time of this concert was one of The Group's administrative assistants, was represented by his piece *Bora* (1981) for percussion quartet. Morton Subotnick's *Parallel Lines* (1979) for solo piccolo with mixed ensemble and "Electronic Ghost Score realized at the California Institute of the Arts" was given its first New York performance with Sollberger as the soloist and

¹⁷⁰Review of The Group for Contemporary Music at Borden Auditorium by John Rockwell, New York, *The New York Times*, 4 December 1980.

Wuorinen conducting. According to the Final Report of 1980-1981, "Morton Subotnick came from California to supervise the electronics for his piece."¹⁷¹ The program concluded with a performance of William Schuman's *In Sweet Music* (1978) which featured soprano Susan Belling.

Program Five on 6 April 21 devoted the entire first half to Peter Lieberman's *Tashi Quartet* (1978-79) which was performed by clarinetist Anand Devendra (Allen Blustine), violinist Theodore Arm, cellist Fred Sherry and pianist Aleck Karis. The second half of the program opened with John Adams' *Shaker Loops* (1978) and closed with Igor Stravinsky's *Dumbarton Oaks Concerto* (1938), both of which were conducted by Wuorinen.

A week following this concert on 13 April, a debate between *New York Times* critic John Rockwell and Pulitzer Prize Winner Charles Wuorinen was sponsored by The Institute for Studies in American Music at Brooklyn College. The flyer announcing the debate called it "The Debate of the Decade!" This debate, which was held at Symphony Space, was moderated by H. Wiley Hitchcock and Allan Miller and focused on "Composer and Critic--a Debate: Two Views of Their Responsibilities to the Art of Music and its Public."¹⁷²

The final concert on 8 May 1981 at Cooper Union featured two younger composers, Erik Lundborg and Jeffrey Kresky, and two established composers, George Crumb and Elliott Carter. Lundborg's *The Seafarer* (1981) for bass voice and piano was given its first performance. Kresky, who had been one of The Group's assistants during the 6th and 7th Season at Columbia University, was represented by the first New York performance of his *Soliloquy: On the Conditions of Incoming and Departing Souls* (1977) which was performed by cellist Fred Sherry. Pianists Robert Miller and Aleck Karis performed Crumb's *Celestial Mechanics (Makrokosmos IV) Cosmic Dances for*

¹⁷¹Nicolas Roussakis, The Group for Contemporary Music Final Report for 1980-1981, New York, New York, p. 2.

¹⁷²Flyer for John Rockwell vs. Charles Wuorinen Debate, Symphony Space, New York, 13 April 1981.

Amplified Piano Four Hands (1979). The concert concluded with a performance of Elliott Carter's *Syringa* (1978). The performance of *Syringa* was given in collaboration with Speculum Musicae and featured mezzo-soprano Jan DeGaetani and bass Thomas Paul. The instrumentalists for the Carter were members of Speculum Musicae, which included many performers who had performed with The Group. (See Program Example No. 18B).

One of The Group's objectives in planning for the 19th Season was "to give more attention to pieces for larger instrumental ensemble." This was accomplished by collaborating with Parnassus (Anthony Korf, Music Director) and Speculum Musicae. Both ensembles contributed towards performers' fees for their respective concerts with The Group during the 19th season.¹⁷³

The National Endowment for the Arts played a greater role in shaping the history of The Group during the 19th Season. The NEA, which had doubled its support from \$5,000 to \$10,000 during the 1979-80 season, continued to give \$10,000 and appropriated an additional \$6,000 for The Group's Twentieth Anniversary recording project. The NEA also jointly funded, with host institution and individuals, a series of five out-of-town concerts given by "smaller ensembles consisting of Group musicians." These concerts were given at Montclair Chamber Music Society, Baltimore Chamber Music Society, Montclair Chamber Music Society, Rutgers University and Friends of Music at Princeton. Substantial funding also came from the New York State Council on the Arts which gave The Group initially \$16,000 and then an additional \$1,000 towards the recording project.¹⁷⁴

The Twentieth Season 1981-1982

The Group had reason to celebrate its 20th anniversary. There had been nineteen previous successful seasons, the first nine of which had been spent at Columbia

¹⁷³Op. cit.

¹⁷⁴Ibid.

University and since 1971 The Group had been the Ensemble-in-Residence at Manhattan School of Music. The Group's ideals and philosophy of adequate rehearsal time and high performance levels had remained constant. The Group remained loyal to the Columbia-Princeton Electronic Music Center, to established composers and younger composers alike, and to the second-generation ensembles. The 20th season also saw the expansion of Group concerts to the 92nd Street Y, a location that gave The Group not only its largest audiences, but also more publicity and visibility.

The Group also experienced the loss of its pianist Robert Miller during the 20th season on 30 November 1981. Miller was the pianist with The Group from 1964 until his death in 1981. Among the composers who wrote pieces for Miller are Wolpe, Davidovsky and Wuorinen. To honor Robert Miller (1930-1981) "A Concert to Honor a Champion of Contemporary Music" was given at the Symphony Space on 14 April 1982 by performers of "The Composers Conference and Chamber Music Center, The Composers Guild, The Group for Contemporary Music, The Electronic Music Center of Columbia/Princeton, New York New Music Ensemble, Parnassus, Speculum Musicae, SUNY/Purchase Percussion Ensemble...and others."¹⁷⁵

The opening concert was held at the 92nd Street Y on 2 November 1981 and included three "classics" of The Group's repertoire: Varèse's *Density 21.5* (1936) which was performed by Harvey Sollberger, Wuorinen's *Chamber Concerto for Cello and 10 Players* (1963) which Wuorinen conducted with Fred Sherry as soloist, and *Saëta* and *Canaries* from Carter's *Pieces for Four Timpani* (1950-1966) which was performed by Raymond DesRoches. *The New York Times* review described the concert in this way:

Heard repeatedly at the 92nd Street Y on Monday night was the admission "everybody's here," intoned with delight and disbelief. The "everybody" in question was everybody from Elliott Carter to the still-under-30 composers just beginning to feel like part of the contemporary music establishment. The occasion was a program by The Group for Contemporary Music, now a venerable 20-year-old institution whose artistic directors, Harvey

¹⁷⁵Flyer for "A Tribute to Robert Miller" concert, Symphony Space, New York, 14 April 1982.

Sollberger and Charles Wuorinen, were students, like many in the audience, when they founded it.

The concert concluded with a performance of Alban Berg's *Chamber Concerto for Piano Violin and 13 Wind Instruments* (1923-1925) with soloists violinist Benjamin Hudson and pianist Robert Black, with Harvey Sollberger conducting.

Program Two on 14 December 1981 was the first of two concerts held at the Symphony Space during the 20th season, both of which were broadcast live over radio station WNYC-FM. The December program was a joint presentation with the Center for U.S.-China Arts Exchange with the co-operation of the Chinese Musicians Association of Beijing in a "Concert of Contemporary Music from The People's Republic of China."

The Group returned to Manhattan School of Music for their 25 January 1982 concert. The concert included the first New York performance of Ursula Mamlok's *Panta Phei* (1981) and Roger Reynolds' *The Palace* (1980) along with performances of music by Bruce Saylor, Tobias Picker, Gunther Schuller and Francis Thorne's *Concerto for Cello and 10 Instruments* (1974-75) which had been given its first performance by The Group during the 13th season. Fred Sherry was the soloist for each of these performances.

Program Four on 22 February 1982 was the second of two programs given at the Symphony Space and focused on the music of Babbitt and Wolpe. Andrew Porter, critic for *The New York Yorker*,² wrote about the concert in an article titled "Babbitt on Broadway."

The Group for Contemporary Music presented a program both elegant and nourishing: three works by Babbitt and three by Stefan Wolpe, the composer alternating. Babbitt's *Dual* (1980), for cello and piano, eluded me, for I heard no song in it, only sounds. But I am eager for a second hearing. His *Paraphrases* (1979), for nine winds and piano, is hardly less "pointillistic"--bitty, exclamatory, hiccupping--in texture but is also colorful and approachable. *Paraphrases* was written for Anthony Korf's Parnassus ensemble, which introduced it in 1980, played it again here, and is recording it for CRI. Babbitt's *Elizabethan Sextette* (1979), six Elizabethan poems set for six female voices, unaccompanied, was positively charming.

Of Wolpe, we heard the lyrical *Songs from the Hebrew* (1938), the fine, taut String Quartet (1969), and his last composition, the *Piece for Trumpet and Seven Instruments* (1971), which is a stunning example of his refined, precise writing, at once passionate and economical, and of his laconic wit. Thirty-two of New York's finest performers took part in the rewarding, well-attended concert.

For the performance of Babbitt's *Dual*, The Group's original cellist Joel Krosnick joined pianist Gilbert Kalish. In Wolpe's *Piece for Trumpet and Seven Instruments* Ronald Anderson, a member of The Group since 1962, was the trumpet soloist.

A program "In Celebration of Roger Sessions' 85 Birthday" was given by The Group at the 92nd Street Y on 22 March 1982. The concert presented performances of Stravinsky pieces and Sessions' *Concertino* (1930) and *Piano Sonata No. 1* (1930) which was performed by Ursula Oppens. In conjunction with the concert a benefit party, which raised over \$3,000, was hosted by Joseph Machlis. The Twentieth Season also included a series of "Meet the Composer" lectures which were given at Manhattan School of Music by Charles Wuorinen, Harvey Sollberger, Roger Reynolds, Milton Babbitt, Dean Drummond and Nicolas Roussakis. The series was funded by a \$1,500 grant given to The Group from Meet the Composer.¹⁷⁶

The final program on 28 April 1982 in Manhattan School of Music's Borden Auditorium opened with the first New York performance of Richard Hervig's *An Entertainment* (1978). Included in the program was the first performance of Susan Blaustein's *Ricercate* (1982) for string quartet. It was performed by "The Group for Contemporary Music String Quartet" which had been formerly called the Columbia Quartet. During the 20th season The Group was given an additional \$2,600 grant from The National Endowment for the Arts for The Group for Contemporary Music String Quartet. During the 20th season its members were violinist Benjamin Hudson and Carol Zeavin, violist Maureen Gallagher and cellist Eric Bartlett. Sollberger performed his

¹⁷⁶Nicolas Roussakis, *The Group for Contemporary Music Final Report 1981-1982*, New York, New York, p. 2.

Riding the Wind II, III, IV (1973) and conducted Roussakis' *Night Speech* (1968). Composer Dean Drummond performed on his own invented instrument, the zoomoozophone, in his piece *Columbus* (1980) Soprano Susan Belling sang *Thirteen Ways of Looking at a Blackbird* (1978) with an instrumental ensemble of flutist Wendy Rolfe, percussionist Raymond DesRoches and pianist Aleck Karis.

Also as part of the 20th Season, The Group recorded and produced an album on CRI. Titled "The Group for Contemporary Music Twentieth Anniversary Celebration," the recording is dedicated to the memory of Robert Miller (1930-1981) who "was a great friend and a dedicated member of The Group for Contemporary Music." Works of Wuorinen, Sollberger and Roussakis are recorded for this album. The recording session for Wuorinen's *Arabia Felix* (1979) was Miller's last performance and Sollberger's *Angel and Stone* (1981) was written for him. On the album *Angel and Stone* is recorded by Sollberger and pianist Aleck Karis. Roussakis' *Voyage* (1980) is recorded by The Manhattan Chorus with Daniel Paget conductor.¹⁷⁷

The Twenty-first Season 1982-1983

A series of six concerts were given by The Group during the 21st season; three at the 92nd Street Y, two at The Symphony Space and one at Manhattan School of Music where The Group remained in residency. Although only one concert during the 21st season was actually given at Manhattan School of Music, The Group continued to interact with Manhattan students. On the opening concert of 26 October 1982 at the 92nd Street Y, Manhattan students made up the percussion ensembles which performed Henry Cowell's *Ostinato Pianissimo* (1934) and *Pulse* (1939) under Wuorinen's direction. Manhattan percussionists were also incorporated into the performance of Varèse's *Ionisation* (1933) which Sollberger conducted. The October concert was "in honor of the 70th birthday of Conlon Nancarrow." According to *The New York Times*, "Mr. Nancarrow, a California native who has lived in Mexico since 1947, is no newcomer to

¹⁷⁷The Group for Contemporary Music Twentieth Anniversary Celebration recording, CRI SD 463.

the ranks. He was 70 years old yesterday, and his creativity has earned him a \$300,000 MacArthur Foundation Award."¹⁷⁸ His String Quartet (c. 1945) was given its first New York performance by violinists Benjamin Hudson and Carol Zeavin, violist Jennie Hansen and cellist Eric Bartlett. The other Nancarrow piece offered by The Group was *Study No. 41 for Player Piano* (c. 1980).

The Group's second program on 30 November 1982 at The Symphony Space was a memorial to The Group's pianist, Robert Miller (1930-1981) who had died during the 20th season. Pianists Ursula Oppens, Aleck Karis and Gilbert Kalish, who had all performed with The Group and worked with Miller over the years, each performed on the memorial concert. Ursula Oppens performed Tobias Picker's *When Soft Voices Die* (1977); Aleck Karis performed Milton Babbitt's *Reflections* (1974) which Miller had included on his recital during the 15th season; and Gilbert Kalish concluded the concert with a performance of Elliott Carter's *Night Fantasies* (1980). Also included on the program was the young composer/pianist Matthias Kriesberg who performed his own piece *a3520* (1980). Harpist Susan Jolles, who had performed with Miller many times during her twenty years with The Group, performed with her trio, The Jubal Trio, the first performance of Sollberger's *Life Study* (1982). Violinist Benjamin Hudson, violist Maureen Gallagher and cellist Eric Bartlett performed Webern's String Trio Op. 20 (1927). Reviewer John Rockwell's review added some additional comments about Mr. Miller and the memorial concert .

Mr. Miller's death at the age of 50 was felt a a particular loss, since he had played such a vital role in support of the sober, dissonant, complex music that dominated composition in the northeastern United States during the decades after World War II. His contributions were twofold: He was a technically commanding, conscientious interpreter, and as a lawyer he assisted composers and contemporary music in legal matters.

¹⁷⁸Review of The Group for Contemporary Music at the 92nd Street Y by Allen Hughes, *The New York Times*, 28 October 1982.

The tribute consisted of six pieces in the dense, closely argued idioms liked by Mr. Miller and the circle of composers he favored.¹⁷⁹

The next concert at The Symphony Space was The Group's fourth program on 15 March 1983 which featured The New Jersey Percussion Ensemble with Raymond DesRoches as director and conductor.

The third and fifth program of the 21st season were held at the 92nd Street Y where The Group continued to experience their largest audiences. According to Final Reports for 1981-82, 1982-83 and 1983-84 seasons, which were prepared by The Group's Executive Director Nicolas Roussakis, the concerts given at the 92nd Street Y were attended by an average of about 400 people. The other concerts at The Symphony Space and Manhattan School of Music averaged about 150 people per concert.¹⁸⁰ The 8 February program at the 92nd Street Y presented the music of Luciano Berio, Nancy Chance, Jacob Druckman, Lukas Foss and Nicolas Roussakis. The music of Roussakis and Druckman were both performed by The American Brass Quintet. The 19 April program at the 92nd Street Y presented music of Alex Tooker, Gilbert Amy, Mario Davidovsky, Mariam Gideon, Raoul Pleskow and Charles Wuorinen.

No additional information on the sixth and final program of the 21st season could be found by the author. Only its original listing on the 1982-83 season flyer was found, which indicated that the final concert took place at the Manhattan School of Music on 3 May 1983. Although many of The Group's concerts at Manhattan School of Music were tape recorded, the author could find no record of this concert.

Horizon Concerts of 1983 and 1984

The Horizon Concerts were presented by the New York Philharmonic in June of 1983 and June of 1984. Organized by the Philharmonic's Composer-in Residence, Jacob Druckman, these concerts successfully presented new orchestral works and featured

¹⁷⁹Review of The Group for Contemporary Music at The Symphony Space by John Rockwell, *The New York Times* 2 December 1982.

¹⁸⁰Nicolas Roussakis, The Group for Contemporary Music Final Reports of 1981-82, 1982-83 and 1983-84 seasons, New York, New York.

ensembles, such as The Group for Contemporary Music, in performances of new music. Both Horizon '83 and Horizon '84 presented open rehearsals, concerts, symposiums, and Meet the Composer sessions over a ten-day period. Zubin Mehta, the Philharmonic's Music Director, explained in his message to the audiences attending the Festival, that part of the focus of Horizons '84 was "an exploration of what Mr. Druckman calls the 'new virtuosity.' "

For Horizon '83 The Group for Contemporary Music presented a performance of Donald Martino's *Triple Concerto* with Harvey Sollberger as conductor on the 3 June 1983 concert. On the same concert Arthur Weisberg, who had founded the Contemporary Chamber Ensemble in 1960, conducted the New York Philharmonic in performances of new orchestral works. *Triple Concerto*, which was commissioned by The Group and premiered on 18 December 1978 at Manhattan School of Music, featured soloists Anand Devendra on soprano clarinet, Dennis Smylie on bass clarinet and Les Thimmig on contrabass clarinet.

For Horizon '84 The Group presented an entire program on 3 June 1984 titled "Chamber Music with Computers," which was coordinated by Roger Reynolds and Charles Wuorinen. The Group, with Harvey Sollberger as conductor, gave the United States premiere of Iannis Xenakis' "*Khal Perr*" for Brass Quintet and Percussion (1983); Jean-Claude Risset's "*Profils*" for Seven Instrumentalists and Computer-Synthesized Tape (1981-82); and York Hoeller's "*Arcus*" for Seventeen Instruments and Tape (1978, rev. 1982). Also included in the concert was a performance of American composer Paul Lansky's "*As If*" for String Trio and Computer-Synthesized Tape (1982) which was performed by violinist Benjamin Hudson, violist Sarah Clarke and cellist Eric Bartlett.¹⁸¹

The Twenty -Second Season 1983-1984

¹⁸¹Horizon '83 and Horizon '84 Program Booklets, Avery Fisher Hall, New York, 3 June 1983 and 3 June 1984.

Concerts for the 1983-84 season were divided between the 92nd Street Y, The Symphony Space and Manhattan School of Music, where The Group remained in residency. During the season over eighty performers were involved in the series of six concerts. "Meet The Composer" sponsored two informal lectures at Manhattan School of Music by composers whose music The Group had programmed for the 22nd season-- Roger Reynolds and Milton Babbitt. Group performers continued to be a part of the New York State Council on the Arts' New Music Network Tour which involved them in six performances in November 1983. One of the New Music Network Tour concerts was held at the Guggenheim Museum on 19 November 1983.

Program Ex. 19 New York New Music Network Program 19 Nov. 1983

At this point in The Group's history some changes were beginning to take place. Sollberger, who had been teaching at Manhattan School of Music since 1972 when he was appointed to become the director of the School's Contemporary Ensemble, accepted an appointment to Indiana University in the spring of 1983. As a Professor of Music in Composition, he was also appointed to be the Director of Indiana University's New Music

Ensemble. Despite the distance, Sollberger remained involved in The Group's planning, its activities and concerts. At Manhattan School of Music, where Claire Heldrich had been Sollberger's assistant, Heldrich was appointed to succeed Sollberger as director of the School's Contemporary Ensemble.

Change also took place in the personnel of The Columbia String Quartet which opened the 22nd season with a concert at the 92nd Street Y on 18 October 1983. The violinists remained Benjamin Hudson and Carol Zeavin. However, on this program the violist was Sarah Clarke, and the cellist Eric Bartlett. The program offered performances of music by Roussakis, Schoenberg, Cage and Bartók. Both Zeavin and Barlett had performed with *Speculum Musicae* and according to the program notes, Bartlett had "performed in over forty premieres during the past five years." The Columbia String Quartet received support from The National Endowment for the Arts and the Martha Baird Rockefeller Fund for Music and recorded for CRI.¹⁸²

Program Two presented "An Evening of New Composers and Premieres" at The Symphony Space on 22 November 1983. First performances were given of Thomas Barker's *Trikhyalo* (1983) for violin, viola and cello, Glenn Lieberman's Trio Sonata (1980) violin, tuba and vibraphone and Joseph Ness's Piano Quartet (1983). Also included was Joel Feigin's *First Tragedy* (1982) for soprano, clarinet and piano and Aaron Kernis' *Music for Trio (Cycle IV)* (1982) for flute cello and piano. According to the program notes written by Ruth Dreier, all of the program's composers had studied with Charles Wuorinen with the exception of Glenn Lieberman.¹⁸³

The Group continued its tradition of included electronic music in the programming for the 20 December concert at Borden Auditorium. Arthur Kreiger's *Passacaglia on Spring and All* (1981) for chorus and electronic tape, realized at the Columbia-Princeton

¹⁸²The Group for Contemporary Music/Columbia String Quartet at the 92nd Street Y, Program Booklet, 18 October 1983.

¹⁸³The Group for Contemporary Music at The Symphony Space, Program Booklet and Program Notes, 22 November 1983.

Electronic Music Center, was performed by The New Calliope Singers with their director Peter Schubert as conductor. The other electronic piece was John Melby's *Concerto for Viola and Computer-Synthesized Tape* (1982) which Benjamin Hudson performed on amplified viola. Sollberger, who had been absent as a performer in the season's first two programs, performed Donald Martino's *Quodlibets II* (1980). Also included in the program was the first New York performance of Bernard Rands' *Obbligato* (1980) performed by trombonist Miles Anderson and The Columbia String Quartet; Hugo Weisgall's *Translations* (1973) performed by soprano Susan Belling and pianist Aleck Karis; and Frederick Fox's *Nexus* (1983) performed by flutist Harvey Sollberger, violist Veronica Salas, cellist Chris Finckel and pianist Aleck Karis.

