

"The avant-garde made an extra-ordinarily persuasive plea to be taken seriously last night at the Library of Congress, where Arthur Weisberg and a group of fantastically gifted musicians calling themselves the Contemporary Chamber Ensemble held forth . . . It was a remarkable concert, all in all."

*Wash., D.C. Evening Star*

# the contemporary chamber ensemble

Arthur Weisberg, Director





Georges Louis Haas, oboe. Graduate first prize Conservatoire National de Musique, Paris. Former solo oboist Israel Philharmonic Orchestra. Currently principle oboist New York City Ballet Orchestra.

Donald MacCourt, bassoon, Graduate Manhattan School of Music. Former member New York City Ballet Orchestra, National Symphony Orchestra, Symphony of the Air, New York Chamber Ensemble. Recorded Bach Brandenburg Concerto No. 1 under Pablo Casals with Marlboro Festival Orchestra.

Thomas Nyfenger, flute. Graduate Cleveland Institute of Music. Former member Indianapolis Symphony Orchestra. Currently flutist Sinfonia Woodwind Quintet.

The Contemporary Chamber Ensemble, formed in 1960, is a unique organization. It is the oldest group of its kind in the United States and is acclaimed as the finest in the world. The Ensemble has played all over the United States and Canada. Its thirteen regular members are nationally known as both performers and teachers.



Jacob Glick, viola. Attended New School of Music, Philadelphia and Peabody Conservatory. Member Philadelphia Composers' Forum, Group for Contemporary Music at Columbia University, New Music Associates.

Michael Rudiakov, 'cello. Graduate Manhattan School of Music. Harold Bauer Award, Gold Medal 1959 Casals Competition. Soloist with Jerusalem Chamber Orchestra. Kol Israel Orchestra, Indianapolis Symphony. Featured on Decca, Vox, Collector's Guild recordings.



Arthur Weisberg, Musical Director. Faculty member Julliard School of Music. Conductor of the Orchestra da Camera of Long Island. Guest conductor Milwaukee Symphony Orchestra.

Paul Zukofsky, violin. Graduate Julliard School of Music. Prizes in Paganini, Thibaud, Enesco Competitions. Albert Spalding Prize and Jascha Heifetz Fellowship. Recordings of contemporary works on Nonesuch, Vanguard, Folkways, CRL, Crest.

Ralph O. Froehlich, French horn. Graduate Manhattan and Julliard Schools of Music. Former member Symphony of the Air, Little Orchestra Society, Stuttgart Chamber Orchestra, New York Woodwind Quintet. Featured on Decca recording Benjamin Britten's Serenade for Tenor, Horn and Strings.

In 1965 the Rockefeller Foundation made a grant of \$265,000 to the Ensemble in order to establish it in residence at Rutgers University where a program of concerts and educational activities was carried out. In addition to its concert activities, the Ensemble often gives workshops and seminars on various aspects of contemporary music at the Universities where it performs. This has proven to be invaluable in fostering better understanding of contemporary music. In its concert programs, the Ensemble always maintains a balance between older music and the most recent music.

Robert Nagel, trumpet. Well-known clinician and soloist. Director and first trumpet New York Brass Quintet. Featured in recordings of L'Histoire du Soldat under Igor Stravinsky and Brandenburg Concerto No. 2 under Pablo Casals.

John Swallow, trombone. Former member Chicago Symphony, Utah Symphony Orchestra, Sadler's Wells Ballet Orchestra, New York City Opera and Ballet Orchestras, Goldman Band. Currently trombonist New York Brass Quintet.



Gilbert Kalish, piano. Well-known chamber and contemporary music performer. Graduate Columbia College. Recordings of Schoenberg's *Pierrot Lunaire*, Charles Ives' *Four Sonatas for Violin and Piano*, Berger's *Two Pieces for Two Pianos* on Columbia and Folkway Records.

Arthur Bloom, clarinet. Graduate Juilliard School of Music. Appeared with New York Philharmonic on NBC-TV. Member of Lark Quintet and Dorian Quintet.

Raymond DesRoches, percussion. Graduate Manhattan School of Music. Featured on Vanguard and Columbia Records in contemporary music conducted by Leopold Stokowski and Lukas Foss.



The Contemporary Chamber Ensemble has given over 20 concerts in New York City, has appeared on radio and television, and has been presented at the Library of Congress for 6 consecutive years. It has performed throughout the country at such colleges and universities as:

Illinois  
Chicago  
Delaware  
New Hampshire  
Massachusetts  
Rutgers  
Duke

New York  
Ohio  
Vermont  
Harvard  
MIT  
Washington U., St. Louis  
Carleton



"The abilities of Arthur Weisberg are distinguished. I have not, in a very long time, come across a young conductor who, with no fuss and feathers, gave such convincing evidence of being a major, mature interpretive talent. His control throughout the evening was subtle and absolute. Everything had polish; nothing was glossy. The contemporary styles ranged from far-left pointillism to the far-right lyric expression of Hindemith; he understood them all. His reading of the Stravinsky Ragtime was the most exact, exquisite (and hilarious) I have ever heard."