Funding remained an important priority for The Group's Executive Director, Nicolas Roussakis, who listed the credits on the December program as follows:

This concert is made possible with public funds from the New York State Council on the Arts and the National Endowment for the Arts in Washington, D. C., a federal agency.

It is also supported by Manhattan School of Music, the Mary Flagler Cary Charitable Trust, EXXON Corporation, Meet the Composer, C. F. Peters Corporation, Gulf and Western Foundation, and generous individuals.¹⁸⁴

The Group's course of history was also changed by an event shortly after the 20 December concert at Manhattan School of Music. In a Board of Directors' Meeting that was held on 26 December, relations with Manhattan School of Music, where John Crosby was currently President, were discussed and it was disclosed that the outgoing Dean, Joseph Polisi, had notified Roussakis that "the school would no longer be able to support The Group financially beginning with the 1984-85 season." Conferences were proposed with the incoming Dean, Paul Wolfe "who had expressed an interest in The Group's activities at the School and had attended the December 20 concert."¹⁸⁵ This change of

¹⁸⁴The Group for Contemporary Music at Borden Auditorium, Program Booklet, 20 December 1983.

¹⁸⁵Nicolas Roussakis, Minutes of a Meeting of the Board of Directors for The Group for Contemporary Music, Inc., New York 26 December 1983.

policy from Manhattan School of Music where The Group had been the Ensemble-in-Residence since 1972, proved to be crucial in The Group's future.

Cellist Fred Sherry gave a recital at the 92nd Street Y as part of The Group's 1983-84 concert series. The recital opened with Elliott Carter's *Sonata for Cello and Piano* (1948) which The Group's first cellist, Joel Krosnick, had used to close his recital during the 1st season. The other "classic" on the program was Igor Stravinsky's *Suite Italienne* (1932). Charles Wuorinen was the pianist in both the Carter and the Stravinsky. The remainder of Sherry's recital featured works by two young composers, Louis Karchin and Jeffrey Mumford who was the first Black composer to be programmed by The Group. The first performance of Mumford's *Duo Concerto* (1981-82) was given by Sherry with percussionist Daniel Druckman, violinist Ik-Hwan Bae, clarinetist Anand Devendra, pianist Aleck Karis with Daniel Shulman as conductor. Karchin's *Duo for Violin and Cello* (1981) was performed with violinist Rolf Schulte. Following the recital a champagne reception in honor of Elliott Carter's 70th birthday was given.

"An Evening of New Music for Strings" was presented at The Symphony Space on 20 March 1984 featuring music of William Hibbard, Robert Moevs, Jacob Druckman, Francis Thorne and Roger Reynolds. An unusual quartet of four string bassists called "The Time Square Basstet" performed the Hibbard and Druckman works. Members of the quartet were Jaime Austria, Lewis Paer, Donald Palma and Michael Willens. Thorne's *String Quartet No. 4* was "written for Benjamin Hudson and is dedicated to him because of his superb performance and recording of my *String Quartet No. 3* in 1982 with his group."¹⁸⁶ This is yet another example of how The Group and its performers were inspiring composers and giving composers an outlet for excellent performances.

The final concert of the 22nd season presented Harvey Sollberger as flutist in a recital at the 92nd Street Y on 10 April. The recital began with a first performance of

¹⁸⁶Ruth Dreier, Program Notes for The Group for Contemporary Music, The Symphony Space, 20 March 1984.

Robert Hall Lewis' *A Due I* (1981) by harpist Susan Jolles and Harvey Sollberger on piccolo, flute and alto flute. The recital had a sense of history in that the program included two works that had been performed during The Group's first years at Columbia University: Stefan Wolpe's *Piece in Two Parts* (1959-60) and Charles Wuorinen's *Chamber Concerto for Flute and Ten Players* (1964) Wuorinen was the pianist in the Wolpe and students from Manhattan School of Music made up the ensemble for Wuorinen's *Chamber Concerto*. Flute students from Manhattan School of Music formed the ensemble for Sollberger's *Killapata/Chaskapata* (1983) which featured Rachel Rudich as the solo flute. Rudich had been a member of Manhattan's Contemporary Ensemble and performed with The Group. Sollberger conducted his own work which was scored for two piccolos, two alto flutes, seven flutes and solo flute and "was written in 1983 for the High School Flute Choir of the National Flute Association (NFA) and Judith Bentley, its director at that time. It received its premiere at the NFA's convention in Philadelphia in August of that year, with the composer as soloist." *Killapata/Chaskapata* was recorded in 1988 with Rachel Rudich as solo flute and Sollberger conducting on "A Tribute to Otto Luening" CD produced by CRI and performed by members of the New York Flute Club. The author, as alto flutist, was a member of this recording ensemble.¹⁸⁷ Sollberger's recital also included the first performance of Milton Babbitt's *Groupwise* (1983) Babbitt offered his reflections on the piece, which was commissioned by and dedicated to The Group for Contemporary Music and Harvey Sollberger

The shaping of the flutist's music is affected by many years of hearing Harvey Sollberger's playing. Many contemporary modes (multiphonics, for example) are not employed because I felt that such assertive and deviant means would divert attention from untraditionally extended structural applications of such traditional musical dimensions as the temporal, registral and dynamic. Much of the phrasing, nuance and

¹⁸⁷Harvey Sollberger, Otto Luening, Roger Goeb, John Heiss, Ezra Laderman, Ulysses Kay, "A Tribute to Otto Luening," New York Flute Club, CRI 561, 1988.

timbral shaping has been influenced by Harvey's performances, particularly of his own compositions.¹⁸⁸

Performers for *Groupwise* were violinist Benjamin Hudson, violist Veronica Salas, cellist Richard Sher, pianist Aleck Karis and Harvey Sollberger on piccolo, flute and alto flute. Daniel Shulman conducted.

The Twenty-third Season 1984-1985

The Group began the year having participated in the New York Philharmonic's Horizon '84 concerts in June of 1984 with much success. Five concerts were planned for the season, two at the 92nd Street Y, two at Symphony Space and the middle concert at Manhattan School of Music where The Group's residency had been extended for one more year. In addition to the precarious position of The Group's residency at Manhattan, other dramatic changes would occur during this season.

The amount of new music being performed in New York during 1983-84 can be shown by looking at the schedule of "Contemporary Music at Symphony Space," a series of fourteen concerts planned to present "14 world premieres, major artists, ensembles, composers and orchestras."¹⁸⁹

Contemporary Music at The Symphony Space

League of Composers-ISCM	New European Music	1 October
Da Capo Chamber Players	A Celebration of Women Composers	16 October
The Group for Contemporary Music	American Music of the Last 6 Years	13 Nov.
Prisim-A Chamber Orchestra		11 Dec.
The New Jersey Percussion Ensemble	Works of Charles Wuorinen	22 Jan.
New York New Music	Berlin: The Cabaret Years	29 Jan.
Hal Freedman Ensemble	Three World Premieres	5 Feb.
The Group for Contemporary Music	Music of Reynolds and Xenakis	12 Feb.
Joan La Barbara with Kronos Quartet	New Works for Contemporary Voice	12 Mar.
American Composers Orchestra	New York & World Premieres	19 Mar.

¹⁸⁸The Group for Contemporary Music at the 92nd Street Y, Program Booklet, 10 April 1984.

¹⁸⁹Flyer for "Contemporary Music at Symphony Space," New York, 1984-1985.

Prism-A Chamber Orchestra		3 April
Kalish/Krosnick/Gottlieb	20th Century Musical Extravaganza	8 April
Joan La Barbara	New Works for Contemporary Voice	14 May
Daniel Druckman/Alan Feinberg	New and Unusual Music for Percussion and Piano	20 May

Of course, the concerts at Symphony Space represented only one location in New York where new music was being performed. During this time all the second-generation groups were continuing with their own series at various halls and location in New York.

To open the 23rd Season, The Group invited back The New Jersey Percussion Ensemble with Ray DesRoches, director, to present an evening of music by William Albright, John Cage, Mario Davidovsky and Charles Wuorinen's Percussion Symphony (1976) which was written for, premiered by and recorded by the New Jersey Percussion Ensemble. This performance was conducted by Peter Jarvis, a member of the ensemble who had studied with DesRoches and Joseph Passaro at William Paterson College

On 13 November at the Symphony Space Anthony Korf, who was the founder and Artistic Director of Parnassus was involved on The Group's second concert both as composer and conductor. The first performance of Korf's *Oriole* (1983) was given by oboist Stephen Taylor, violinist Benjamin Hudson, violist Karl Barga, cellist Eugene Moye and pianist Aleck Karis. Korf also conducted the first New York performance of Salvatore Martirano's *Thrown* (1984). Included in the ensemble for Martirano's piece were instrumentalists who had performed with The Group for nearly two decades: Patricia Spencer, Anand Devendra, Ronald Anderson, Ronald Borrer, David Taylor and Raymond DesRoches. The Times Square Basses performed Elias Tanenbaum's *The Four of Us* (1982) and Donald Sur's *Il Tango di Trastevere* (1977). Other performers on the program were percussionist Stephen Paysen who performed Brian Fennelly's *Tesserae IX* (1981) and guitarist David Starobin and flutist Rachel Rudich who together performed Marc-Antonio Consoli's *Tre Fiori Musicali* (1978).

The Group returned to Manhattan School of Music for the 18 December concert in Borden Auditorium. The program included three pieces that The Group had premiered in earlier seasons: Sollberger's *Met him pike hoses* (1979) which Sollberger performed this time with Benjamin Hudson (the first performance had been with Marilyn Gibson); Milton Babbitt's *Groupwise* (1983) which Daniel Shulman conducted; and Babbitt's *An Elizabethan Sextett* (1978-79) for women's voices in six parts which Sollberger conducted. The program also included the performances of three young composers, Eric Chasalow, Tobias Picker and Matthias Kriesberg. Picker's *Pianorama* (1984) was performed by pianists Ursula Oppens and Tobias Picker. Kriesberg's *Hommage à Miró* (1984) for flute and computer-synthesized sound was commissioned by The Group through funding from the New York State Council of the Arts. Originally Kriesberg's piece was to be written "specifically for Harvey Sollberger," but it was given its first performance by flutist Robert Dick.¹⁹⁰ Chasalow's piece *Hanging in the Balance* (1983) for violoncello and electronic tape was performed by Fred Sherry.

Program Four at the Symphony Space opened with Iannis Xenakis' *Khalperr* (1983) performed by Raymond Mase and Christopher Gekker (trumpet), William Purvis (horn), Ronald Borrer (trombone), David Braynard (tuba), Joseph Passaro and Stephen Paysen (percussion) and Harvey Sollberger (conductor). The remainder of the concert featured the world premiere of Roger Reynolds' *Mistral* (1985) which was jointly commissioned by The Group for Contemporary Music and the Lontano Ensemble of London, Odaline de la Martinez, director. After intermission, Meet the Composer sponsored time in which Mr. Reynolds discussed his new work and answered questions from the audience, after which a second performance of his work was given.¹⁹¹

¹⁹⁰Nicolas Roussakis to Matthias Kriesberg, 18 July 1983, Files of Nicolas Roussakis on The Group for Contemporary Music, New York.

¹⁹¹The Group for Contemporary Music at Symphony Space, Program Booklet, 12 February 1985.

Tim Page, who reviewed the concert for *The New York Times* , wrote that the "performances throughout the evening were first-rate--polished, incisive, virtuosic and committed."¹⁹²

The final concert of the 23rd season was "An Evening with Benjamin Hudson, violin and Kenneth Bowen, piano" at the 92nd Street Y on 2 April 1985. The program included music written for violin over a fifty-year period. The recital opened with Stravinsky's *Duo Concertant* (1931-1932) and included Carter's "*Riconoscenza*" per Goffredo Petrassi (1984) for solo violin, Crumb's *Four Nocturnes (Night Music II)* (1964), Wolpe's *Sonata for Violin and Piano* (1949), Foss' *Composer's Holiday* (1944), and the first performance of Nicolas Roussakis' *Pas de Deux* (1985), John Rockwell, who had often review The Group's concerts wrote that "Mr. Hudson brought his usual intelligence and firm technique to bear on every piece on the program."¹⁹³

¹⁹²Review of The Group for Contemporary Music at Symphony Space by Tim Page, *The New York Times*, 15 February 1985.

¹⁹³Review of The Group for Contemporary Music at 92nd Street Y by John Rockwell, *The New York Times*, 5 April 1985.

Music Ex. No. 23 Roussakis: *Pas de Deux*

In 1985 The Group for Contemporary Music received a citation from the American Academy and Institute of Arts and Letters. The citation read as follows:

The Group for Contemporary Music, founded in 1962 by Harvey Sollberger and Charles Wuorinen as graduate students at Columbia University, changed the musical climate by redefining the standards of performance of knowing, demanding contemporary composition. It was the first collection of musicians joined in ensemble to present new music exclusively and appropriately, with the necessary preparation, in time and understanding. Today its idea, its ideals, and its personnel have spawned a population of such groups across the city and country, on campuses, in schools of music, and wherever the music of our time has its rightful place.¹⁹⁴

There was also a dramatic change that took place during the 23rd season. Nicolas Roussakis, the Executive Director of The Group, resigned in the spring of 1985. Roussakis had been involved with The Group since its Columbia University years when he was first an Assistant to the Directors. When The Group moved its residency to Manhattan School of Music in 1971, he became The Group's Administrator, which was changed to Executive Director in 1974. The enormous amount of responsibility of an administrator is often under-estimated and certainly as The Group expanded its activities and enjoyed its success, the responsibilities of administrating The Group essentially mushroomed. For example, the yearly Final Report that Roussakis prepared increased

¹⁹⁴Citation from the American Academy and Institute of Arts and Letters 1985, from the files of Nicolas Roussakis on The Group for Contemporary Music, New York.

from a five page Final Report in 1972-73 and a budget close to \$30,000 to an eighteen page Final Report of 1983-84 and a budget of nearly \$123,000. According to Roussakis, it took him six weeks to prepare the Final Reports which were all done without computer. The impact of his resignation would dramatically affect The Group's history.

Summary of Part II

During the period from the fall of 1971 to the spring of 1985 The Group experienced the beginning and end of an era at Manhattan School of Music. Logos changed, "Candlelight Concerts" were created and extinguished, a subscription drive was created, a Board of Directors formed, new locations for concerts expanded The Group's visibility, benefits were given, tours were completed, Meet the Composers lectures were given and special projects such as the Horizon '83 and '84 and recordings were completed. Not only did The Group experience its own growth as a vital new music ensemble in New York, but The Group also was the catalyst for generating a whole second-generation of new music performers and ensembles beginning in 1968 with the formation of The New Jersey Percussion Ensemble and carrying through to the formation of the New Music Consort in 1975. The activity and energy of new music in New York reach a fever pitch in the early 1980s. Students at Manhattan School of Music experienced the influence of The Group through the school's Contemporary Ensemble, which Sollberger directed from 1972 to 1983, and through Group concerts on which students performed along side Group performers. The influence of The Group was tremendous on the musical life of New York's composers--both established composers and young composers. The number of performers grew from thirty-six in the 11th season of 1972-73 to eighty in the 22nd season of 1983-84, which indicated that the "pool" of performers who could perform new music had expanded. The Group's budget increased from over \$30,000 in 1972-73 to over \$123,000 in 1983-84. This era also saw Sollberger's appointment to Indiana University, Wuorinen's appointment to become San Francisco's Composer-in-Residence and the ever increasing administrative demands on Roussakis take its toll. The Group's

momentum from 1962 to the 1980s and its affect on new music was breathtaking for all involved and for all who observed. Some difficult and challenging times now awaited The Group for Contemporary Music.

PART III Transition and The Years of Crisis 1985 to 1989

Chapter VII

The Final Year at Manhattan School of Music

The Twenty-fourth Season 1985-1986

When Nicolas Roussakis resigned as Executive Director in the spring of 1985, Michael Leavitt, who had been Wuorinen's manager since 1982, was asked by Wuorinen if he would take over the responsibilities of the vacant position. Leavitt accepted and to help make the administration transition smoother, Leavitt hired Roussakis as a "sort of consultant." during the 1985-86 season. A series of five concerts were planned for the 1985-1986 season--three on "Wednesdays at Carnegie Hall" and two on "Tuesdays at the 92nd Street Y. Although no concerts were held at Manhattan School of Music, The Group was allowed to continue rehearsing at the School free of charge and keep files in an office. This arrangement was largely through the efforts of Paul Wolfe who was the School's Dean and had shown an interest in The Group's activities at MSM. However, there was more and more pressure from the School's President, John Crosby, to cut back on expenses and unfortunately The Group was one of many items that fell onto Crosby's agenda of cutbacks. When Dean Wolfe left Manhattan, The Group essentially lost its resident position at Manhattan School of Music, a position that had been enjoyed since the 10th season in 1971.¹⁹⁵

The Group's season flyer took on a entirely new look through the efforts of Michael Leavitt who was now the Executive Director. His idea was to try and develop a larger audience and give The Group more visibility. He felt the graphics of the season flyers were one aspect that needed to be changed to help achieve that goal.

¹⁹⁵Michael Leavitt, interview by author, New York, 24 February 1993.

Program Ex. 20A & 20B
Season Flyers for 24th and 25th Season

The season's first program, titled "Recent Repertory," on the season flyer and titled "Music by Modern Masters" on the actual program, was on 5 November at the 92nd Street Y. The program notes expressed gratitude for the contributions that Roussakis had made to The Group:

Nicolas Roussakis, who served as Executive Director of The Group for the past fifteen years, has resigned his position this season in order to devote himself more fully to composition. The Group is indebted to the meticulous stewardship which Mr. Roussakis provided. As Executive Director and chief fund-raiser, Mr. Roussakis' achievements in bringing The Group to institutional status have been crucial not only to The Group's success but also to the cause of new music throughout the country. We are grateful that he will continue on as a member of the board of directors, and we welcome Michael Leavitt as the new administrator of the Group.¹⁹⁶

The first concert was part of American Music Week, which was a "national festival of over 250 concerts during November 4-10 and sponsored by the American Music Center in conjunction with the 20th Anniversary Celebration of the National Endowment for the Arts."¹⁹⁷ The concert opened with Harvey Sollberger conducting a performance of Mel Powell's *"Modules": An Intermezzo for Chamber Orchestra* (1985). Immediately after conducting, Sollberger returned to the stage as a flutist to perform John Melby's *Concerto for Flute and Computer Synthesized Tape* (1984). Guitarist David Starobin performed Milton Babbitt's *Composition for Guitar* (1984) in a "tribute to Milton Babbitt's 70th year" and Elliott Carter's *Changes for Guitar* written in the same year as the Babbitt piece. The concert concluded with Wuorinen's *Archaeopteryx* (1978), which was "created through a commission by David Taylor, bass trombone virtuoso and soloist of this evening. It is the second collaboration between these two artists. The first, *Archangels* is for string quartet and bass trombone." Wuorinen, who conducted the

¹⁹⁶The Group for Contemporary Music at the 92nd Street Y, Program Booklet and Program notes, 5 November 1985.

¹⁹⁷Ibid.

performance, was at this point in time the composer-in-residence with the San Francisco Symphony and a distinguished professor of music at Rutgers University.¹⁹⁸

The second program of the season on 29 January 1986 was "An 85th-Birthday Tribute to Otto Luening." The concert began with a performance of Luening's Trio (1962) for flute, cello and piano "which was commissioned by The Group at Columbia University and first performed on October 22, 1962 at the inaugural concert of the Group." Donald Martino's *Fantasy Variations for Solo Violin*, which was also written in 1962, was performed by Benjamin Hudson. Francis Thorne's *Rhapsodic Variations No. 2 for Clarinet, Violin and Cello* (1985) was given its world premiere by Anand Devendra, Benjamin Hudson and Fred Sherry. The program notes offered this information about Thorne's composition:

The *Rhapsodic Variations No. 2* was commissioned by The Group for Contemporary Music with funds from the New York State Council for the Arts and was written especially for the players tonight. It is also dedicated to Charles Wuorinen, Harvey Sollberger and Nicolas Roussakis.¹⁹⁹

After intermission, the New York premiere of Luening's *Opera Fantasia* (1985) was performed by Benjamin Hudson and pianist Gwendolyn Mok. Mok, who was currently working towards her doctorate with Gilbert Kalish at SUNY Stony Brook, also performed Martino's *Fantasies and Impromptus* (1981) The concert concluded with a performance of Sollberger's *Double Triptych* by flutist Rachel Rudich and percussionist Kory Grossman. "The work was written for Rachel Rudich and her debut solo concert at Carnegie Recital Hall in February 1984."²⁰⁰

¹⁹⁸Ibid.

¹⁹⁹The Group for Contemporary Music at Carnegie Recital Hall, Program Booklet, 29 January 1986.

²⁰⁰Ibid.

Music Ex. 24 Sollberger: *Double Triptych*

The next program on 26 February 1986 incorporated some of Leavitt's ideas about bringing into The Group's programming "more vocal and choral music." Leavitt felt that The Group was "certainly a leader in instrumental chamber music in terms of new music. I felt that it (vocal and choral music) was an area we needed to expand. Charles and Harvey seemed to agree, so I brought in the Greg Smith Singers."²⁰¹ The program was titled "20th-Century Masterpieces" and presented The Greg Smith Singers in performances of Schoenberg's *Drei Satiren, Op. 28.*, *Kanon* and *Four Songs for Mixed Choir, Op. 27* . Sollberger conducted performances of Varèse's *Octandre* and

²⁰¹Michael Leavitt, interview by author, New York 24 February 1993.

Stravinsky's *Octet for Wind Instruments* which closed the concert. Performers for the Stravinsky were flutist Susan Deaver, clarinetist Robert Yamins, bassoonist Lauren Goldstein, bassoonist Donald MacCourt, trumpeters Ronald Anderson and Raymond Mase and trombonists Ronald Borrer and David Taylor.²⁰²

During the 24th season The Group for Contemporary Music was a 1985-86 recipient of Chamber Music America's C. Michael Paul Foundation Residency Award. According to Leavitt, it was the first time a new music ensemble had been a recipient of the award.

Pianist Alan Feinberg was presented in recital by The Group at the 92nd Street Y on 1 April 1986. Feinberg performed works by Busoni, Edwards, Rachmaninoff and Wuorinen and gave New York premieres by Milton Babbitt and Gyorgy Ligeti.²⁰³

The 24th season concluded with "An Evening of 20th-Century Song" at Carnegie Recital Hall on 30 April with soprano Susan Belling and baritone David Hamilton. This program, according to Leavitt, was scheduled in an effort to include more of focus on 20th-century vocal music in The Group's programming. "Tonight's program is devoted to 20th-century song and features three important composers who have written significantly for the voice: Aaron Copland, Charles Ives and Hugo Weisgall."²⁰⁴

As the 24th season ended, so did The Group's residency at Manhattan School of Music. There were no more people like David Simon and Paul Wolfe who both, as Deans at Manhattan, had been able to keep the School's support of The Group alive. David Simon, who had as Dean, invited The Group to Manhattan and arranged for its residency in 1971, felt that the connection was important.

I felt that one thing that Manhattan School of Music could do to strengthen its position in New York was to have The Group in residency at the school. It was an excellent opportunity and it was a wonderful period

²⁰²The Group for Contemporary Music at Carnegie Recital Hall, Program Booklet, 23 February 1986.

²⁰³"The Group for Contemporary Music presents Alan Feinberg," flyer for 1 April 1986.

²⁰⁴The Group for Contemporary Music presents "An Evening of 20th-Century Song" at Carnegie Recital Hall, 30 April 1986.

when contemporary music was being played by the students and the Group. They had a very profound and significant effect on the students. Because The Group for Contemporary Music had both a professional and a fresh approach to the personalities of music students, a student often "grew" rapidly. It took someone like Charles and Harvey to bring out these special and unique talents of students whether they were instrumentalists or composers.²⁰⁵

Unfortunately, the relationship between The Group and Manhattan began to "unravel" (as David Simon put it) with John Crosby's agenda. Paul Wolfe, who as Dean, managed to get an extension of the residency for the 1985-86 season. Once Wolfe left Manhattan the door closed.

Sollberger felt that "if there was anything which brought us to our knees, it was in the middle 80's leaving Manhattan School of Music and suddenly having to pay all those bills for rehearsal space and instrument rental."²⁰⁶ Michael Leavitt also felt the effects of the decision by Manhattan's president --"I came in at a time where I was faced with a budget crisis that only increased when the residency ended. I was presiding over a bad time.and I was trying to bring a different kind of professionalism because The Group now had to compete in a different world."²⁰⁷

²⁰⁵David Simon, interview by author, Baltimore/New York, 16 February and 24 February 1993.

²⁰⁶Harvey Sollberger, interview by author, San Diego/New York, 13 February 1993.

²⁰⁷Michael Leavitt, interview by author, New York, 24 February 1993.

Chapter VIII

Celebration and Crisis.

The Twenty-fifth Anniversary Season 1986-1987

It should have been a year of total celebration, but the 92nd Street Y decided that due to its own "difficult times" that they could no longer sponsor The Group for free or for even a nominal fee. The arrangement now would involve either a full price or nearly full price which meant "the fee was something like \$2,200." The Group's concerts were all moved to Merkin Hall where Leavitt "felt it was better to have it all in one location. It was a decision that was made basically for administrative reasons since I was uncomfortable with splitting the concert series and it might be good to have a single focus."²⁰⁸

The Twenty-fifth Anniversary Season presented The Group in five concerts at Merkin Concert Hall. With the exception of the first concert, which involved large ensembles, programs were chosen with repertoire for small ensembles. Joseph Ness, who had been an assistant in previous years to The Group, was brought back as an Administrative Assistant for the 1986-87 season.

A few days before the opening November concert, an article by Tim Page titled "Championing the Music of Today" appeared in *The New York Times*.

Before Speculum Musicae, before the New Music Consort, before Parnassus, before the New York New Music Ensemble, there was The Group for Contemporary Music.

In his article, Page quoted some of Sollberger's outlook on The Group and contemporary music.

"I'm nervous about the whole concept of specialized new music groups," Mr. Sollberger said in a recent interview. "It tends to create an artificial artistic ghetto. But as long as the prevailing attitude is that economic restraints limit the rehearsal time allotted to difficult, demanding, or just unfamiliar works, there will be a need for what The Group for

²⁰⁸Ibid.

Contemporary Music provides. Playing these works is our very reason for being."

"There was a paucity of performers who would play contemporary music in the early 60's. Now there are many, wonderful trained, creative players all over the country. I like to hope that we've played a part in this."

Charles Wuorinen's outlook was also shared with Page in the article.

"We've survived," Mr. Wuorinen said. "I must say the time has gone appallingly fast. It doesn't seem that long, and I think that part of the reason it has gone so fast is that we have tried very hard to keep to the same standards, instead of changing with every shift of fashion."

"I think it is very important to try to recapture the high-purpose of music," he continued. "We have flirted--dangerously, recklessly--with a sort of musical populism in the last two decades, and I think the time has come to sober up a bit. That sounds negative and pessimistic, but I don't, in fact, feel pessimistic at all. But I don't think we should confuse art with entertainment. Entertainment requires nothing from a listener, but art requires a great deal."²⁰⁹

The Group's opening concert was on 4 November and included Morton Gould as guest composer and conductor in a performance of his work *Cellos* (1984) a cello octet written for the Second American Cello Congress and Mistilav Rostropovich. The program opened with a performance of Sylvestre Revueltas' *Homenaje a Federico Garcia Lorca* with Wuorinen as conductor. Harvey Sollberger's *Three of Four Things I Know About the Oboe* (1985) was dedicated to the memory of Josef Marx, "who served The Group for Contemporary Music during the first half of its existence as oboist and administrator " The oboe soloist was James Ostryniec for whom the piece was written. Wayne Peterson's *Transformations* was performed by an ensemble of seventeen musicians and was conducted by Wuorinen. The program concluded with a performance of Wuorinen's *Hyperion* (1975) which was "dedicated to Arthur Weisberg who conducted its first performance with the New York Contemporary Chamber Ensemble on an Australian

²⁰⁹Tim Page, "Championing the Music of Today," *The New York Times*, 2 November 1986, Sunday Arts and Leisure Section.

tour. The twelve instruments employed are divided into two unequal groups of five and seven each."²¹⁰

On 13 January 1987 The Group presented a program which featured pianist Garrick Ohlsson as guest artist.

Program Ex. 21 13 January 1987

Ohlsson opened the program with a performance of William Hibbard's *Handwork* (1985) which "was completed in San Francisco in January 1986 and premiered at the San Francisco Symphony's New and Unusual Music Series." Wuorinen at that time was composer-in-residence with the San Francisco Symphony. Music of Stravinsky and Wolpe, which The Group had frequently included in their repertoire, completed the program. Two pianists who had frequently performed with the Group, Alan Feinberg and Ursula Oppens, performed Stravinsky's *Concerto for Two Solo Pianos* (1935). The

²¹⁰The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program Notes, 4 November 1987.

program concluded with a performance of Stefan Wolpe's *Sonata for Violin and Piano* (1949) in which violinist Benjamin Hudson performed with Ohlsson.²¹¹

The increased focus on contemporary vocal music resulted in an "Evening of 20th-Century Song" with soprano Judith Bettina and pianist Tobias Picker on 24 February. Both performers had been in association with The Group for many years. Bettina had performed numerous times with The Group and the second-generation ensembles--the Da Capo Players, Speculum Musicae, Parnassus and the New Music Consort. She was graduated from Manhattan School of Music, where she had been a member of the Contemporary Ensemble under Sollberger's direction, and currently was a member of the music faculty at Stanford University in California. Tobias Picker, who studied composition with Wuorinen and whose music was performed by the Group, was currently Composer-in-Residence of the Houston Symphony Orchestra. Together they performed music of Alban Berg, Claude Debussy and the world premiere of Picker's *Three Songs* (1987) which was written for Bettina. Two other world premieres were given at the concert: Mel Powell's *Letter to a Young Composer* and David Olan's *Fauna* which was written "expressly for Judith Bettina and the Times Square Basstet." the program concluded with a performance of Milton Babbitt's *Philomel* (1964) which was written for Bethany Beardslee. It is scored for soprano, synthesized sound and recorded soprano.²¹²

The 31 March program opened with a performance of Raoul Pleskow's *Composition for Four Instruments* (1986). The title was later changed to *For Four Instruments* to avoid the misunderstanding that it was named after Milton Babbitt's *Composition for Four Instruments* of 1948 which is scored also for flute, clarinet, violin and cello. Evidently, when Wuorinen had asked Pleskow if he had a piece The Group

²¹¹The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program Notes, 13 January 1987.

²¹²The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program Notes, 24 February 1987.

could perform during the 1986-87 season, Pleskow suggested that he had a "composition for four instruments." The suggestion of a "composition for four instruments" stuck as the title until people kept asking him if it was named and modeled after Babbitt's piece.²¹³ Pleskow, who had studied with Wolpe, had been performed by The Group since 1962. Also included on the program was music of Ralph Shapey, David Liptak and Donald Erb. Sollberger conducted both the Pleskow and the Liptak pieces, while Donald Erb conducted his own piece *The Rainbow Snake* (1985) which was commissioned by the International Trombone Association.²¹⁴

The final concert of the Twenty-fifth Anniversary Season took place on 28 April 1987. It presented 20th-century chamber music for small ensembles by Glenn Gass, Nicolas Roussakis, Roger Reynolds, Christopher Fulkerson, Mario Davidovsky and George Crumb. Among the performers and composers were individuals who had had a long association with the Group--flutist Patricia Spencer, harpist Susan Jolles, violinist Benjamin Hudson and composers Mario Davidovsky and Nicolas Roussakis. Roussakis had been "intimately associated with the growth and development of several organizations, including The Group for Contemporary Music, the American Composers Orchestra, and the New York Consortium for New Music." On the April program, Roussakis was represented by his piece *Trigono* (1985-86) which was commissioned by trombonist Ronald Borrer who was a frequent performer with the Group.²¹⁵

Less than two months later on 16 June, the Board of Directors for The Group for Contemporary Music meet at Joan Peyser's home in Manhattan. Present for the meeting was Raymond DesRoches, Joan Peyser, Nicolas Roussakis, Fred Sherry, Harvey Sollberger, Francis Thorne, Charles Wuorinen and Michael Leavitt. Absent board members with Peter Kermani and Joseph Machlis. A main focus of the meeting was the

²¹³Raoul Pleskow, interview by author, Douglaston/New York, 25 February 1993.

²¹⁴The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program Notes, 31 March 1987.

²¹⁵The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program, 28 April 1987.

financial strains The Group was experiencing since the loss of the residency at Manhattan School of Music.. This loss of residency had reduced the income by \$3,000 and also placed The Group in a position of having to pay for rehearsal space and rental of instruments. In addition to these losses, The Group now had an additional expense from Merkin Hall for approximately \$10,000 to cover costs for the concert series. Added to this was the effect of cuts from the New York State Council of the Arts. Over a two year period the funding to The Group from the Council had been cut from \$17,000 to 10,000. In an effort to clarify the Council's policy regarding programing, Leavitt, Thorne and Wuorinen had met with representatives from the Council. It was concluded by Leavitt, Thorne and Wuorinen that the Council had a "hidden agenda" of "actively promoting the music of women, Blacks and other minorities, without issuing a written, public policy."²¹⁶

They (Leavitt, Thorne and Wuorinen) argued that such a practice was unfair in that it interfered with the programming policies of individual performing organizations--which determine their very character--and that affirmative action programs had no place in artistic endeavors. After a discussion and general agreement, the Board agreed that The Group must continue to maintain the integrity of its programming, despite the consequences of NYSCA funding or lack of it.²¹⁷

The idea of finding a new "home" for The Group was proposed by Leavitt who felt that a residency and additional funding from new sources could help balance the deficit. Plans for the 1987-88 Season as well as "the mission of the next twenty-five years" were discussed.

Mr Leavitt presented a plan for the Board's approval in which, beginning with the 1988-89 season, The Group would shift its focus to the works for larger chamber ensemble, doing, possibly, only two concerts a year, one each in the fall and spring.

The Board agreed with this new direction, and to work toward this end as the mission for the future. It was also agreed that, with the shift of focus,

²¹⁶The Group for Contemporary Music, Minutes of the Broad of Directors' Meeting by Michael Leavitt, New York, 16 June 1987.

²¹⁷Ibid.

we should try to continue to commission, perform and record new works.²¹⁸

The Twenty-sixth Season 1987-1988

For twenty-five years The Group had consistently presented a series of five or six concerts each season. The Group's financial crisis suddenly reduced the number of concerts to a series of three programs at Merkin Concert Hall during the 1987-1988 season. A fourth concert, which was planned for 26 April 1988, was cancelled due to lack of funds. Reduced funding from the New York State Council on the Arts and the National Endowment for the Arts, compounded the financial crisis. With a projected loss of over \$5000 expected in the 1987-1988 season, and no residency, The Group faced an entirely different situation.²¹⁹

The first program planned for the twenty-sixth season was presented on 22 September as a celebration of the 50th anniversary of the American Composers Alliance. The program opened with *Octoéchos* for double quartet and soprano conducted by Harvey Sollberger. *Octoéchos* was written by Michelle Ekizian, a young composer who received for this piece the 1986 American Composers Alliance Recording Award. The other young composer represented on the concert was Louis Karchin whose works were both conducted by Sollberger who had recently received a special performer's grant from The Fromm Music Foundation at Harvard University in recognition of "distinguished service in the cause of contemporary music." The first of Karchin's pieces on the program was *Songs of John Keats* (1984), which won the 1986 ACA Recording Award. The program concluded with Karchin's *Capriccio for Solo Violin and Seven Instruments* which featured Benjamin Hudson as the solo violinist, with an ensemble including flutist Patricia Spencer, oboist Henry Schuman, bass clarinetist Anand Devendra, violist Linda Moss, contrabassist Donald Palma, percussionist Stephen Paysen and pianist Alec Karis.

²¹⁸Ibid.

²¹⁹The Group for Contemporary Music, Projected Final Budget 1987-88 Season.

Support of The Group's efforts were acknowledged in the program notes of the 22 September program booklet.

The Group for Contemporary Music is grateful for the support it has received from the Mary Flagler Charitable Trust, the Culpepper Foundation, the Fromm Foundation, the Ernst von Siemens Foundation, Chamber Music America's C. Michael Paul Foundation Residency Award Program, Exxon Corporation, C. F. Peters Corporation, Datalian Inc., Meet the Composer, Inc., the National Endowment for the Arts, and the New York State Council on the Arts, and many private donations. The Group for Contemporary Music is a member of the New York Consortium for New Music.²²⁰

The second program of the season on 5 January 1988 was titled "New and Unusual Music." The concert opened with a performance Harvey Sollberger's *Taking Measures* (1987) given by Benjamin Hudson and pianist James Winn. Sollberger described in the program notes how he had composed the piece between 1 August and 1 September 1987, and that the "work is framed by two more-or-less quotations, the violin's opening motive being borrowed from Stefan Wolpe's *Piece for Violin Alone* and several of its last utterances being distant echos of the second movement *Höepunkt* of the Berg Violin Concerto." The "quotations" point to the interest Mr. Sollberger had in the music of Wolpe and Berg. Over The Group's history, the music of Wolpe was championed and Berg's *Chamber Concerto for Piano, Violin and Thirteen Instruments* was programmed on several occasions.

Phonè (1980-81) for Quadraphonic Tape by Stanford University composer John Chowning was presented, after which Joseph Ness' *Trio for Flute, Cello and Piano* was performed by flutist Rachel Rudich, cellist Fred Sherry and pianist James Winn. Ness, who was an Administrative Assistant during the 25th and 26th Group seasons, had been associated with The Group for nearly fifteen years--either as a young composer or as an administrative assistant. The concert concluded with a performance of Wuorinen's *Third*

²²⁰The Group for Contemporary Music at Merkin Concert Hall, Program Booklet and Program Notes, 22 September 1987.

String Quartet (1987) with violinists Benjamin Hudson and Carol Zeavin, violist Lois Martin and cellist Fred Sherry.

Music Example No. 25 - Wuorinen: String Quartet No. 3

The 9 February 1988 concert titled "Contemporary Music for Saxophone" included the music of Webern, Babbitt and Wolpe. The three saxophonists featured as performers were Eugene Rousseau, alto and tenor saxophone; James Forger, alto saxophone; and Paul Cohen, tenor saxophone. Rousseau, who was currently Professor of Music at the School of Indiana University, performed Anton Webern's *Quartet, Op. 22* (1930) with clarinetist Anand Devendra (Allen Blustine), violinist Rolf Schulte and pianist Aleck Karis with Harvey Sollberger conducting. Rousseau, who had performed

on tenor saxophone for the Webern, performed on alto saxophone for Frederick Fox's *Shaking the Pumpkin* (1986). The ensemble for the Fox piece included Karis again as pianist along with percussionists Raymond DesRoches and Joseph Passaro with Sollberger again as the conductor. The world premiere of Milton Babbitt's *Whirled Series* (1987) was given by alto saxophonist James Forger, who was currently Professor of Saxophone and Associate Chairperson at the School of Music of Michigan State University, and pianist Deborah Moriarty.

Stefan Wolpe's *Quartet No. 1* (1950; rev. 1954) was performed by tenor saxophonist Paul Cohen, a faculty member of Manhattan School of Music. Cohen was joined by performers of the Group--Ronald Anderson, trumpet; Aleck Karis, piano and Raymond DesRoches, percussion with Harvey Sollberger as conductor.

As The Group's twenty-sixth season ended, so did Michael Leavitt's position as Executive Director of The Group for Contemporary Music come to an end. In reflecting on his three year appointment as Executive Director of The Group from the twenty-fourth season through the twenty-sixth season, Leavitt felt "it was an interesting time, but I was sorry to preside over it with all the difficulties and problems." . Leavitt, who had been Wuorinen's manager since 1982, was asked by Wuorinen when Roussakis resigned in 1985 to take over The Group's administrative position. Leavitt felt he had done so as a "favor to Wuorinen" and felt that he "had a different perspective than Nicolas as an administrator. Nicolas was far more important than me--by leaps and bounds. Nicolas ran it very well and he represented an important part in the history of the Group. I came in as a professional arts administrator with businesses of my own outside the Group." Reflecting on his six years as Wuorinen's manager, Leavitt felt that he had helped Wuorinen to gain more prominence and increase his number of commissions, which included commissions from the San Francisco Symphony, the Cleveland Orchestra and the Library of Congress. However, Leavitt was fired by Wuorinen who decided to have Howard Stokar represent him as manager, bringing to an end Leavitt's association with

Wuorinen and The Group for Contemporary Music. Leavitt still speaks in a very positive and respectful way about Wuorinen and The Group's profound influence on new music in New York. The gold plaque on his office door still has "The Group for Contemporary Music" engraved on it.²²¹

The financial crisis left The Group with debts unpaid at Merkin Concert Hall and business unfinished under Leavitt's administration. In the end, Leavitt ended up absorbing some of The Group's debts and expenses which Wuorinen felt was actually to Leavitt's "defense and favor."²²²

In June 1988 an article entitled "Wuorinen's Bleak View of the Future" by Joan Peyser was printed in *The New York Times*.. Peyser, who had written about The Group for Contemporary Music numerous times since the mid-1960's, interviewed Wuorinen shortly before his 50th birthday.

The dark clouds Mr. Wuorinen sees are not figments of his imagination nor aspects of any paranoia. As his kind of music displaced the more openly melodic works of Aaron Copland, Leonard Bernstein, David Diamond, Samuel Barber, Gian Carlo Menotti and literally hundreds more, so the Minimalism of Philip Glass, Steve Reich, Terry Riley and John Adams has begun to home in on Mr. Wuorinen's world. To make it worse, Mr. Wuorinen sometimes finds himself appearing to contribute to this development, as with the San Francisco Symphony's programming of Minimalist works.²²³

Wuorinen explained his decision as "a professional stance, not an artistic stance." Peyser continues in her article to portray the difficulties facing The Group for Contemporary Music.

When Mr. Wuorinen is in full control and not forced to compromise, he faces another kind of trouble. In 1962, he founded The Group for Contemporary Music with the composer-flutist Harvey Sollberger. It went on to serve as a model for many new-music ensembles throughout the United States. Mr. Wuorinen's rigorous attitude set the tone, and The Group maintained its quality image for 26 years. Yet this spring the board

²²¹Michael Leavitt, interview by author, New York, New York, 23 February 1993.

²²²Charles Wuorinen, interview by author, New York, New York, 5 February 1993.

²²³Joan Peyser, "Wuorinen's Bleak View of the Future," *The New York Times*, 5 June 1988, Sunday Arts and Leisure Section, p. 27.

of directors had to cancel the last concert -- there was no money to pay the musicians -- and The Group has no season next year.²²⁴

As The Group for Contemporary Music's twenty-sixth season came to an end, the future did indeed seem bleak and uncertain.

²²⁴Ibid.

PART IV The Group Since 1988

Chapter IX

New Directions for The Group for Contemporary Music

The Twenty-seventh to Thirtieth Season 1988 to 1992

The Twenty-seventh Season 1988-1989

The outlook for The Group for Contemporary Music was bleak in 1989. With debts from previous season still unpaid grants gone and no planned concert series, the obstacles facing The Group seemed insurmountable. It was the insight and interest of Howard Stokar who actually saved The Group for Contemporary Music from extinction. His work enabled another phase of The Group to transpire.

Howard Stokar became involved in The Group activities when he was working for the San Francisco Symphony in the mid-1980's. Stokar met Charles Wuorinen during the years of 1985-89 when Wuorinen was San Francisco Symphony's Composer-in-Residence and New Music Advisor. Stokar worked as an administrator with Charles Wuorinen to help coordinate and present a series of concerts in conjunction with the San Francisco Symphony called "New and Unusual Music," which had been started by composer John Adams. In these series, Wuorinen involved many of The Group's performers in concerts in San Francisco. One of the outside presentations produced for the series was The New Jersey Percussion Ensemble.²²⁵

Although Stokar's formal involvement with The Group did not began until the fall of 1989, he produced and organized from California a series of three concerts presented in April 1989 at Rutgers University in New Jersey. Before each of the concerts, Joan Peyser interviewed Charles Wuorinen on contemporary music, which was followed by an Electronic Prelude at 7:30 p.m. The first concert was given by The New Jersey

²²⁵The New Jersey Percussion Ensemble at Rutgers University, Program flyer, April 1989.

Percussion Ensemble which included performances of music by Babbitt, Davidovsky, Yttrehus, Pollock and Grahn.²²⁶

The second concert in the Rutgers series was given on 21 April by The Group for Contemporary Music and involved Sollberger as flutist in Jonathan Harvey's *Nataraja* and his own piece, *Riding the Wind*. Sollberger was involved as conductor on Fred Lerdahl's *Fantasy Etudes* for flute, clarinet, violin, cell, piano and percussion.

The third and final concert of the series was given on 23 April by the Group. Performers for the concert were as follows:

Barbara Kolb: *Umbrian Colors*
 (David Starobin, guitar & Benjamin Hudson, violin)
 Donald Martino: *Parisonatina Al Dodecafonía* (Fred Sherry, cello)
 Stefan Wolpe: *Second Piece for Violin Alone* (Benjamin Hudson, violin)
 Elliott Carter: *Changes* (David Starobin, solo guitar)
 Wayne Peterson: *Doudecaphony* (Fred Sherry, cello & Lois Martin, viola)
 Charles Wuorinen: *String Quartet No. 3* (Benjamin Hudson & Carol Zeavin; Lois Martin, viola; Fred Sherry, cello)²²⁷

In the fall of 1989 when Stokar moved to New York and began his formal involvement with the Group, it became his task to try and reconstruct and reorganize the Group. Funding from a Melon Foundation Grant enabled The Group to pay off its debts and become reactivated.²²⁸

Stokar also approached the Guggenheim Museum and through Mary Sharp Cronson was able to establish a series titled "Works in Progress." The first of these concert series took place at the Guggenheim Museum on 12 October and was repeated the following evening on 13 October. The program concentrated on the music of Milton Babbitt and Charles Wuorinen and included a panel discussion between the two composers and moderator Tim Page of *Newsday* and WNYC. Performances were given by members of The Group of Babbitt's *Homily* (1987) and *All Set* (1957) for jazz

²²⁶Ibid.

²²⁷The Group for Contemporary Music at Rutgers University, Program flyer, April 1989.

²²⁸Howard Stokar, interview by author, New York, New York, 10 January 1992.

ensemble which was conducted by Bradley Lubman. Wuorinen was represented by the New York premiere of his *Sonata for Violin and Piano* (1988). The series was so successful, that it was planned again for 19 and 20 April 1990.²²⁹

A concert titled "New and Unusual String Quartets" was organized for 25 March 1990 at the New York Society of Ethical Culture on W. 64th Street and Central Park West.

Program Ex. 22 - 25 March 1990

For this concert the quartet members were violinists Benjamin Hudson and Carol Zeavin; violist Maureen Gallagher and cellist Joshua Gordon. Gordon was

²²⁹The Group for Contemporary Music, "Works in Progress Series" at Guggenheim Museum, Program Booklet, 19 and 20 April 1990.

recommended by Eric Bartlett who frequently performed with the Group.²³⁰ Andrew Porter reviewed the concert:

One of the most ambitious programs of the season was that heard at a Group for Contemporary Music concert last week....It consisted of four very demanding--and rewarding--string quartets: by Jonathan Harvey, Wayne Peterson, David Felder, and Stefan Wolpe.

The young cellist, Mr. Gordon, is a find: a precise, poetic artist with excellent tone and lyrical utterance. The concert was thoroughly prepared and vividly played.²³¹

Wolpe's String Quartet ,which was composed in 1969 for the Juilliard Quartet, concluded the concert.

On 19 and 20 April, the second series of concerts produced by Mary Sharp Cronson was held at the Guggenheim Museum. The concert of 19 April was repeated on the 20th and presented The Group in a collaboration of composer Charles Wuorinen and IBM and Yale mathematician Benoit B. Mandelbrot in a performance of Wuorinen's *New York Notes* (1984).

The music was accompanied by a slide show of striking images generated by fractal formulas and executed by a computer of complex abstract patterns and eerily accurate, photolike renderings of mountains, clouds, moons and water. Before and after the performance came formal comments by the composer, Mr. Mandelbrot and two of his associates, moderated by the author Joan Peyser.²³²

For the April concerts, Group performers Benjamin Hudson, Fred Sherry, Alan Feinberg and Charles Wuorinen were joined by flutist David Fedeli, clarinetist Marianne Gythfeldt, percussionists Peter Jarvis and Daniel Kennedy.²³³

²³⁰Op. cit.

²³¹Review of the Group for Contemporary Music by Andrew Porter, *The New Yorker*, 9 April 1990.

²³²The Group for Contemporary Music at the Guggenheim Museum by John Rockwell, *The New York Times*, 26 April 1990.

²³³The Group for Contemporary Music at the Guggenheim Museum, Program Booklet, 19 and 20 April 1990.

The Twenty-ninth Season 1990-1991

The focus of The Group began to shift from concerts to recording projects during the twenty-ninth season. In April of 1991 at SUNY Purchase violinists Benjamin Hudson and Carol Zeavin, violist Lois Martin and cellist Joshua Gordon recorded Jonathan Harvey's String Quartet (1977), Wayne Peterson's String Quartet (1983) and Charles Wuorinen's Second String Quartet (1979). This recording was produced by Koch International. On 21 April 1991 at The Group's only concert of the 1990-1991 season, these three quartets were performed in concert at the Society for Ethical Culture. Allan Kozinn, critic for *The New York Times*, wrote that "the quartets, composed between 1977 and 1983, proved to be the kind of rigorous, concentrated scores that reward repeated listening. They benefited from powerful, precise readings..."²³⁴

The program notes for the 21 April concert indicated the new shift of emphasis from concert to recording that The Group was taking as a new direction.

With tonight's program The Group launches an ambitious recording program with Koch International. The three works heard this evening will be recorded under optimum studio conditions in the two days following this performance. Other releases in this series will feature world premiere recording of works The Group has championed over the past three decades including unrecorded works by Roger Sessions, Stefan Wolpe and many others.²³⁵

One recent recording featuring The Group had been a New World Records CD of Charles Wuorinen's Sonata for Violin and Piano, *Fast Fantasy* and his Third String Quartet. Recorded at the Library of Congress, this CD was made possible with grants from the Andrew W. Mellon Foundation and the McKim Fund, Music Division, Library of Congress. The cellist for this recording was The Group's cellist of many years, Fred Sherry, along with Hudson, Zeavin and Martin as the other string quartet members.²³⁶

²³⁴Review of The Group for Contemporary Music by Allan Kozinn, *The New York Times*, 23 April 1991.

²³⁵The Group for Contemporary Music, Program Notes, 21 April 1991.

²³⁶Charles Wuorinen, The Group for Contemporary Music, New World Records 385-2.

The other recent recording by The Group was music of Milton Babbitt which included his *Elizabethan Sextet*, *Groupwise*, *Vision and Prayer*, and various piano works performed by Alan Feinberg on CRI.²³⁷

The Thirtieth Season 1991-1992

During the thirtieth season The Group for Contemporary Music made a conscious shift from live performances to an emphasis on recordings.

In September 1991 six trios of Charles Wuorinen were recorded at the American Academy and Institute of Arts and Letters. The *Horn Trio* (1981), which was written for hornist Julie Landsman, was recorded by violinist Benjamin Hudson, hornist Bill Purvis and pianist Alan Feinberg. The same trio of performers recorded *Horn Trio Continued* (1985). Other Wuorinen works recorded on this Koch International CD included *Double Solo for Horn Trio* (1985), *Trio for Bass Instruments* (1981), *Trombone Trio* (1985) and *Trio for Violin, Cello and Piano* (1983).

In November 1991 a CD of Stefan Wolpe's music was recorded. This recording included Wolpe's *Trio in Two Parts* (1964), which was written for The Group and previously recorded on CRI. Also included was the *Quartet for Oboe, Cello, Percussion and Piano* (1950). The Group's percussionist Ray DesRoches, who had performed Wolpe's *Quartet* many times, decided to have Dan Kennedy be the percussionist for this recording. The other performers for this piece were Steve Taylor, oboe, Fred Sherry, cello, Aleck Karis, piano and Harvey Sollberger, conductor. Also included on the CD was Wolpe's *Violin Sonata* (1949).

The thirtieth season also saw the release of an earlier recording project on New World Records that The Group recorded during Michael Leavitt's time as Executive Director of the Group. This CD included music of Michelle Ekizian and Louis Karchin.

The final recording project of the 1991-1992 season was the recording of music by Roger Sessions. The project included the world premier recording of Sessions' String

²³⁷Op. cit.

Quintet which was recorded in mid-April 1992 at SUNY Purchase with violinists Benjamin Hudson and Carol Zeavin, violist Lois Martin, and cellist Joshua Gordon. The extra violist was Jennifer Douglas, a Juilliard student who Lois Martin had recommended. The project also included Sessions' First String Quartet, which was an early work from the 1930's, and a *Canon for Stravinsky* which was part of an idea initiated by Tempo Magazine that commissioned various composers to write pieces the year after Stravinsky died. Also included on the Sessions CD is a recording of his *Six Pieces for Unaccompanied Cello* that Joshua Gordon recorded at the American Academy and Institute of Arts and Letters in the fall of 1991.²³⁸

As the thirtieth season ended, Howard Stokar expressed ideas for the future of The Group for Contemporary Music which included possible grants from the National Endowment for the Arts to produce three more recordings which would result in the recording of music of Donald Martino, Morton Feldman and Charles Wuorinen.²³⁹ Stokar's vision for The Group for Contemporary Music reflected the belief that so many performers and composers have shared over the past thirty years, 1962 to 1992.

²³⁸Howard Stokar, interview by author, New York, New York, 10 January 1992 and 7 June 1992.

²³⁹Howard Stokar, interview by author, New York, New York 7 June 1992.

Chapter X

Reflections on the Past and Future of The Group for Contemporary Music from The Group's Performers, Composers, Administrators, and Directors

The Group for Contemporary Music from its beginning in 1962 to 1992 had a far reaching influence and affect on hundreds of individuals. The Group's performers, composers, audiences, administrators and directors all experienced something quite remarkable. Each had their own unique experiences with the Group. One remark that many of the interviewed individuals keep commenting about was the integrity of the Group.

Three performers who began their association with The Group in 1962, and remained active performers throughout The Group's thirty year history, were Ronald Anderson, trumpet, Susan Jolles, harp and Raymond DesRoches, percussion. Anderson, who was Principal Trumpet of the New York City Ballet Orchestra for fifteen years, described how with The Group's high level of performances that "performers' levels skyrocketed in a surprisingly short period of time." It was a clear sense of history when Anderson compared The Group as a role model similar to that of the Mannheim Orchestra of the eighteenth century. He felt that "The Group had great players!" with the right attitude and ability. Because The Group provided a close interaction with composers, Anderson came in contact with Stefan Wolpe, whose music was seriously championed by the Group. For his Tully Hall recital, Anderson commissioned Wolpe to write a piece for him. Wolpe, unable to made the deadline, wrote his solo piece for trumpet "free of charge" and six months later completed his *Piece for Trumpet and Seven Instruments* (1971) which Anderson performed with The Group in November 1972.²⁴⁰

Raymond DesRoches, percussionist with The Group from 1962 to 1992, felt that The Group was a "missionary for new music" and there was "respect towards the

²⁴⁰Ronald Anderson, interview by author, New York, New York, 23 February 1993.

composer" and a commitment towards the music that often resulted in hours and hours of rehearsal. DesRoches also felt that there was always an interaction with the composer. He acknowledged gratitude towards Wuorinen for his contributions to repertoire for percussionists and percussion ensemble. When reflecting on Sollberger's role with the Group, DesRoches felt that Sollberger was "electrifying" with a "sense of timing" and that he "conducted like a composer composes."²⁴¹

Harpist Susan Jolles, who like Anderson and DesRoches began performing with The Group during its first season, also reflected on how they had experienced learning very complex rhythms and dynamic control. "We were groundbreakers" she said with a sense of humor about something that she viewed quite seriously. "We got on-the-job training. In other words, no one else had ever done music like this before to such a level of perfection and with such dedication." Jolles remembers rehearsals beginning late at night and going until 1:30 in the morning and that in the beginning there was a very small nucleus of performers who did new music. For her, it met learning a "whole new technique on harp. It was a very specialized skill and we worked long hours, with tons and tons of rehearsals. We rehearsed until we had it perfect. There was tremendous commitment and very fine performances." Jolles also commented on the interaction with composers and remembered that during the years at Columbia University not only the composers would attend The Group's rehearsals, but also reviewers. To Jolles, it had been especially a privilege to work with Wolpe.²⁴²

Richard Fitz, who as a percussionist performed with The Group frequently during the Columbia University years and was a founding member of *Speculum Musicae*, felt that The Group had a "definite influence which came out of that experience of playing with the Group." From The Group he received a positive experience with "seriousness of rehearsal time and polished performances."²⁴³

²⁴¹Raymond DesRoches, interview by author, Midland Park, New Jersey, 15 January 1992.

²⁴²Susan Jolles, interview by author, New York, New York, 16 February 1993.

²⁴³Richard Fitz, interview by author, New York, New York, 15 February 1993.

Flutist Patricia Spencer and clarinetist Allen Blustine, who performed frequently with the Group, were members of one of The Group's second generation ensembles, The Da Capo Chamber Players. Spencer biggest impression was that of The Group's "sense of history." She was "intrigued at the wonderful ideas and intensity of the Group." In describing her work with Charles Wuorinen as a conductor of his own music, she described how the "piece started to become Wuorinen" with his "incredible awareness." One project she remembers vividly is Wuorinen's *Tuba Concerto* which was commissioned by Don Butterfield and later recorded for CRI. The other projects that made a special impression on her were Martino's *Triple Concerto* which Harvey Sollberger conducted and Sollberger's *Riding the Wind* which Spencer recorded with The Da Capo Chamber Players. Spencer described Sollberger as "one kind of conductor in rehearsal who was totally absorbed in the music. In concert he had ten times more dynamism which pulled you into the piece in a completely different way." It was these "dynamic performances" that shaped the new music scene in New York and exerted an influence on other groups. There was a "sense of integrity" and she felt that The Group held to their beliefs. Spencer also credited Nicolas Roussakis as an "incredible administrator."²⁴⁴

Allen Blustine felt that what "stood out in my mind was the integrity of The Group and that it was special because they really cared about how they approached and represented each piece and rehearsed with great care." One of the first Group concerts that Blustine heard before he moved to New York and became involved himself with the Group, was a performance of Villas Lobos' *Quintette (en forme de Choros)*. It was at that performance that he first felt that there was something incredibly exciting about the Group. As a member of the Group, Blustine reflected on the amount of rehearsing that was done with "great players" and that both Sollberger and Wuorinen as conductors "knew the music inside out." According to Blustine, Sollberger "inspired people to do

²⁴⁴Patricia Spencer, interview by author, New York, New York, 12 and 19 September 1992.

their best." He felt that The Group was made up very unique people and remembered how Josef Marx had been such an unique character. "One of the high points of my career was Martino's *Triple Concerto* in which Harvey made the piece work from the first rehearsal to the recording." He described how it was "freezing cold" during the recording and that the three clarinet soloists ended up sitting to make the balance work in the recording. In Blustine's opinion, The Group's years at Manhattan School of Music created a different environment from the years at Columbia University. Just as DesRoches had felt that Columbia was "home" to the Group, Blustine described the Columbia years as era in which "the time was right. In those days the audience was big and the concerts were events."²⁴⁵

Claire Heldrich, who performed with The Group and later became one of the directors of The New Music Consort, felt that The Group's most important contribution to music was that

as performers, composers, presenters and teachers they had a profound effect upon American culture and musical life during this century. The Group is responsible for inspiring many young musicians to create chamber ensembles devoted to 20th-century music and to performing each concert on the highest artistic level. Their vision was very pure and the example they set was a great contribution to the art world. The Group is responsible for training a lot of people playing contemporary music today and for setting a standard of performance. Even if you didn't work with them directly, their recordings and reputations have continued to inspire musicians all over the world.²⁴⁶

Heldrich, like many others, looked to The Group as a "role model." In turn, many of the second generation performers and ensembles have carried on and created a third generation of new music performers.²⁴⁷

Composers also felt the impact of the Group. Established older composers, such as Otto Luening and Milton Babbitt, observed and supported The Group development. Otto Luening gave an overview of new music in America when he expressed that this

²⁴⁵Allen Blustine, interview by author, New York, New York, 26 February 1993.

²⁴⁶Claire Heldrich, interview by author, New York, New York, 11 August 1992.

²⁴⁷Ibid.

country had experienced "imported musicians" until the mid-1920s when "a sort of declaration of independence" took place. Conservatories, such as Curtis and Eastman, were founded and the Guggenheim was established. Americans began moving more in groups and the idea that "our music should be heard and recorded" now existed. Luening felt that The Group's greatest contribution was that of a "a very high professional standard" and that "Charles and Harvey became role models." The Group became the "spearhead" with a "home base" at an institution with a focal point of composer/performer. "They had the gift and were able to develop."²⁴⁸

Milton Babbitt felt The Group's important contribution was also the high standards of performance that The Group had created and maintained. Babbitt also felt that both Sollberger and Wuorinen became excellent conductors and that The Group's collaboration with composers and interest in young composers was vital to nurturing the next generation of composers.²⁴⁹

A younger composer who experienced the impact of The Group was Joan Tower, who had performed with The Group in the early Columbia University years and then had her own compositions performed by The Group years later. From her point of view, The Group had an "intensity" which "sparked" performers to have a real "passion for playing. It was a real seriousness and a real commitment to try to make things work in the best way possible." Tower felt that there were individuals who were "influential" to The Group such as Milton Babbitt and Stefan Wolpe. Babbitt "went to every concert" and Stefan Wolpe, whose music was championed by the Group, had a interaction with The Group that helped to keep his creative composing spirit alive even though he was already older and in poor health. In Tower's opinion, all of the second-generation new music ensembles were modeled after The Group "although they developed distinctive characters. There was always one person from each new ensemble who was connected to

²⁴⁸Otto Luening, interview by author, New York, New York, 31 January 1992.

²⁴⁹Milton Babbitt, interview by author, New York, New York, 29 January 1992.

the Group." Tower, who formed The Da Capo Chambers Players with flutist Patricia Spencer, felt that "as a player, what I learned was quite phenomenal." Tower found it also "historically interesting" to observe and experience the "reaction to their music" that was created with The Group's presence in New York.²⁵⁰

The Group's interest in young composers also left its impression. Four composers who experienced this interaction with The Group through performances of their music by The Group were Jeffrey Kresky, Arthur Kreiger, Preston Trombly and Erik Lundborg. Kresky, who an assistant to The Group during its 7th season, felt that The Group was very unique and that with The Group the "door opened to younger composers." Young composers could sit in on rehearsals.²⁵¹ Kreiger, whose music was also performed by the Group, felt that "attending a Group concert was a great way to hear new, varied literature. As a young, emerging composer, it was wonderful exposure."²⁵² Trombly felt that The Group "gave me confidence, because I realized that I wasn't operating in a musical vacuum. They could perform it even better than I imagined. Trombly also felt that the impact of The Group was that "it created a whole generation of new music performers and single-handedly raised the level of performance" for new music and classical alike in New York.²⁵³ Eric Lundborg, who studied composition with Wuorinen at the New England Conservatory of Music and Columbia University and now is on the faculty of Manhattan School of Music, felt The Group was "extremely important" and that it "represented a very deep commitment to serious music." Referring to The Group's performers, Lundborg felt that "The Group had deep roots in the professional life of the city." Two of Lundborg's compositions, *Butte Chord* and *Seafarer*, were written at the invitation of the Group. "I owe a lot to Charles and Harvey." Lundborg spoke also about how The Group influenced and inspired him and six other young composers, who were

²⁵⁰Joan Tower, interview by author, Bard College/New York, New York, 16 February 1993.

²⁵¹Jeffrey Kresky, interview by author, New Jersey/New York, 12 October 1992.

²⁵²Arthur Kreiger, interview by author, New York, New York, 23 February 1993.

²⁵³Preston Trombly, interview by author, New York, New York, 12 February 1993.

all students of Wuorinen, to form their own ensemble, The Composer Ensemble in 1974. The Composers Ensemble gave concerts from 1974 to 1978 with each of the composers as performers of each other's music. "It was an interesting mirror of the Group" but as Lundborg put it in a positive and respective way, the ensemble decided not to continue because there was "too much competition." Wuorinen's *Arabia Felix* was written for the Composers Ensemble.²⁵⁴

Behind three decades of The Group's existence was the constant effort of administrating and coordinating The Group's concerts and activities. Each of The Group's administrators, Josef Marx, Nicolas Roussakis, Michael Leavitt and Howard Stokar, left an impression on The Group and contributed to shaping the history of this ensemble. It involved endless hours of correspondence to composers, publishers and foundations. There was also the task of selecting music for each season's concerts and then coordinating rehearsals with performers, rehearsal spaces and concert halls. Administrators also dealt with publicity, fundraising, audience development and year-end reports. Initially during the Columbia University years the administration was handled by Josef Marx who had been a true supporter of new music. Taking the forefront of administrative efforts in 1971 as The Group moved its residency to Manhattan School of Music was Nicholas Roussakis. Roussakis, who had been an assistant to the Directors during the Columbia University years, became the Executive Director of The Group for fifteen years until 1984 when he resigned to devote more time to his own composing and his involvement with the American Composers Orchestra. With administrative responsibilities passed on to Michael Leavitt in 1984, The Group soon found itself encountering some difficult times in a time of shrinking funding. What had begun as an expansion beyond Manhattan School of Music to concerts at the 92nd Street Y, Cooper Union and the Symphony Space during the time of Roussakis' administrative years, was nearly all lost and The Group almost came to a tragic end. Yet through the efforts of

²⁵⁴Erik Lundborg, interview by author, 24 February 1993.

Howard Stokar, beginning in 1988, a spark was rekindled and The Group found itself writing yet another chapter in twentieth century American music.

The Directors, Harvey Sollberger and Charles Wuorinen, who had founded The Group for Contemporary Music in 1962, both reflected on its rich thirty year history. Sollberger has strong feelings of commitment to new music and feels The Group had an important impact on new music. He remembers vividly the details of The Group's history and reflects on how in the beginning years there was a very small nucleus of new music performers and feels The Group was responsible for significantly contributing to developing new music performers during the 1960s and inspiring a entire second generation of new music performers and ensembles. Sollberger felt that "we represented a departure and maybe a kind of improvement. I think on an asthetic level, we were representing some of the most important composers of a younger generation and older composers who were under-represented." Although he does feel that "the music world has changed and Charles and myself are older and at different stages in our careers," Sollberger looks forward to upcoming recordings organized by Howard Stokar that will involve the Group. Sollberger still believes that the "mission to create conditions where new music can be heard is what really matters."²⁵⁵

Charles Wuorinen reflected that the second-generation groups were inspired by The Group because of the "personal connection" from performing with the Group. Wuorinen felt that Max Pollikoff "should be given a lot of credit." Wuorinen was referring to Pollikoff's "Music in Our Time" series which, according to Babbitt, had "discovered" Wuorinen. Wuorinen also credits Nicolas Roussakis with administrating The Group "by far the best. I think he is very proud and he should be." Although Wuorinen doesn't "believe that recordings are the equivalent of live performances at all" he felt that "given limited resources, it is much better to use the money to produce permanent documents. That's the only way we can reach the public as we have, because

²⁵⁵Harvey Sollberger, interview by author, 13 February 1993.

they are physically dispersed." Wuorinen expressed his gratitude to the author for documenting the history of The Group for Contemporary Music. He acutely and painfully knows how all the years of effort and years of concerts produced by Max Pollikof have been forgotten. "It really is a wonderful contribution that you are making. I'm very grateful for all the effort because if you didn't , it wouldn't exist."²⁵⁶

²⁵⁶Charles Wuorinen, interview by author, 5 February 1993.

APPENDIX A

The Group for Contemporary Music
 Harvey Sollberger and Charles Wuorinen, Directors
 Concert and Repertoire 1962 - 1992

1st Season

1. October 22, 1962; McMillin Theater, Columbia University
 Inaugural Concert

Thomas Morley: *Christes Crosse* (1597)
 Peter Westergaard: Quartet for violin, vibraphone, clarinet, and cello (1960)
 Peter Westergaard: Trio for flute, cello, and piano (1962)
Ritornellos and Variations
 Karlheinz Stockhausen: *Kreuzspiel* (1951)
 Otto Leuning: Trio for flute, cello, and piano (1962)
 Ralph Shapey: Chamber Symphony (1962)

2. November 19, 1962; McMillin Theater
 New Flute Music Harvey Sollberger, flute

Music from the Mensural Codex of Nikolaus Apel (late 15th Century)
 George Perle: *Monody No. 1* for flute solo (1960)
 Ernst Krenek: *Flotenstück Neunphasig*, part B (1959)
 Roman Haubenstock-Ramati: *Interpolation*, mobile for flute (1959)
 Edward Staempfli: *Ornaments* (1960)
 Pierre Boulez: *Sonatine* (1946)

3. December 17, 1962; McMillin Theater

Charles Wuorinen: *Bearbeitungen über das Glogauer Liederbuch*
 Raoul Pleskow: Movement for Flute, Cello, and Piano (1962)
 Isaac Nemiroff: Variations to a Theme (1958)
 Roger Reynolds: *Abrupt Antic Acceptance Acquaintances*
 Donald Martino: *Cinque Frammenti* for Oboe and String Bass (1961)
 Igor Stravinsky: String Quartet Music (1959 & 1914)

4. January 14, 1963; McMillin Theater
 Trio Concert - Harvey Sollberger, flute Joel Krosnick, cello and
 Charles Wuorinen, piano

Matheus de Perusio: *Se je me plaing* (ca. 1400)
Belle sans Per

Heinrich Finck: *Greiner Zanner* (ca. 1500)
 Lukas Foss: *Echoi* (1961-63)
 Milton Babbitt: *Composition for Four Instruments* (1948)
 Anton Webern: *Streichtrio Op. 20* (1927)
 Bela Bartók: *Contrasts* (1938)

2. December 16, 1963; McMillin Theater

François Couperin: *Premier Concert Royal* (1714)
 Robert Stewart: *Five Miniatures for Piano* (1963)
 Hod O'Brien: *Two Pieces for Flute, Cello, and Piano* (1963)
 Michael Colgrass: *Rhapsody for Clarinet, Violin, and Piano* (1963)
 Arnold Schoenberg: *Phantasy for Violin, with Piano accompaniment* (1959)
 Donald Martino: *Trio for Violin, Clarinet, and Pianoforte* (1959)
 Otto Luening: *Sonata for Trombone and Piano* (1953)

3. January 13, 1964; McMillin Theater

Bicinia (16th Century)
 Charles Dodge: *Duo for Flute and Piano* (1963)
 George Perle: *Monody No. 1* (1960)
 Kazuo Fukushima: *Three Pieces from Chu-u* (1961)
 Charles Wuorinen: *Piano Variations* (1963)
 Chou Wen-Chung: *Cursive for Flute and Piano* (1963)
 Otto Luening: *Three Duets for Two Flutes* (1961)
 Pierre Boulez: *Sonatine* (1946; revised 1954)

4. February 17, 1964; McMillin Theater

Music of Willaert and Vicentino (16th Century)
 Salvatore Martirano: *Cocktail Music for Piano* (1962)
 Ursula Mamlok: *Stray Birds* (1963)
 Peter Westergaard: *Variations for Six Players* (1963)
 Charles Wittenberg: *Vocalise* (1963)
 Alban Berg: *Vier Stücke für Klarinette und Klavier* (1913)
 Charles Wuorinen: *Chamber Concerto for Cello and Ten Players* (1963)

5. March 16, 1964; McMillin Theater

Josef Marx, oboe

Johann Dismas Zelenka: *Sonata No. 6 for Two Oboes, Bassoon Obligato and Basso Continuo* (ca. 1720)
 Stefan Wolpe: *Quartet for Oboe, Cello, Percussion, and Piano* (1955)
 Harvey Sollberger: *Two Oboes Troping* (1963-64)
 Stefan Wolpe: *Sonata for Oboe and Piano* (1938-1941)

Elliott Carter: Sonata for Flute, Oboe, Cello, and Harpsichord (1955)

6. April 13, 1964; McMillin Theater

Jean Baptiste Lully: *Marche des Mousquetaires du Roi de France* (1660)

Air des Hautbois (ca. 1672)

Milton Babbitt: *Ensembles for Synthesizer, Part I* (1962)

Luciano Berio: *Sequenza* (1958)

Stanley Walden: *Stretti for Eight Players* (1964)

Harvey Sollberger: *Music for Flute and Piano* (1964)

Edgard Varèse: *Poème Electronique* (1958)

Igor Stravinsky: *Pastorale* (1908)

Four Russian Songs (1917; instrumented 1954)

Epitaphium for Flute, Clarinet, and Harp (1959)

Louis Couperin: *Deux Fantaisies sur le jeu des hautbois* (1654)

3rd Season (1964-1965)

1. November 16, 1964; McMillin Theater

Andre et Jacques Philidor: *Military Music for Two Pairs of Timpani* (1683)

Milton Babbitt: *Ensembles for Synthesizers* (1962/64)

Stefan Wolpe: *Trio in Two Parts* (1964)

Chou Wen-chung: *Cursive* (1963)

Charles Wuorinen: *Chamber Concerto for Cello and Ten Players* (1963)

2. December 14, 1964; McMillin Theater

Luciano Berio: *Thema (Omaggio a Joyce)* (1958)

Otto Luening: *Fantasia Brevis* for Flute and Piano (1952)

Milton Babbitt: *Woodwind Quartet* (1952)

Luigi Dallapiccola: *Quaderno Musicale di Annalibera* (1952-53)

John Bull: *In Nomine* (ca. 1600; 1964)

3. January 11, 1965; McMillin Theater

Charles Wuorinen: *Bearbeitungen über des Glogauer Liederbuch* (ca. 1470; 1962)

Mel Powell: *Events* (1963)

Charles Dodge: *Composition for Oboe, Violin, Contrabass,
Horn and Piano* (1964)

Peter Westergaard: *Variations for Six Players* (1963)

Elliott Carter: *Eight Etudes and a Fantasy* (1950)

4. February 22, 1965

Heinrich Finck: *Two Instrumental Pieces* (ca. 1500)

Nicolas Roussakis: *Sextet* (1964)

Bela Bartók: Sonata for Two Pianos and Percussion (1937)
 Arthur Berger: 3 Pieces for 2 Pianos (1961-62)
 Harvey Sollberger: Chamber Variations for Twelve Players and Conductor
 (1964)

5. March 22, 1965; McMillin Theater

Nicolo Vicentino: *Treccie di fila; Voi fra tanti altri*
Laura che is verde lauro; Candida rosa
 Canzone da sonor "La bella"
 Mario Davidovsky: Synchronisms No. 3 for Cello and Electronic Sounds (1965)
 Beverly Bond Clarkson: *The Second Coming* (1964)
 Heinz Holliger: *Mobile* for Oboe und Harfe (1962)
 Anton Webern: Quartet (1930)

6. April 19, 1965; McMillin Theater

Arnold Schoenberg: Eight Canons (1905-45)
 Mao Min-chung (trans. Chou Wen-chung): From "*Yü-ko*" for *Ch'in*
 (ca. 1280; 1965)
 Harley Gaber: Fantasy for Solo Flute (1962)
 Vladimir Ussachevsky: *Of Wood and Brass* (1965)
 Gunther Schuller: Music for Violin, Percussion, and Piano (1957)
 Edgard Varèse: *Intégrales* (1926)

4th Season (1965-1966)

1. November 8, 1965; McMillin Theater

John Blow: "*Welcome, Welcome*"
"If Mighty Wealth that gives the rules to Vicious Men" from
Amphion Anglicus (1700)

Josef Matthias Hauer: Sieben kleine Stücke Op. 3 (1913)
 Zwolftenstück (1956)
 Pierre Boulez: *Improvisation sur Mallarmé No. 2* (1958)
 Milton Babbitt: *Vision and Prayer* (1961)
 Charles Wuorinen: Chamber Concerto for Oboe and Ten Players (1965)

2. December 13, 1965; McMillin Theater

Christopher Weait (arr.): Four Marches from the American Revolution
 Harley Gaber: *Voce II* (1965)
 Aaron Copland: Piano Variations (1930)
 Otto Luening: String Quartet No. 2 (1922)
 Leifur Thorarinsson: *Kadensar* (1963)
 Heitor Villa-Lobos: Quintette (en forme de Choros) (1928)

3. January 17, 1966; McMillin Theater

John Bull: *In Nomine*
 Christopher Tye: *In Nomine "Trust"*
 Christopher Tye: *In Nomine "Crye"*
 Elliott Carter: *Woodwind Quintet* (1948)
 Raoul Pleskow: *Music for Two Pianos* (1965)
 Vladimir Ussachevsky: *Of Wood and Brass* (1965)
 Arnold Schoenberg: *Suite Op. 29* (1925)

4. February 21, 1966; McMillin Theater

Carlos Salzedo: *Sonata for Harp and Piano* (1925)
 John Harbison: *Emily Dickinson's Marriage*, for Soprano and Four Treble
 Instruments (1965)
 Nicolas Roussakis: *Concert Trio for Oboe, Contrabass & Piano* (1965)
 Karlheinz Stockhausen: *Gesang der Jünglinge* (1955-6)
 Igor Stravinsky: *Duo Concertant* (1932)

5. March 21, 1966; McMillin Theater

Peter Phillips: *Passamezze Pavane*
 Peter Phillips: *Pavane "Pagget" and Galliard* (1561-1628)
 Mario Davidovsky: *Electronic Study No. 3 In Memoriam Edgard Varèse* (1966)
 Henri Lazarof: *Asymptotes* (1963)
 Peter Phillips: *Pequentia* (1966)
 Beverly Bond Clarkson: *Numina* for Two Flutes and Percussion (1966)
 Peter Westergaard: *Mr. and Mrs. Discobbolos* (1966)

6. April 25, 1966; McMillin Theater

Mao Min-chung (trans. Chou Wen-chung): *From "Yü-Ko" for Ch'in*
 (ca. 1280; 1965)
 Gunther Schuller: *Woodwind Quintet* (1958)
 Stefan Wolpe: *Piece in Two Parts for Flute and Piano* (1960)
 Charles Dodge: *Folia* (1965)
 Anton Webern: *Vier Stücke für Geige und Klavier Op. 7* (1910)
 Harvey Sollberger: *Solos for Violin and Five Instruments*

5th Season (1966-1967)

1. October 31, 1966; McMillin Theater

John Bull (set by Charles Wuorinen): *Salve Regina* (set 1966)
 Donald Martino: *Fantasy Variations* (1962)
 Claudio Spies: *Tempi* (1960-62)
 Mario Davidovsky: *Junctures* (1966)

Igor Stravinsky: Concerto per Due Pianoforti Soli (1935)

2. December 5, 1966; McMillin Theater

Jack Beeson: Sonata Canonica for two alto recorders (1966)
 Anton Webern: Variationen für Klavier, Op. 27 (1937)
 J. K. Randall: *Mudgett; monologues by a mass murderer* 1965)
 Milton Babbitt: Composition for Viola and Piano (1950)
 Raoul Pleskow: Movement for Oboe, Violin, and Piano (1966)
 Elliott Carter: Sonata for Flute, Oboe, Cello, and Harpsichord (1952)

3. January 9, 1967; McMillin Theater

Heinrich Isaac: *La Mi Sol* (ca. 1500)
 Robert Ward: First String Quartet (1966)
 Chou Wen-chung: *Pien* for Piano, Winds, and Percussion (1966)
 Henry Weinberg: Song Cycle (1960)
 Edgard Varèse: *Déserts* (1950-54)

4. February 13, 1967; McMillin Theater

Ludwig van Beethoven: Klavierstück
 Arnold Schoenberg: Klavierstück, Op. 33b (1931)
 Otto Leuning: *Gargoyles* (1961)
 Anton Webern: Sechs Gesänge, Op. 14 (1917-21)
 Dennis Riley: Five Songs on Japanese Haiku (1963)
 William Hellermann: Poem for Soprano and Four Instruments (1966)
 Roger Sessions: Duo for Violin and Piano (1942)

5. February 18, 1967; Carnegie Recital Hall

Harvey Sollberger: Music for Sophocles' *Antigone* (1966)
 Stefan Wolpe: *Duo Im Hexachord* (1936)
 Milton Babbitt: Sextets for Violin and Piano (1966)
 Harley Gaber: *Ludus Primus: Foreplay* (1966)
 Charles Wuorinen: Composition for Oboe and Piano

6. March 20, 1967; McMillin Theater

Matheus de Perusio: *Andray Soulet* (ca. 1400)
 Anonymous: *Je prends d'amour nourriture* (ca. 1400)
 Jacopo da Bologna: *Lux purpurta-Diligite iusticiam* (ca. 1350)
 Ralph Shapey: Rhapsodie for Oboe and Piano (1957)
 William Hibbard: *Portraits* for Flute and Piano (1964)
 David Burge: *Sources II*, for Violin, Celesta and Piano (1965)
 Stefan Wolpe: Quintet with Voice (1956-57)

7. May 1, 1967; McMillin Theater

Arnold Schoenberg: *Zwei Lieder*, Op. 48 (1933)
 Vladimir Ussachevsky: *Piece for Tape Recorder* (revised 1967)
 Peter Westergaard: *Divertimento on Discobolic Fragments* (1967)
 Harvey Sollberger: *Music for Sophocles' Antigone* (1966)
 John Harbison: *Cantata III* (1967)
 Charles Wuorinen: *Janissary Music* (1966)

8. May 26, 1967; McMillin Theater

The Fromm Music Foundation presents A Concert of Commissioned Works
 Performed by The Group for Contemporary Music and Columbia University

Mario Davidovsky: *Inflexions* (1965)
 Donald Martino: *Concerto for Wind Quintet* (1964)
 Charles Wuorinen: *Chamber Concerto for Flute and Ten Players* (1964)
 Milton Babbitt: *Vision and Prayer* (1961)
 Harvey Sollberger: *Chamber Variations for Twelve Players and Conductor*

(1964)

6th Season (1967-68)

1. October 30, 1967; McMillin Theater

Igor Stravinsky: *Fanfare for a New Theater* (1964)
 Josquin des Prez: *Vive le roy* (ca. 1500)
 Raoul Pleskow: *Bagatelles No. 3* (1967)
 Benjamin Boretz: *Group Variations I* (1967)
 Charles Ives: *Trio* (1904)
 Hubert S. Howe, Jr.: *Computer Variations* (in progress)
 Edgard Varèse: *Octandre* (1923)

2. December 4, 1967; McMillin Theater

Elliott Carter: *Canto* (1967)
 Donald Martino: *A Set for Clarinet* (1954)
 Otto Luening: *A Short Sonata for Piano No. 4* (1967)
 Stanley Persky: *Trio* (1967)
 Peter Westergaard: *Divertimento on Discobolic Fragments* (1967)
 Pril Smiley: *Eclipse* (1967)
 Milton Babbitt: *Composition for Tenor and Six Instruments* (1961)

3. January 8, 1968; McMillin Theater

David Saperstein: *Etude III* (1966)
 Dennis Riley: *Cantata I* (1966)
 Stefan Wolpe: *Trio in Two Parts* (1964)

William Hibbard: String Trio (1964)
 Joan Tower: *Opa Eboni* (1966)
 Igor Stravinsky: Concerto in E-flat (Dumbarton Oaks)

4. February 12, 1968; McMillin Theater

Claude Debussy: *En Blanc et Noir* (1915)
 Richard Monaco: *Acteon's Flight* (1967)
 Mario Davidovsky: Synchronisms No. 3 for Cello and Electronic Sounds (1965)
 Gunther Schuller: *Aphorisms* (1967)
 Charles Dodge: Composition for Converted Digital Tape (1967)
 Anton Webern: Konzert, Op. 24 (1934)

5. March 18, 1968; McMillin Theater

Franz Liszt: Bagatelle ohne Tonart (1885)
 Betsy Jolas: Episode pour flute seule (1964)
 Bela Bartók: Nine Selections from 44 Duos (1933)
 Luciano Berio: *Sequenza* per flauto solo (1958)
 Harvey Sollberger: Impromptu (1968)
 A film by Lloyd Williams; sound by Vladimir Ussachevsky: Line of Apogee
 (1967)

6. May program cancelled due to student riots

7th Season (1968-1969)

1. October 28, 1968; McMillin Theater

Aaron Copland: *Vitebsk* (1929)
 A Selection of Ewe (Ghana) Music
 Charles Wuorinen, text by Richard Monaco: *The Politics of Harmony* (1967)

2. November 24, 1968; Town Hall

The New York University Music Series in association with The Group for
 Contemporary Music at Columbia University present "A Concert of
 Contemporary
 American Music"

Milton Babbitt: Composition for Tenor and Six Instruments (1960)
 Harvey Sollberger: Impromptu (1967)
 Benjamin Boretz: *Group Variations I* (1967)
 Charles Wuorinen: *Janissary Music* for One Percussionist (1966)
 Seymour Shifrin: *The Odes of Shang*, for chorus, percussion and piano (1962)

3. January 13, 1969; McMillin Theater

Karl Kohn: *Encounters* (1966)

J.K. Randall: *Lyric Variations* for Violin and Computer (1968)
 Chou Wen-chung: *Yü-Ko* (1965)
 Bülent Arel: For Violin and Piano (1967)
 Chou Wen-chung: *Pien* (1966)

4. February 10, 1969; McMillin Theater

Igor Stravinsky: Sonata for Two Pianos (1943-44)
 Alvin Brehm: *Dialogues* for Bassoon and Percussion (1964)
 Elaine Barkin: *Refrains*
 Arthur Berger: Five Pieces for Piano (1967-68)
 Music from Carnatic India

5. March 24, 1969; McMillin Theater

Edward C. Laufer: Variations for Seven Instruments (1967)
 Nicolas Roussakis: *Dialogos* for Piano and Percussion (1968)

A film by Lloyd M. Williams to music by Vladimir Ussachevsky:
 Two Images of a Computer Piece (1968)
 Edgard Varèse: *Ionization* (1931)
 Elaine Barkin: *Refrains* (1967)
 Stefan Wolpe: *For Piano and Sixteen Players* (1960-61)

8th Season (1969-1970)

1. October 27, 1969; McMillin Theater

J.S. Bach: Contrapuncti I-IV from "The Art of the Fugue" (1750)
 Mario Davidovsky: Study No. 2 (1962)
 Elliott Carter: Sonata for Cello and Piano (1948)
 Anton Webern: String Trio, Op. 20 (1927)
 Stefan Wolpe: *Piece for Two Instrumental Units* (1962)

2. December 8, 1969; McMillin Theater

Charles Wuorinen: *Bearbeitungen über das Glogauer Liederbuch* (1962)
 Mario Davidovsky: Study No. 2 (1962)
 Ingolf Dahl: *Duettino Concertante* for Flute and Percussion (1966)
 Pierre Boulez: First Sonata For Piano (1946)
 Nicolas Roussakis: *Six Short Pieces for Two Flutes* (1969)
 Vladimir Ussachevsky: *Linear Contrasts* (1958)
 Ursula Mamlok: *Polyphony for Solo Clarinet* (1968)
 Luciano Berio: *Circles* (1960)

3. January 12, 1970; McMillin Theater

J. S. Bach: Contrapuncti IX, X, XI from "The Art of the Fugue" (1750)
 David Gilbert: *Poem VI* (1966)
 Karlheinz Stockhausen: *Gesang der Jünglinge* (1955-56)
 Jeffrey Kresky: *Cantata* (1968)
 Otto Luening: *Trio* (1962)
 Isaac Nemiroff: *Three Pieces for Clarinet Alone* (1969)
 Arnold Schoenberg: *String Trio, Op. 45* (1946)

4. February 16, 1970; McMillin Theater
 - Sethus Calvisius: *Three Psalms from "Tricinia"* (1603)
 - Bülent Arel: *Electronic Music No. 1* (1960)
 - John Harbison: *From "December Music," Four Preludes* (1967)
 - Harvey Sollberger: *Two Motets from "Musica Transalpina"* (1970)
 - David Olan: *Trio* (1969)
 - Igor Stravinsky: *Four Russian Songs* (1915-19; instrumented 1954)
 - Lukas Foss: *Paradigm* (1968)

5. March 23, 1970; McMillin Theater
 - Ewe Music of Ghana performed by members of the African Performance Study Group of Columbia University, Nicholas England, director

6. April 27, 1970; McMillin Theater
 - Concert of Javanese Dance and Music performed by the Wesleyan University Gamelan and Javanese Dancers

7. May 4, 1970; McMillin Theater
 - The New Jersey Percussion Ensemble, Raymond DesRoches, conductor

 - Joan Tower: *Percussion Quartet* (1963, rev. 1969)
 - Michael Colgrass: *Fantasy - Variations* (1961)
 - Edgard Varèse: *Ionisation* (1931)
 - Lou Harrison: *Concerto for Violin and Percussion* (1940, rev. 1959)
 - Charles Wuorinen: *Ringing Changes* (1970)

9th Season (1970-1971)

1. November 9, 1970; McMillin Theater
 - Lawrence Moss: *Exchanges* (1968)
 - Ben Johnston: *Duo for Flute and String Bass* (1963)
 - Harvey Sollberger: *Eleven Intervals* (1970)
 - Dennis Riley: *Variations II* (1967)
 - George Wilson: *Exigencies* (1968)
 - Igor Stravinsky: *Septet* (1952-53)

2. December 14, 1970; McMillin Theater
 - Donald Martino: *Parisonatina al'Dodeafonia* (1964)

Alvin Singleton: *Cinque* (1969)
 Girolamo Arrigo: *Episodi* (1963)
 Nicolas Roussakis: *Helix* (1970)
 Ben Weber: Four Songs for Soprano with Cello, op. 4 (1953)
 David Saperstein: Music for Solo Flute (1970)
 Stefan Wolpe: String Quartet (1968-69)

3. January 11, 1971; McMillin Theater

Charles Wuorinen: *A Song to the Lute in Musicke* (1970)
 Richard Howard: From "*Beyoglu*"
 1851 - A Message to Denmark Hill (read by the poet)
 Charles Wuorinen: *A Message to Denmark Hill* (1970)
 William Hibbard: *Parsons' Piece* (1969)
 Richard Howard: *1882 - A Montefiore Memorandum*
 1907 - *A Proposal from Paris* (read by the poet)
 Arnold Schoenberg: *Ode to Napoleon Buonaparte*, Op. 41a (1942)

4. February 22, 1971; McMillin Theater

Edwin London: Quintet (1958-59)
 Bülent Arel: *Frieze; Mimiana No. 2* (1969)
 Milton Babbitt: String Quartet No. 2 (1954)
 Billy Jim Layton: Five Studies for Violin and Piano (1952)
 David Epstein: String Trio (1964)
 Mario Davidovsky: *Synchronisms No. 5* (1969)

5. April 5, 1971; McMillin Theater

Ingolf Dahl: Five Duets for Clarinets (1970)
 Benjamin Boretz: Group Variations II - computer synthesis (1971)
 Yehudi Wyner: Three Short Fantasies for Piano (1963-71)
 Richard Wilson: Music for Violin and Cello (1969)
 Roger Reynolds: *Ambages* (1965)
 Chou Wen-chung: *Yun* (1968)

6. May 3, 1971; McMillin Theater

The New Jersey Percussion Ensemble, Raymond DesRoches, director

10th Season (1971-72)

1. December 17, 1971; Borden Auditorium - Manhattan School of Music
 The Group for Contemporary Music at the Manhattan School of Music

Peter Maxwell Davies: *Antechrist* (1967)
 Chinary Ung: *Kama* (1970)
 Harvey Sollberger: *Impromptu* (1968)

George Crumb: *Night Music II* (1963)
 Preston Trombly: *Kinetics III* (1971)
 Arnold Schoenberg: Third String Quartet, Op. 30 (1926)

2. January 17, 1972; Borden Auditorium

Joan Tower: *Six Variations for Cello* (1971)
 Claude Debussy: Sonate No. 2 (1916)
 Erik Lundborg: Sextet (1971)
 Aaron Copland: Duo for Flute and Piano (1971)
 Charles Wuorinen: String Trio (1968)

3. February 22, 1972; Borden Auditorium

Charles Whittenberg: *Iambi* (1968)
 Igor Stravinsky: Three Pieces for String Quartet (1914)
 Milton Babbitt: Sextets (1966)
 Nicolas Roussakis: *Six Short Pieces for Two Flutes* (1969)
 Igor Stravinsky: Concertino for String Quartet (1920)
 A film by Istvan Ventila to music by Pril Smiley

4. March 13, 1972; Borden Auditorium

Carl Ruggles: *Angels for Muted Brass* (1921 rev. 1938)
 Seymour Shifrin: Duo (1960)
 Raoul Pleskow: Three Movements for Quintet (1971)
 Otto Luening: Introduction and Allegro for C Trumpet and Piano (1965)
 Peter Lieberon: Variations for Solo Flute (1971)
 Bela Bartók: Third String Quartet (1927)

5. April 10, 1972; Borden Auditorium

Stefan Wolpe: *Form* (1959)
 Form IV (1969)
 Dennis Riley: Variations III for Viola Alone (1971)
 John Harbison: Serenade (1968)
 Charles Wuorinen: Flute Variations I (1963)
 Flute Variations II (1968)
 Francis Thorne: *Lyric Variations II* (1971)
 Harvey Sollberger: *As Things Are and Become* (1969; revised 1972)

6. May 16, 1972; Borden Auditorium

Pierre Boulez: Troisième Sonate pour Piano (1961)
 Vladimir Ussachevsky: Excerpts from "Incidental Music" (1971) for "We,"
 a play by Evgenii Zamiatin
 Jeffrey Kresky: Cantata II (1971)
 Gunther Schuller: Double Quintet (1961)

Mario Davidovsky: *Synchronisms No. 5* (1969)

11th Season (1972-1973)

1. November 20, 1972; Hubbard Recital Hall, Manhattan School of Music

Milton Babbitt: *Occasional variations* (1971)
 Richard Wilson: *Music for Solo Flute* (1972)
 Kil-sung Oak: Duo for Violin and Piano
 George Perle: Toccata (1969)
 Daria Semegen: *Electronic Composition No. 1* (1972)
 Stefan Wolpe: *Piece for Trumpet and Seven Instruments* (1971)

2. December 18, 1972; Borden Auditorium

Lee Eu-gene: *Yuh-Won* (1972)
 Pierre Boulez: *Improvisation sur Mallarmé I and II* (1958)
 Andrew Thomas: *The Death of Yukio Mishima* (1972)
 Charles Wuorinen: Chamber Concerto for Tuba (1970)

3. February 5, 1973; Hubbard Recital Hall - A Flute Recital by Harvey Sollberger

Preston Trombly: *Kinetics III* (1971)
 Francis Thorne: Sonatina (1962)
 Kazu Fukushima: Three Pieces from "Chu-u" (1964)
 Jeffrey Kresky: *In Nomine* (1972)
 Burt Levy: *Orbs with Flute* (1966)
 Mario Davidovsky: *Synchronisms No. 1* (1963)
 J. S. Bach: Trio Sonata in B-flat major

4. March 19, 1973; Hubbard Recital Hall - A Concert by Robert Miller, piano

Robert Hall Lewis: Serenades (1970)
 George Crumb: Five Pieces (1962)
 Roger Sessions: Second Sonata (1946)
 Hall Overton: *Polarities No. 1* (1958)
 Robert Helps: *3 Hommages* (1972)
 Paul Lansky: *Modal Fantasy* (1970)
 Mario Davidovsky: *Synchronisms No. 6* (1970)

5. April 23, 1973; Hubbard Recital Hall

Howard Rovics: Piece for Cello, Piano, and Tape (1969)
 Stephen Dydo: Trio Sonata (1973)
 David Winkler: Chamber Concerto for Piano and Four Instruments (1973)
 Charles Dodge: *Extensions* (1973)
 Harvey Sollberger: *The Two and The One* (1972)

6. May 21, 1973; Borden Auditorium

Wallingford Riegger: Music for a Brass Choir (1949)
 Arnold Schoenberg: Chamber Symphony No. 1, Op. 9 (1906)
 Nicolas Roussakis: Concertino (1972-73)
 Edgard Varèse: *Intégrales* (1925)

12th Season (1973-1974)

1. November 5, 1973; Hubbard Recital Hall

Peter Westergaard: *Divertimento on Discobolic Fragments* (1967)
 Fred Lerdahl: Piano Fantasy (1964)
 Arthur Berger: Trio for Guitar, Violin, and Piano (1972)
 Preston Trombly: Trio for Flute, String Bass, and Percussion (1973)
 Mario Davidovsky: *Chacona* (1972)

2. December 17, 1973; Borden Auditorium

Nicolas Roussakis: Movement for Brass Quintet (1964)
 Bülent Arel: Six, and 7 "Mimiana III" (1972)
 Stefan Wolpe: Cantata for Voice, Voices and Instruments (1963)
 Arnold Schoenberg: Six Pieces for Piano Four-hands (1896)
 Elliott Carter: Double Concerto for Harpsichord, Piano and
 Two Chamber Orchestras (1961)

3. January 14, 1974; Hubbard Recital Hall

John Selleck: *Migrations* (1973)
 Otto Luening: *Eight Tone Poems for Two Violas* (1971)
 Arthur Krieger: *Composition for Electronic Tape* (1973)
 Harvey Sollberger: *Riding the Wind I* (1973) and *Riding the Wind III* (1974)
 Robert Pollock: *Song Cycle on Poems of Stephan Crane* (1973)
 Milton Babbitt: *All Set for Jazz Ensemble* (1957)

4. February 4, 1974; Hubbard Recital Hall

Barbara Kolb: *Solitaire for Tape and Piano* (1971)
 David Diamond: Tenth String Quartet (1966)
 Carlos Rausch: *Para Gerardo - Phonos II* (1973)
 Isaac Nemiroff: Duo for Oboe and Bass Clarinet (1973)
 Maurice Wright: Electronic Composition (1973)
 Dennis Riley: *Concertante Music No. 2* (1971-72)

5. March 25, 1974; Borden Auditorium

Gunther Schuller: Symphony for Brass and Percussion (1949-50)
 Matthias Kriesberg: *Esja* (1973-74)
 Igor Stravinsky: *Abraham and Isaac* (1962-63)
 Charles Wuorinen: Chamber Concerto for Flute and Ten Players (1964)

6. April 15, 1974; Hubbard Recital Hall-A Cello Recital by Fred Sherry

Diego Ortiz: Recercada Secunda
 Recercada Tercera
 Recercada Sesta (1553)
 Igor Stravinsky: Elegie (1944)
 Charles Wuorinen: *Adapting to the Times* (1968-69)
 Donald Martino: *Parisonatina Al'Dodecafonía* (1964)
 Ludwig van Beethoven: Sonate Op. 102, No. 1 (1815)

13th Season (1974-1975)

1. November 11, 1974; Borden Auditorium

Igor Stravinsky: *Fanfare for a New Theater* (1964)
 Charles Ives: *The Unanswered Question* (1908)
 Raoul Pleskow: *Motet and Madrigal* (1973)
 Peter Lieberson: Concerto for Violon cello (1974)
 Harvey Sollberger: *Riding the Wind* (1973-74)
 Edgard Varèse: *Déserts* (1954)

2. December 16, 1974; Hubbard Recital Hall

Elliott Carter: String Quartet No. 2 (1959)
 Milton Babbitt: *DU* (1951)
 Elliott Carter: Pieces for Four Timpani (1950-66)
 Milton Babbitt: *Philomel* (1963)

3. February 10, 1975; Hubbard Recital Hall

Harley Gaber: *Koku* (1970, rev. 1973)
 Ross Lee Finney: Two Ballades (1973)
 Joan Tower: *Hexachords* (1972)
 Arnold Schoenberg: Drei Satiren, Op. 28 (1925)
 Second Chamber Symphony, Op. 38B (1906-40)

4. March 31, 1975; Borden Auditorium

Louis Weingarden: *Fantasy and Funeral Music* (1967)
 Arthur Kreiger: *Dialogue* for Steel Drums and Electronic Tape (1974)
 Charles Wuorinen: *Ringing Changes* (1969)
 George Crumb: *Music for a Summer Evening* (1974)

5. April 28, 1975; Hubbard Recital Hall

Charles Ives: Songs (1894-1925)
 Francis Thorne: Chamber Concerto for Cello and Ten Instruments (1974-75)
 Donald Martino: *Pianississimo* (1970)

Erik Lundborg: *Butte Chord* (1975)

6. May 20, 1975; Borden Auditorium
 - John Bull: *Salve Regina* - set by Charles Wuorinen (1966)
 - Stefan Wolpe: *Piece for Two Instrumental Units*
 - Igor Stravinsky: *Monumentum Pro Gesualdo* (1960)
 - Movements for Piano and Orchestra* (1959)
 - Variations Aldous Huxley in Memoriam* (1964)
 - Requiem Canticles* (1966)

14th Season (1975-1976)

1. November 3, 1975; Hubbard Recital Hall

- Hugh Aitken: *Piano Fantasy* (1967)
- Charles Dodge: *In Celebration* (1975)
- Joe Spivack: *Concertino for Piano and Five Instruments* (1974)
- Milton Babbitt: *Phonemena* (1969)
- Phonemena* (1974)
- Joe Hudson: *Reflexives* (1975)
- Donald Jenni: *Cherry Valley: August, 1975* (1975)

2. December 15, 1975; Borden Auditorium

- Arnold Schoenberg: *Das Buch der hängenden Gärten* (1908)
- Charles Wuorinen: *The W. of Babylon* (1971-75)

3. March 1, 1976; Hubbard Recital Hall

- Jeffrey Kresky: *Bell Music* (1975)
- Claus Adam: *Herbstgesänge* (1969)
- Elliott Carter: *Brass Quintet* (1974)
- Andrew Thomas: *An Wasserflüssen Babylon* (1973)
- William Albright: *Take That* (1972)

4. March 29, 1976; Alice Tully Hall-Flute Recital by Harvey Sollberger

- Preston Trombly: *Kinectics III* (1971)
- Otto Luening: *Lyric Scene* (1958)
- Harvey Sollberger: *Riding the Wind I* (1974)
- George Rochberg: *Serenata d'estate* (1955)
- Stefan Wolpe: *Piece in Two Parts* (1960)
- Kazuo Fukushima: *Hi-kyo* (1962)

5. April 12, 1976; Hubbard Recital Hall-Violin Recital by Paul Zukofsky

- Igor Stravinsky: *Duo Concertant* (1932)
- Roger Sessions: *Sonata* (1953)
- John Cage: *Six Melodies for Violin and Keyboard* (1950)

Igor Stravinsky: *Suite Italienne* (1933)

6. May 25, 1976; Borden Auditorium
 The MSM Wind Symphony-David Simon, Conductor
 The MSM Contemporary Chamber Ensemble-Harvey Sollberger, Conductor

Chou Wen-chung: *Yü-ko* (1965)
 Lee Eu-gene: *Composition for Eight Instruments* (1975)
 Nicolas Roussakis: *Syrtos* (1975)
 Charles Ives: Variations on "America" (1891)
 Alban Berg: Chamber Concerto for Piano and Violin with Thirteen Instruments
 (1923-25)

15th Season (1976-1977)

1. November 3, 1976; Borden Auditorium

Roger Reynolds: *Compass* (1973)
 Igor Stravinsky: *L'Histoire du soldat* (1918)

2. November 15, 1976; Hubbard Recital Hall-Piano Recital by Robert Miller

David Del Tredici: *Soliloquy* (1958)
 Gregory Ballard: Piano Music 2 (1975)
 John Cage: From *Sonatas and Interludes* (1946-48)
 Joan Tower: *Black Topaz* (1976)
 Milton Babbitt: *Reflections* (1975)

3. January 28, 1977; Borden Auditorium
 The Manhattan Orchestra conducted by Charles Wuorinen

Igor Stravinsky: Variations (Aldous Huxley in Memoriam) (1964)
 Stefan Wolpe: Chamber Piece No. 1 (1964)
 Manhattan School of Music Contemporary Ensemble,
 conducted by Harvey Sollberger
 Anton Webern: Variations, Op. 30 (1940)
 Charles Wuorinen: *Reliquary* (1974-75)

4. February 14, 1977; Hubbard Recital Hall-Music from California

Dean Drummond: *Zurrjir* (1976)
 Dorrance Stavelly: *Changes* (1966)
 John Chowning: *Turenas* (1972)
 Stephen Mosko: *Three Clerks in Niches* (1976)
 Arnold Schoenberg: *Variations on a Recitative, Op. 40* (1943)

5. March 21, 1977; Borden Auditorium

Arthur Kreiger: *Nocturne* (1976)
 Nicolas Roussakis: *Tetraphony* (1977)
 Mario Davidovsky: *Synchronisms No. 8* (1974)
 Stephen Dydo: *Capriccio* (1977)
 György Ligeti: *Ten Pieces for Wind Quintet* (1968)

6. April 25, 1977; Hubbard Recital Hall

Elias Tanenbaum: *Piano and Tape* (1975)
 Gregory Martindale: *Night Flyer* (1977)
 Toru Takekimitsu: *Voice* (1971)
 Robert Morris: *Motet on Dooh-dah*
 Francis Thorne: *Love's Variations* (1976-77)
 Maurice Wright: *A Noise Did Rise Like Thunder In My Hearing* (1975)

7. May 16, 1977; Borden Auditorium

The Group for Contemporary Music in collaboration with the Troupe for Contemporary Music and Dance, Tobias Picker, director

Ingolf Dahl: *Sinfonietta for Concert Band* (1961)
 Manhattan Wind Symphony, David Simon, conductor
 Kazuo Fukushima: *Three Pieces for Chu-u* (1964)
 Matthew Greenbaum: *Aria Number One* (1976)
 Nicolas Roussakis: *Six Short Pieces for Two Flutes* (1969)
 Charles Wuorinen: *Speculum Speculi* (1972)

16th Season (1977-1978)

1. October 24, 1977; Borden Auditorium

Erik Lundborg: *Solotremolos* (1977)
 John Melby: *Two Stevens Songs* (1975)
 Morton Feldman: *Routine Investigations* (1976)
 Roger Sessions: *Five Pieces for Piano* (1974-75)
 Milton Babbitt: *Aria da Capo* (1973-74)

2. November 21, 1977; Candlelight Concert at Manhattan School of Music

Henry Cowell: *The Universal Flute* (1946)
 Jeffrey Kresky: *Vox Clamantis* (1976)
 Glenn Lieberman: *Metalwork* (1976-77)
 Otto Leuning: *Third Short Sonata* (1975)
 Ferruccio Busoni: *Fünf Goethe Lieder* (1918-24)
 Goffredo Petrassi: *Soufflé* (1969)

3. December 12, 1977; Candlelight Concert at Manhattan School of Music
 The Schoenberg String Quartet

Goddard Lieberson: String Quartet (1965)
 Lejaren Hiller: String Quartet No. 6 (1975)
 Alban Berg: *Lyric Suite* (1926)

4. February 6, 1978; The Great Hall, Cooper Union *
 The New Jersey Percussion Ensemble, Raymond DesRoches, director

Edgard Varèse: *Ionization* (1931)
 Harvey Sollberger: *Flutes and Drums* (1978)
 Charles Wuorinen: *Percussion Symphony* (1976)

* Concert actually performed on March 6 due to a blizzard on February 6

5. April 28, 1978; Borden Auditorium

A celebration of Arnold Schoenberg's *Five Pieces for Orchestra, Opus 16* (1909) performed twice by the Manhattan School of Music Orchestra, Charles Wuorinen, conductor, with illustrated commentary by Milton Babbitt

17th Season 1978-1970

1. November 6, 1978; Candlelight Concert at Manhattan School of Music

George Gershwin: *Slap that Bass* (1936)
 Robert Moevs: *Una Collana Musicale* (1977)
 Ernst Krenek: *They Knew What They Wanted, Op. 227* (1976)
 Andrew Violette: *Black Tea* (1976)
 Aaron Copland: *Threnody I* (1971)
 Threnody II (1973)
 Tobias Picker: *Rhapsody* (1978)

2. November 21, 1978; Borden auditorium
 Repertory Orchestra of Manhattan School of Music,
 Charles Wuorinen, conductor

Morton Feldman: *Neither* (1977)

3. December 18, 1978; Borden Auditorium

William Hibbard: *Ménage* (1974)
 Joan Tower: *Amazon* (1977)
 Charles Wuorinen: *Archangel* (1978)
 Donald Martino: *Triple Concerto* (1977)

4. February 12, 1979; Candlelight Concert at Manhattan School of Music

Elaine Barkin: *Plein Chant* (1977)
 Chester Biscardi: *Tenzone* (1975)
 Robert Morris: *Raudura* (1976)
 Wesley Oye: *Tripudium* (1978)
 Francisco Kropfl: *Musica para Lautu y Piano* (1977)
 Harvey Sollberger: *Hara* (1977)

5. March 9, 1979; The Great Hall, Cooper Union
 The Columbia String Quartet

William Valente: *Quintet* (1977)
 Nicolas Roussakis: *Ephemeris* (1979)
 Arnold Schoenberg: *Fourth String Quartet, Op. 37* (1937)

6. April 16, 1979; The Great Hall, Cooper Union
 Stefan Wolpe: *Quartet* (1955)
 performance dedicated to the memory of Josef Marx
 George Crumb: *Night of the Four Moons* (1969)
 Lukas Foss: *Echoi* (1963)

18th Season (1979-1980)

1. October 15, 1979; Borden Auditorium - Music from California

Paul Chihara: *Willow, Willow* (1968)
 Roger Reynolds: *Less than Two* (1976-78)
 Edwin Dugger: *Fantasy for Piano* (1977)
 Leonard Rosenman: *Chamber Music No. 2* (1968)

2. November 19, 1979; Borden Auditorium

Allen Shawn: *Movements* (1970)
 Tom Johnson: *Risks for Unrehearsed Performers* (1977)
 Yehudi Wyner: *De Novo* (1971)
 Aaron Copland: *Sonata for Violin and Piano* (1943)
 Gundaris Poné: *Ely* (1978)

3. December 10, 1979; The Great Hall, Cooper Union

Tod Machover: *Yoku Mireba* (1977)
 Charles Wuorinen: *Fast Fantasy* (1977)
 Gerald Chenoweth: *Fantasy Quartet* (1972)
 John Cage: *Third Construction in Metal* (1941)

4. February 22, 1980; The Great Hall, Cooper Union
 Music by English composers

Michael Tippett: Piano Sonata No. 2 (1962)
 Bernard Rands: *Déjà* (1972)
 Roberto Gerhard: *Gemini* (1967)
 Harrison Birtwistle: *Tragoedia* (1967)

5. March 17, 1980; Borden Auditorium

Charles Ives: Violin Sonata No. 2 (1903-10)
 Stefan Wolpe: Quartet (1955)
 Francis Thorne: Third String Quartet (1975-77)
 Toru Takemitsu: *Bryce* (1976)

6. April 21, 1980; Wollman Lounge, Cooper Union - Candlelight Concert

Harvey Sollberger: *Met him pike hoses* (1980)
 Ezra Laderman: *Meditations on Isaiah* (1971)
 John Melby: *Accelerazioni* (1979)
 Raoul Pleskow: String Quartet (1979)
 Milton Babbitt: *My Ends Are My Beginnings* (1978)

19th Season (1980-1981)

1. November 10, 1980; The Symphony Space

In collaboration with Parnassus, Anthony Korf, Artistic Director

Edgard Varèse: *Intégrales* (1925)
 Anthony Korf: *A Farewell* (1980)
 George Perle: Concertino (1979)
 Charles Wuorinen: Tuba Concerto (1970)

2. December 1, 1980; Borden Auditorium

In honor of Otto Luening's 80th Birthday

Ferruccio Busoni: Sonatina No. 2 (1912) and No. 6 (1920)
 Phillip Jarnach: *Musik zum Gedachtnis des Einsamen* (1952)
 Otto Luening: Songs, old and new (1918-1980)
 Nicolas Roussakis: *Voyage* (1980)

3. February 2, 1981; The Great Hall, Cooper Union

Joint recital by Harvey Sollberger, flute, and Robert Miller, piano

Chester Biscardi: *Mestiere* (1979)
 Arthur Kreiger: Fantasy (1979)
 Robert Moevs: *Crystals* (1979)
 Mario Davidovsky: *Synchronisms No. 1* (1963)
 Harvey Sollberger: Variation (1981)
 Stefan Wolpe: *Piece in Two Parts* (1960)

4. March 2, 1981; The Symphony Space
In celebration of the 15th Anniversary of The National Endowment for the Arts

Joseph Ness: *Bora* (1981)
Morton Subotnick: *Parallel Lines* (1979)
David Olan: *Prism* (1978)
William Schuman: *In Sweet Music* (1978)

5. April 6, 1981; Borden Auditorium

Peter Lieberon: Tashi Quartet (1978-79)
John Adams: *Shaker Loops* (1978)
Igor Stravinsky: *Dumbarton Oaks Concerto* (1938)

6. May 8, 1981; The Great Hall, Cooper Union

Erik Lundborg: *The Seafarer* (1981)
George Crumb: *Celestial mechanics* (1979)
Jeffrey Kresky: *Soliloquy: On the Conditions of Incoming and Departing Souls* (1977)
Elliott Carter: *Syringa* (1978)
In collaboration with Speculum Musicae

20th Season (1981-1982)

1. November 2, 1981; 92nd Street Y
Elliott Carter: Pieces for Four Timpani (1950-51)
Edgard Varèse: *Density 21.5* (1936)
Charles Wuorinen: Chamber Concerto for Cello and 10 players (1963)
Alban Berg: Chamber Concerto for Violin, Piano and Thirteen Wind Instruments (1923-25)
2. December 14, 1981; The Symphony Space
Contemporary Music from The People's Republic of China

American debut of Chen Xieyang, the leading conductor of China
3. January 25, 1982; Borden Auditorium
Ursula Mamlok: *Panta Rhei* (1981)
Tobias Picker: *Nova* (1979)
Roger Reynolds: *The Palace* (1980)
Bruce Saylor: *Songs from Water Street* (1980)
Gunther Schuller: *Sonata Serenata* (1978)
Francis Thorne: Cello Concerto (1974-75)
4. February 22, 1982; The Symphony Space

Milton Babbitt: *An Elizabethan Sextette* (1979)
Paraphrases (1979)
Dual (1980)
 Stefan Wolpe: Piece for trumpet and 7 instruments (1971)
 Songs from the Hebrew (1936-39)
 String Quartet (1968-75)

5. March 22, 1982; 92nd Street Y

In celebration of Roger Sessions' 85th Birthday

Roger Sessions: Concertino (1971-72)
 Piano Sonata No. 1 (1930)
 Igor Stravinsky *Dances Concertantes* (1941-42)
 Concertino (1920)
 Three Pieces for String Quartet (1914)

6. April 28, 1982; Borden Auditorium

Susan Blaustein: *Ricercate* (1982)
 Dean Drummond: *Columbus* (1980)
 Lukas Foss: *Thirteen Ways of Looking at a Blackbird* (1978)
 Richard Hervig: *An Entertainment* (1978)
 Nicolas Roussakis: *Night Speech* (1968)
 Harvey Sollberger: *Riding the Wind, II, III, IV* (1973)

20th Season (1982-1983)

1. October 25, 1982; 92nd Street Y

In honor of the 70th Birthday of Conlon Nancarrow

Conlon Nancarrow: String Quartet (1945)
 Study No. 41 for Player Piano (1980)
 Henry Cowell: *Ostinato Pianissimo* (1934)
 Roger Sessions: String Quartet No. 1 (1936)
 Edgard Varèse: *Ionisation* (1933)

2. November 30, 1982; The Symphony Space - A Memorial to Robert Miller

Matthias Kriesberg: *a3520* (1980)
 Harvey Sollberger: *Life Study* (1982)
 Tobias Picker: *When Soft Voices Die* (1977)
 Milton Babbitt: *Reflections* (1974)
 Anton Webern: String trio Op. 20 (1927)
 Elliott Carter: *Night Fantasies* (1980)

3. February 8, 1983; Kaufmann Concert Hall at The 92nd Street Y

Nicolas Roussakis: *Movement* (1964)
 Nancy Chance: *Exultation and Lament* (1980)
 Lukas Foss: *Round a Common Center* (1976)
 Luciano Berio: *Sequenza VIII* (1976)
 Jacob Druckman: *Other Voices* (1976)

4. March 15, 1983; The Symphony Space
 The New Jersey Percussion Ensemble, Raymond DesRoches, director

John Klopotoski: Percussion Sextet (1978)
 Rolv Yttrehus: *Angstwagen* (1971)
 John Cage: *Third Construction* (1941)
 Daniel Levitan: *Summer Image* (1982)
 Chester Biscardi: *Transumanar* (1980)

5. April 19, 1983; Kaufmann Concert Hall at the 92nd Street Y

Alex Tooker: *Fireflies* (1980)
 Gilbert Amy: *Echos XIII* (1976)
 Charles Wuorinen: Horn Trio (1981)
 Raoul Pleskow: *Variations* (1980)
 Mario Davidovsky: String Quartet No. 4 (1979)
 Miriam Gideon: *Questions of Nature* (1968)

6. May 3, 1983; Manhattan School of Music

Richard Rodney Bennett: Oboe Quartet
 Nancy Laird Chance: *Lamentation and Lament*
 Robert Hall Lewis: *A Due I*
 Donald Martino: *Quodlibets II*
 Igor Stravinsky: *Sermon, Narrative and Prayer*
 Alex Tooker: *Fireflies*

7. June 3, 1983; The New York Philharmonic Horizons '83 at Avery Fisher Hall
 The Group for Contemporary Music: Harvey Sollberger, conductor

Donald Martino: Triple Concerto for Soprano Clarinet, Bass Clarinet,
 Contrabass Clarinet and Chamber Orchestra (1977)

22nd Season (1983-1984)

1. October 18, 1983; Kaufmann Concert Hall at the 92nd Street Y
 The Columbia String Quartet

Nicolas Roussakis: *Morning* (1979) from *Ephemeris*
 Arnold Schoenberg: String Quartet No. 3 (1927)
 John Cage: String Quartet in Four Parts (1950)
 Belá Bartók: String Quartet No. 3 (1927)

2. November 22, 1983; The Symphony Space
An Evening of New Composers and Premieres

Thomas Barker: *Trikhyalo* (1983)
Joel Feigin: *First Tragedy* (1982)
Glenn Liebermann: Trio Sonata (1980)
Joseph Ness: Piano Quartet (1983)
Aaron Kernis: *Music for Trio (Cycle IV)* (1982)

3. December 20, 1983; Borden Auditorium

John Melby: Concerto for Viola and Computer-synthesized Tape (1982)
Hugo Weisgall: *Translations* (1971)
Frederick Fox: *Nexus* (1982)
Arthur Kreiger: Passacaglia on *Spring and All* (1981)
Donald Martino: *Quodlibets II* (1980)
Bernard Rands: *Obbligato* (1980)

4. February 21, 1984; The 92nd Street Y - An evening with Fred Sherry, violoncello
Elliott Carter: Sonata for Cello and Piano (1948)
Jeffrey Mumford: Duo Concertante (1981-82)
Louis Karchin: Duo for Violin and Cello (1981)
Igor Stravinsky: Italian Suite (1932)

5. March 20, 1984; The Symphony Space - An evening of New Music for Strings

William Hibbard: *P/M Variations - Revisited* (1974/075)
Robert Moevs: Trio (1981)
Donald Sur: *Il Tango di Trastevere* (1977)
Francis Thorne: String Quartet No. 4 (1982)
Roger Reynolds: *Aether* (1983)

6. April 10, 1984; The 92nd Street Y - An evening with Harvey Sollberger, flute

Robert Hall Lewis: *A Due I* (1981)
Harvey Sollberger: *Killapata/Chaskapata* (1983)
Milton Babbitt: *Groupwise* (1983)
Stefan Wolpe: Piece in Two Parts (1959-60)
Charles Wuorinen: Chamber Concerto for Flute and Ten Players (1964)

7. June 3, 1984; New Philharmonic Horizons '84 Concert - Avery Fisher Hall
The Group for Contemporary Music "Chamber Music with Computers"
Coordinated by Roger Reynolds and Charles Wuorinen
Harvey Sollberger, conductor

Iannis Xenakis: *"Khal Perr" for Brass Quintet and Percussion*

Jean-Claude Risset: *"Profils" for Seven Instrumentalists and Computer-synthesized Tape*

Paul Lansky: *"As If" for String Trio and Computer-synthesized Tape*

York Hoeller: *"Arcus" for Seventeen Instrumentalists and Tape*

23rd Season (1984-1985)

1. October 2, 1984; The 92nd Street Y

An evening with The New Jersey Percussion Ensemble

Raymond DesRoches, director

William Albright: *Take That* (1972)

Mario Davidovsky: *Synchronisms No. 5* (1969)

John Cage: *Third Construction* (1941)

Charles Wuorinen: *Percussion Symphony* (1976)

2. November 13, 1984; The Symphony Space

Brian Fennelly: *Tessarae IX* (1981)

Elias Tanenbaum: *The Four of Us* (1982)

Anthony Korf: *Oriole* (1983)

Marc-Antonio Consoli: *Tre Fiori Musicali* (1978)

Donald Sur: *Il Tango de Trastevere* (1977)

Salvatore Martirano: *Thrown* (1984)

3. December 18, 1984; Borden Auditorium

Harvey Sollberger: *Met him pike hoses* (1979)

Eric Chasalow: *Hanging in the Balance* (1983)

Milton Babbitt: *Groupwise* (1983)

Tobias Picker: *Pianorama* (1984)

Matthias Kriegsberg: *Hommage à Mirò* (1984)

Milton Babbitt: *An Elizabethan Sextette* (1978-79)

4. February 12, 1985; The Symphony Space

Iannis Xenakis: *Khalperr* (1983)

Roger Reynolds: *Mistral* (1985)

5. April 2, 1985; Kaufmann Concert Hall at the 92nd Street Y

An evening with Benjamin Hudson, violin, and Kenneth Bowen, piano

Igor Stravinsky: *Duo Concertant* (1931-32)

Elliott Carter: *Riconoscenza per Goffredo Petrassi* (1984)

Nicolas Roussakis: *Pas de deux* (1985)

George Crumb: *Four Nocturnes (Night Music II)* (1964)

Stefan Wolpe: *Sonata for Violin and Piano*

Wayne Peterson: *Transformations*
 Charles Wuorinen: *Hyperion* (1975)

2. January 13, 1987; Merkin Concert Hall

William Hibbard: *Handwork* (1985)
 Igor Stravinsky: Concerto for Two Solo Pianos (1935)
 Stefan Wolpe: Sonata for Violin and Piano (1949)

3. February 24, 1987; Merkin Concert Hall

An evening of 20th century song with Judith Bettina and Tobias Picker

Alban Berg: *Sieben Frühe Lieder* (1907)
 Claude Debussy: *Trois poèmes de Mallarmé* (1913)
 Tobias Picker: Three songs (1987)
 Mel Powell: *Letter to a Young Composer* (1987)
 David Olan: *Fauna* (1987)
 (written for Judith Bettina and Times Square Basstet)
 Milton Babbitt: *Philomel* (1964)

4. March 31, 1987; Merkin Concert Hall

Raoul Pleskow: Composition for Four Instruments (1986)
 Ralph Shapey: *The Gottlieb Duo for Piano and Percussion* (1984)
 David Liptak: *Giovane vagha, i' non senti*
 Donald Erb: *The Rainbow Snake*

5. April 28, 1987; Merkin Concert Hall

Glenn Glass: Nonet (1986)
 Nicolas Roussakis: *Trigono* (1985-86)
 Roger Reynolds: *Conconino for String Quartet - A Shattered Landscape*
 Christopher Fulkerson: Sonata for Harp (1985)
 Mario Davidovsky: String Trio (1982)
 George Crumb: *Idyll for the Misbegotten* (1986)

26th Season (1987-1988)

1. September 22, 1987; Merkin Concert Hall

A celebration of the 50th Anniversary of The American Composers Alliance

Michelle Ekizian: *Octoéchos for Double Quartet and Soprano*
 Elliott Carter: *Riconoscenza (per Groffredo Petrassi)*
 Louis Karchin: Songs of John Keats 91984)
 Capriccio for Solo Violin and Seven Instruments (1977)

2. January 5, 1988; Merkin Concert Hall
New and Unusual Music

Harvey Sollberger: *Taking Measures* (1987)
John Chowning: *Phone (for quadrophonic tape)* 91979)
Joseph Ness: Trio for Flute, Cello and Piano (1987)
Charles Wuorinen: Third String Quartet (1987)

3. February 9, 1988; Merkin Concert Hall
Contemporary Music for Saxophone

Anton Webern: Quartet, Op. 22 (1930)
Frederick Fox: *Shaking the Pumpkin* (1986)
Milton Babbitt: *Wirled Series* (1987)
Stefan Wolpe: Quartet No. 1 (1950, rev. 1954)

27th Season (1988-1989) in Residence at Rutgers University

1. April 19, 1989; Rutgers University
The New Jersey Percussion Ensemble

Rolv Yttrehus: Sonata for Percussion and Piano
Robert Pollock: Chamber Setting No. 2 with narrator; texts by Ezra Pound
Milton Babbitt: *Beaten Paths for solo marimba*
Homily for solo snare drum
Mario Davidovsky: *Synchronisms No. 5 for percussion and electronic tape*
Ulf Grahm: *In the Shade*

2. April 21, 1989; Rutgers University
James Bennett III: *Array! Surrection!*
Milton Babbitt: Suite of solo piano works
Jonathan Harvey: *Nataraja*
Harvey Sollberger: *Riding the Wind*
Fred Lerdahl: Fantasy Etudes

3. April 23, 1989; Rutgers University
Barbara Kolb: *Umbrian Colors*
Donald Martino: *Parisonatina al Dedecafonia*
Stefan Wolpe: Second Piece for Violin Alone (1966)
Elliott Carter: *Changes*
Wayne Peterson: *Duodecaphony*
Charles Wuorinen: String Quartet No. 3

* Each Rutgers University concert included a 7 p.m. preconcert talk by Charles Wuorinen and Joan Peyser, followed by an electronic prelude at 7:30 p.m.

28th Season (1989-1990)

1. October 12 and 13, 1989; Guggenheim Museum Auditorium

Work and process Series*

Milton Babbitt: *Homily for snare drum* (1987)

All Set for jazz ensemble (1957)

Charles Wuorinen: *Sonata for Violin and Piano* (1988)

* Included a panel discussion with composers Milton Babbitt and Charles Wuorinen with Tim Page of Newsday and WNYC as moderator

2. March 25, 1990; New York Society of Ethical Culture Auditorium
New and Unusual String Quartets

Jonathan Harvey: *String Quartet* (1977)

Wayne Peterson: *String Quartet* (1983)

David Felder: *Third Face* (1988)

Stefan Wolpe: *String Quartet* (1969)

3. April 19 and 20, 1990; Guggenheim Museum Auditorium
Works and Process Series *

Charles Wuorinen: *New York Notes* (1984)

accompanied by computer-generated images presented by Benoit B. Mandelbrot

* Included a panel discussion with composer Charles Wuorinen and IBM/Yale mathematician Benoit B. Mandelbrot with Joan Peyser (author and musicologist) as moderator

29th Season (1990-1991)

1. April 21, 1991; New York Society for Ethical Culture Auditorium String Quartets

Wayne Peterson: *String Quartet* (1983)*

Jonathan Harvey: *String Quartet* (1977)*

Charles Wuorinen: *Second String Quartet* (1979)*

* Recorded on Koch International Classics 7121 - The Group for Contemporary Music

30th Season 1991-1992

During the 30th season The Group for Contemporary Music made a conscious shift from live performances to an emphasis on recordings.

APPENDIX B

Recordings of The Group for Contemporary Music

1966

Harvey Sollberger	<i>Chamber Variations for Twelve Players and Conductor</i> (1964)	CRI
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1968

Charles Wuorinen	<i>Chamber Concerto for Flute and Ten Players</i> (1964)	CRI
Stefan Wolpe	<i>Trio in Two Parts</i> (1964)	CRI

1969

Julian Orbon	<i>Partita #2</i> (1964)	CRI
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1970

Chou Wen-Chung	<i>Cursive</i> (1963)	CRI
	<i>The Willows Are New</i> (1957)	CRI
	<i>Yü-ko</i> (1965)	CRI
	<i>Pien</i> (1966)	CRI

1971

Charles Wuorinen	<i>Chamber Concerto for Cello and Ten Players</i> (1963)	Nonesuch
	<i>(Ringing Changes</i> (1969-70) recorded by The New Jersey Percussion Ensemble on Nonesuch)	
Peter Westergaard	<i>Mr. and Mrs. Discobblos</i> (1966)	CRI

1972

Edgard Varèse	<i>Dèserts</i> (1950-54)	CRI
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1973

Otto Luening	<i>Trio</i> (1962)	CRI
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1974

Robert Miller, pianist

Charles Wuorinen	<i>Sonata</i> (1969)	CRI
Stefan Wolpe	<i>Form and Form IV: Broken Sequences</i> (1965)	CRI
Yehudi Wyner	<i>Three Short Fantasies for Piano</i> (1963-71)	CRI
George Perle	<i>Toccata</i> (1969)	CRI
Harvey Sollberger	<i>Divertimento</i> (1970)	CRI
	<i>Impromptu</i> (1968)	CRI

1975

Twentieth - Century Flute Music
Recorded by Harvey Sollberger and members of The Group Nonesuch

1978

Charles Wuorinen *Percussion Symphony* (1976) Nonesuch
Recorded by The New Jersey Percussion Ensemble

1980

Milton Babbitt *Arie da Capo* (1973-74) Nonesuch
Donald Martino *Triple Concerto* (1977) Nonesuch

1982

The Group for Contemporary Music Twentieth Anniversary Celebration CRI
Dedicated to the memory of Robert Miller (1930-1981)

Nicolas Roussakis *Voyage* (1980)
Harvey Sollberger *Angel and Stone* (1981)
Charles Wuorinen *Arabia Felix* (1979)

Nicolas Roussakis *Ephemeris* (1977-79) CRI
Francis Thorne *Third String Quartet* (1975-77) CRI

Unknown Recording Dates

Lukas Foss *Echoi* (1963) Columbia

Epic
Peter Westergaard *Variations for Six Players* (1963) AR-DGG
Charles Wuorinen *Duo* (1967) for violin and piano AR-DGG

Recordings from 1983 to 19931988

Milton Babbitt *Groupwise* CRI 521

1990

Charles Wuorinen *Sonata for Violin and Piano* (1988) New World
Records
Third String Quartet (1987)
Fast Fantasy (1977)

1991 Recording Projects

String Quartet CD (Recorded in April 1991 at SUNY Purchase)

Jonathan Harvey	<i>String Quartet</i> (1977)	Koch International
Wayne Peterson	<i>String Quartet</i> (1983)	
Charles Wuorinen	<i>Second String Quartet</i> (1979)	

Wuorinen Trios CD (Recorded September 1991 at the American Academy and Institute of Arts and Letters)

<i>Horn Trio</i> (1981)	Koch International
<i>Horn Trio Continued</i> (1985)	
<i>Double Solo for Horn Trio</i> (1985)	
<i>Trio for Bass Instruments</i> (1981)	
<i>Trombone Trio</i> (1985)	
<i>Trio for Violin, Cello and Piano</i> (1983)	

Stefan Wolpe CD (Recorded in November 1991)

<i>Trio in Two Parts</i> (1964)
<i>Quartet for Oboe, Cello, Percussion and Piano</i> (1950)
<i>Violin Sonata</i> (1949)

1992 Recording Projects

Roger Sessions CD (Recorded in April 1992)

<i>String Quintet</i>
<i>First String Quartet</i>
<i>Six Pieces for Unaccompanied Cello</i>
<i>Canon for Stravinsky</i>

Michelle Ekizian	<i>Octoéchos</i>	New World Records
Louis Karchin	<i>Songs of John Keats</i>	
	<i>Capriccio for Violin and Seven Instruments</i>	

Charles Wuorinen	<i>Archangel</i>	Koch International
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Information for Appendix B Recordings of The Group for Contemporary Music was obtained from the following sources: Nicolas Roussakis Files on The Group for Contemporary Music, and interviews with Howard Stokar.

APPENDIX C
Performers with The Group for Contemporary Music

<u>Violins</u>	<u>Season Played</u>	<u>Flute Alto Flute and Piccolo</u>	<u>Season Played</u>
Kenneth Goldsmith	1	Harvey Sollberger	1-13, 15-20, 22-24, 27
Doris Allen	1,2	Sophie Sollberger	1-12, 16
Sylvia Rosenberg	2	Gerardo Levy	5
Jeanne Benjamin	3-12	Thomas Nyfenger	5
Linda Smith	4	David Gilbert	7, 8
Paul Zukofsky	4-7,14	Erich Graff	7
Anahid Ajemian	5	Patricia Spencer	8, 10-14, 17-19, 23-26
Pauline Scott	6	Anthony Pagano	9
Lewis Kaplan	6,7	Karl Kraber	11
V. Thyagarajan	7	Susan Palma	12, 20
Annie Kavafian	9	Wendy Rolfe	15, 20, 22
Tom Kornacker	9, 10		
Rolf Schulte	10-11, 22, 24, 26	Peter Bacchus	15
Richard Luby	11	Susan Deaver	18, 24
Linda Gottlieb (Quan)	11	Robert Stallman	19
Linda Quan	12-15, 18	Keith Underwood	19, 20
Daniel Reed	12,13	Stafani Starin	20
Curt Macomber	13,18	Sue Ann Kahn	21
Daniel Phillips	13	Amy Hersh	22
Ben Hudson	15-30	Ellen Redman	22
Carol Zeavin	15-28	Polly Meyerding	22
Jeanne Ingraham	18	Rachel Rudich	22-26
Marilyn Gibson	18	Robert Dick	23
Peter Sacco	18	David Fedeli	28
Jack Robbins	19		
Ik-Hwan Bae	22	<u>Oboe and English Horn</u>	
Janos Negyesy	22	Judith Martin	1-6
Martha Caplin	23	Josef Marx	1-12
Davis Brooks	25	Basil Reeve	2, 5
Jeffrey Lee	25,26	Gene Murrow	3
Robert Chausaw	26	Marsha Heller	4, 5
Dennis Cleveland	26	Susan Barrett	8, 10-12, 15
		Nora Post	12, 20
<u>Viola</u>		Steven Taylor	13, 17-19, 23-25
Pamela Goldsmith	1	Ursula Warren	3
Jacob Glick	1, 5-13		
Warren Laffredo	4		

Natalie Ghent	4	Hester Furman	15
Samuel Rhodes	6	Joel Timm	16
Liane Marston	6	Wesley Nicholas	18-19, 21
John Graham	9-12, 19	Henry Schuman	26
Louise Schulman	12, 16, 21, 24, 25		
Daniel Reed	12-13	<u>Clarinet and Bass Clarinet</u>	
Ida Kavafian	13	Stanley Walden	1, 2
Joan Kalisch	13	Jack Kreiselman	1, 3-12
Maureen Gallagher	15, 19-23, 25, 28	Arthur Bloom	2
Janet Lyman Hill	16-19	Efrain Gligui	3-6
Philip Klien	18	Stanley Persky	4, 6-8
Aaron Picht	18	Don Stewart	4
Lois Martin	18, 22, 26-30	Allen Blustine	7, 9-16
Ik-Hwan Bae	18	Virgil Blackwell	10-13, 19
Judy Geist	19	Robert Yamins	15, 20, 24
Jennie Hensen	19, 21	David Stanton	15, 18
Carl Bargaen	19	Laura Flax	17, 25
Sarah Clarke	22-23	Dennis Smylie	17-20
Veronica Salas	22, 25	Leslie Thimmig	17
Karl Barsen	23	Margie O'Brien	24
Stephanie Fricker	25	David Krakauer	25
Linda Moss	26	Marianne Gythfeldt	28
		Anand Devendra	17-20, 22-26
		(Allen Blustine used the name "Devendra")	
<u>Cello</u>		<u>Bassoon</u>	
Joel Krosnick	1, 6, 20	Martin James	1
Robert Martin	2, 3	Jane Taylor	2-3
Toby Saks	2	Leonard Hindell	2, 11
Lorin Bernsohn	2, 3	Donald MacCourt	3-13, 15, 17-18, 24
Peter Rosenfeld	3-5	William Scribner	4
Sally Rosoff	4	Bernadette Zirkuli	7
Fredrick Sherry	5-13, 15, 18-28	Harry Searing	14-15
Robert Sylvester	5	Laurie Goldstein	15, 24-25
Louis Richmond	6	Richard Lawson	17
Chris Finckel	12-13, 15, 17-18, 20, 22, 23	Frank Morelli	19, 20
Kim Scholes	14	Steven Dibner	20
Pamela Frame	15		
Maxine Newman	15	<u>French Horn</u>	
Michael Finckel	15, 25	Albert Richman	1
Andre Emilianoff	16-18	Arthur Goldstein	1
Timothy Eddy	18	William Brown	2-3
Eric Bartlett	19-24	Richard A. Happe	3, 5-6
Bonnie Hartman	19, 26		
Jerry Grossman	19		

Andriana Contino	22	Barry Benjamin	4-6, 8-12
Richard Sher	22	Francis Santonicola	5
Eugene Moye	23,25	Frank Donaruma	5
Frank Cox	25	Richard Happe	6
Mark Schumann	25	David Jolley	9-12, 15, 17
Jeanne LeBlanc	23,26	Edward Birdwell	11
Lindy Clarke	25	Ronald Sell	11
Joshua Gordon	28	Julie Landsman	18, 21, 24
		Thomas Beck	19
<u>Contrabass</u>		Joseph Anderer	19
William Rhein	1	David Wakefield	20
Bertram Turetzky	1	Peter Reit	21
David Walter	1	William Purvis	23-24
Kenneth Fricker	2-9	Michael Martin	23
David Izenson	2	Peter Gordon	25
Jesse Miller	6-7	Scott Temple	25
Alvin Brehm	10-12, 18-19	Patrick Milando	25
Donald Palma	13, 15-16, 18, 20-23, 25, 26		
		<u>Trumpet</u>	
Mark Marder	15	Ronald Anderson	1, 3, 5-13, 15-17, 20, 23-26
Salvatore Macchia	15	Allan J. Dean	3
Michael Willens	15, 21-23, 25, 28	Gerard Schwarz	5-7, 9-12
Joseph Tamosaitis	17, 19,21-22, 24-25	Thomas Lisanbee	5, 15
Jaime Austria	21-23, 25	Raymond Mase	20-21, 23-24, 28
Victor Kioulaphedes	22	Chris Gekker	21, 23
Joseph Bongiorno	23-24		
Dennis James	25	<u>Trombone</u>	
		Arnold Fromme	2,3
<u>Percussion</u>		Robert E. Biddlecome	3-12, 21
Joan Tower	1	Donald Butterfield	3
Raymond DesRosches	1-13, 15-26	James A. Billdecome	4-9
Jan Williams	1	Robert Halick	5
Louis Oddo	11, 14	David Taylor	12, 15, 17, 23
Ken Hosley	11	Glen Kenreich	12, 17
John Bergamo	2, 5-6	Porter Poindexter	13,
Richard Fitz	3-13, 18	John Kelly	15
Paul Price	3	Clifford Haines	17
Don Marccone	3,9	Larry Benz	19
Alyn Helm	4	David Titcomb	20
George Boberg	4-6	Ronald Borrer	20-21, 23-25, 28
Peter Cogan	4	Shara Sand	21
Warren Smith	4	Miles Anderson	22
		Donald Hayward	23
		David Loucky	25

Howard van Hyning	5,7-9, 11-12
Claire Heldrich	7-13, 15, 17-18
Stephen Silverman	7
Collin Walcott	7
Don Mari	8
Joe Passaro	11-16, 18-19, 21, 23-26
Alfred Ladzekpo	7-8
Seth Ladzekpo	7-8
Dzidzosbe (dance)	8
T. Ranganathar, Mridangam	7
P Srinivasan, Tambura	7
Frank Cassara	21
Mark Rendon	21
Dominic Donato	21-22
Shunsuki Fuke	21
Kevin Norton	21
Michael Pugliese	21
Daniel Druckman	22
Deniel Kennedy	28
Stephen Paysen	20, 23, 25, 26
Benjamin Herman	25
James Pugliese	14
Ed Fay	15, 19
Kory Grossman	20-22, 24
Joseph Grable	20-22
William Trigg	21-22
Terri Weber	21

Gamelan Kyia Muntjar	
NJ Percussion Ensemble	8
Peter Jarvis	28
David Wonsey	21
Gordon Gottlieb	25
John Ferrari	27
Gregory Chanor	25

Piano, Celeste, Harpsichord

Jim Winn	25, 26, 28
Matthias Kriesberg	21
Deborah Moriarty	26
Charles Wuorinen	1-12, 14, 16, 18, 20-22
Edward Staempfli	1
Robert Helps	1, 13

American Brass Quintet	14
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Tuba

Donald Butterfield	4-6, 8-9, 11
Lawrence Fishkind	5-6
Joseph Hanchron	7
Herbert Price	7
Thompson Hanks	10
Stephen Johns	11-12
David Braynard	18, 20, 22

Saxophone

Stanley Persky	3, 6
Efrain Guigui	5
David Tofani	12
Albert Regni	
Paul Cohen	21, 25-26
Eugene Rousseau	26
James Forger	26
Robert Mintzer	28
Victor Morosco	28

Harp

Susan Jolles	2-13, 16, 18-19, 22, 25
Nancy Brennand	7
Alyssa Hess	18
Nina Kellman	18, 21

Electric Guitar and Guitar

Stanley Silverman	2, 5, 8, 12
Stephen Bell	8
Susan Wagner	11
Stephen Dydo	12
Scott Kuney	13
David Starobin	19, 23-24, 27
Paul Bowman	22
William Anderson	24

Conductor

Howard Lebow	1,2	Arthur Bloom	1,2
Robert Miller	2-19	Edwin London	1
Robert Conant	2	Harvey Sollberger	1, 2-26
Ray Des Roches	3	Gunther Schuller	3
Cheryl Seltzer	5	Charles Wuorinen	4-16,18-21, 24-25
Joan Tower	5, 7, 12-13	Charles Dodge	4
Paul Jacobs	5, 19	Claudio Spies	5
Ursula Oppens	11-13, 18, 20-21,23, 25	John Harbison	5
Steven Danker (organ)		Edward Murry	7
Bennett Lerner	13, 14	Jeff Kresky	8
Frederick Rzewski	13, 14	David Simon	10, 14
James Freeman	13, 18	Francis Thorne	10
Gilbert Kalish	13, 18, 20-21	Andres Thomas	11, 13
Daniel Schulman	13, 15	David Winkler	11
Edward Wood	13	Raymond DesRoches	1, 11
George Manahan	13, 15	Daniel Schulman	12-13, 22-23
Elizabeth Wolff	24	Peter Lieberson	13
Sandra Specher	27	Anthony Korf	15, 20, 23
Sharon Kimmey	22	Gary van Dyke	19
Allison Voth	22	Chen Xieyans	20
Gwendolyn Mok	24	Peter Schubert	22
Dwuana Holroyd	24	Greg Smith	24
Andrew Thomas	14, 15	Morton Gould	25
Andrew Violette	14	Donald Erb	25
Robert Black	20	Bradley Lubman	
Lukas Foss	21		
Diane Walsh	24		
Aleck Karis	15-23, 26	<u>Directors</u>	
Cecil Lytle	22	Harvey Sollberger	1-30
Stuart Releigh	24	Charles Wuorinen	1-30
Jay Gottlieb	25		
Walter Hilse (Organ)	15	<u>General Managers</u>	
Elizabeth Wright	18	Josef Marx	4-7
Tobias Picker	20, 23, 25		
Edmund Niemann	20, 22	Richardo Monaco	5
Bruce Anderson	21	(assistant to the director)	
Kenneth Bowen	23	(assistant to the manager)	
Alan Feinberg	24-26, 28		
Howard Lewin	15	<u>Executive Directors</u>	
David Holzman	14	Nicolas Roussakis	
Jerry Kuderna	14	Michael Levitt	
Garrick Ohlsson	25	Howard Stokar	
<u>Soprano</u>		<u>Counter Tenors</u>	
Susan Belinic	2	William Zukof	13

Antonia Lavanne	2
Yoshiko Ito	3
Valarie Lamorée	3-5, 7-9
Janet Sullivan	13
Eugenia Ames	7
Virginia Jones	7
Marlenen Schussler	7
Janet Steele	7, 10, 12-14, 23
Judith-Bettina (Glick)	11, 25
Judith Allen	13
Bethany Beardslee	13-14, 16
Catherine Rowe	13
Lynne Webber	14
Jeanie Ommerle	15
Susan Belling	17, 19, 22, 24
Martha Rafferty Page	18
Andrea Cawelti	26
Barbara Martin (mezzo)	18
Jan DeGaetani	19
Constance Beavon (mezzo)	20-21
Nancy Bergman	21
Christine Schadeberg	22

Altos

Mary Margaret Feinsinger	7
Elinor Lang	7
Catharine MacDonald	7
Janet Sullivan	7

Contralto

Mary Lesnick	13
Joyce Smith	13

Tenor

Jack Litten	4, 7
Lawrence Bennett	7, 13
Paul Burket	7
Lewis Gordon	7
Ralph Wade	7
Michael Campbell	10
Paul Sperry	13

Baritone

Richard Frisch	9, 11-14, 16, 20
Elliot Levine	13
Sanford Sylvan	13
David Hamilton	24

Bass

Franklin Summers	7
Michael Enmer	7
Elliot Levine	7
Douglas Makepeace	7
Richard Taylor	7
Harris Poor	10
Philip Larson	15, 20
Thomas Paul	19

Pre-Recorded Voices

Mildred Oenock
Martha Scott
Lee Bowman

APPENDIX D
Chronological List of Seasons and Events

Columbia University

1st Season - 1962-63	GCM formed by Charles Wuorinen, Harvey Sollberger and Joel Krosnick
2nd Season - 1963-64	
3rd Season - 1964-65	Josef Marx, Manager Jeanne Benjamin becomes violinist for The Group
4th Season - 1965-66	
5th Season - 1966-67	
6th Season - 1967-68	Jeffrey Kresky and David Olan, assistants The New Jersey Percussion Ensemble founded
7th Season - 1968-69	
8th Season - 1969-70	
9th Season - 1970-71	The Da Capo Chamber Players founded Dispute over Wuorinen's tenure at Columbia University Wuorinen and The Group invited to Manhattan School of Music by Dean David Simon

Residency at Manhattan School of Music

10th Season - 1971-72	Nicolas Roussakis becomes Administrator All concerts at Manhattan School of Music-Borden Auditorium and Hubbard Recital Hall Speculum Musicae founded
11th Season - 1972-73	Harvey Sollberger appointed as Director of MSM Contemporary Ensemble
12th Season - 1973-74	New logo for The Group (designed by Harley Gaber) Parnassus founded
13th Season - 1974-75	Nicolas Roussakis becomes Executive Director
14th Season - 1975-76	The New Music Consort founded
15th Season - 1976-77	Benjamin Hudson becomes violinist for The Group
16th Season - 1977-78	Group expands concerts to Cooper Union and MSM Candlelight Concerts
17th Season - 1978-79	Candlelight Concert, MSM and Cooper Union

	Josef Marx dies
18th Season - 1979-80	Last Candlelight Concert at Cooper Union, MSM
19th Season - 1980-81	Symphony Space, Cooper Union and MSM concerts
20th Season - 1981-82	92nd Street Y, Symphony Space and MSM Robert Miller dies
21st Season - 1982-83	92nd Street Y, Symphony Space and MSM Horizon '83 Harvey Sollberger appointed to Indiana University
22nd Season - 1983-84	92nd Street Y, Symphony Space and MSM Horizon '84
23rd Season - 1984-85	92nd Street Y, Symphony Space and MSM Citation from the American Academy and Institute of Arts and Letters Nicolas Roussakis resigns as Executive Director
24th Season - 1985-86	Michael Leavitt becomes Executive Director Residency at Manhattan School of Music ends Concerts at 92nd Street Y and Carnegie Recital Hall
25th Season - 1986-87	Concerts at Merkin Hall
26th Season - 1987-88	Concerts at Merkin Hall
27th Season - 1988-89	Howard Stokar becomes Wuorinen's manager and assumes responsibility for Group's activities April Concert series at Rutgers University
28th Season - 1989-90	Guggenheim Concerts and Quartet Concerts
29th Season - 1990-91	String Quartets & Recording Projects
30th Season - 1991-92	Recording Projects

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Vitae

- 1951 Born 11 April in Cheyenne, Wyoming
- 1967-69 Attended Cheyenne Central High School in Cheyenne, Wyoming
- 1969-71 Attended University of Northern Colorado in Greeley, Colorado, major in piano and flute
- 1971-72 Attended University of Utah in Salt Lake City, Utah, major in flute
- 1972 Awarded Associate Fellowship to Tanglewood
- 1972-75 Attended Manhattan School of Music, major in flute
- 1974 B.M., Manhattan School of Music
- 1975 M.M., Manhattan School of Music
- 1975-1993 Free-Lance Flutist in New York
- 1976 Appointed to Adjunct Faculty at C. W. Post Campus/Long Island University
- Appointed to Adjunct Faculty at Concordia College in Bronxville, New York
- 1976-1982 Flutist with the New Music Consort
- 1977-81 Performances with The Group for Contemporary Music
- 1981 Appointed Principal Flute with Washington Chamber Orchestra, Washington D.C.
- 1981 Appointed Conductor of the C. W. Post Orchestra/Long Island University
- 1981 Co-Director of C. W. Post Summer Chamber Music Festival
- 1987 Awarded Fellowship to Bach Aria Festival
- 1987 Entered D.M.A. program at Manhattan School of Music
- 1987 Appointed Assistant Conductor of the Long Island Youth Orchestra
- 1989 Faculty appointment to Manhattan School of Music's Preparatory Division
- 1990 Appointed as Music Director and Conductor of North Shore Symphony Orchestra

1993

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