*The Nation*

## RECORDINGS

*CRI, NONESUCH, and LEXINGTON LABELS*

Crumb, George	Madrigals	Myrow, Frederic	Japanese Songs
Wourinen, Charles	Octet	Wolpe, Stefan	Chamber Piece No. 1
Baraqué, Jean	Sequence	Blackwood, Easley	Chamber Symphony
Ramati, R. H.	Credentials	Druckman, Jacob	Incenters
Shapey, Ralph	Chamber Symphony	Moevs, Robert	Musica da Camera
Kupferman, Meyer	Infinites Twelve	Schwantner, Joseph	Diaphonia Intervallun
Sydeman, William	Music for Flute, Viola Guitar & Percussion Concerto da Camera for Violin	Harbison, John	Confinement
Rochberg, George	Serenata d'Estate	Cortes, Ramiro	Cello Concerto
Shifrin, Seymour	Satires of Circumstance	Hamilton, Iain	Sextet
Reynolds, Roger	Out of the Mouths of Earth	Castiglioni, Niccolo	Tropi

"Arthur Weisberg and his extraordinary Contemporary Chamber Ensemble electrified the Library of Congress last night with a program of modern music."

Washington, D.C.

"What a pleasure to hear modern works with every note and nuance in place. Mr. Weisberg is a calm conductor, but he produces passionate playing. More power to the group."

N.Y. Times

"It was difficult to single out any one player... Each player responded without reservation to every demand of Arthur Weisberg, the alert, dynamic conductor of the group."

Wash. Post

"As always with this ensemble, conducted by Arthur Weisberg, the playing was dazzling both individually and together and everyone was completely at home amid the complexities that 20th-century composers serve up."

N.Y. Times

"All in all, it was a meaty program, stimulating in content, dazzling in execution. The audience, which filled the hall, was an almost entirely professional one, and the enthusiasm it showed must have been especially gratifying to Mr. Weisberg and his group."

N.Y. Times

### REPERTORY

Austin, Larry	Continuum for a Number of Instruments	Ives, Charles	Three Places in New England
Babbitt, Milton	All Set	Kim, Earl	Dead Calm; They Are Far Out
Barraqué, Jean	Sequence	Kupferman, Meyer	Infinites Twelve
Bedford, David	Music for "Albion Moonlight"	Ligeti, Gyorgy	Adventures
Berg, Alban	Kammerkonzert	Martino, Donald	Concerto for Wind Quintet
Berger, Arthur	Septet	Messiaen, Olivier	Oiseaux Exotiques
Berio, Luciano	Tempi Concertati	Milhaud, Darius	La Création du Monde
Berio, Luciano	Serenata I	Moevs, Robert	Musica da Camera
Blackwood, Easley	Un Voyage à Cythère	Moss, Lawrence	Remembrances
Bolcom, William	Session	Myrow, Fredric	Songs from the Japanese
Bussotti, Sylvano	Phrase a Trois	Odegard, Peter S.	Five Pieces for Small Orchestra
Carter, Elliott	Double Concerto for Harpsichord and Piano	Phillips, Peter	Chimer
Carter, Elliott	Sonata for Flute, Oboe, 'Cello and Harpsichord	Pleskow, Raoul	Movement for 9 Players
Castiglioni, Niccolo	Tropi	Reynolds, Roger	Quick are the Mouths of Earth
Chadabe, Joel	Prelude to Naples	Revuelta, Sylvestre	Ocho por Radio
Clementi, Aldo	Ideogrammi No. I	Rochberg, George	Serenata d'Estate
Crumb, George	Three Madrigals, (Book I) for soprano, vibraphone and contrabass	Schoenberg, Arnold	Kammersymphonie
Da Costa, Noel	Statement and Responses	Schwantner, Joseph	Diaphonia Intervallum
Dallapiccola, Luigi	Concerto per la Notte di Natale dell' Anno 1956	Schwartz, Elliott	Concert Piece for Ten Players
Del Tredici, David	Night Conjure Verse	Shapey, Ralph	Chamber Symphony
Druckman, Jacob	Incenters	Shifrin, Seymour	Satires of Circumstance
Ehrlich, Thomas	Sextet	Stockhausen, Karlheinz	Zeitmasse
Foley, David	Four Pieces for Saturday Afternoon	Stravinsky, Igor	Epitaphium
Goehr, Alexander	The Deluge	Stravinsky, Igor	L'Histoire du Soldat
Gorecki, Henryk	Concerto for Five Instruments and String Quartet	Stravinsky, Igor	Renard, A Burlesque Table
Hamilton, Iain	Sextet	Sydeman, William	Concerto da Camera No. 2
Harbison, John	Confinement	Talma, Louise	"All the Days of My Life" Cantata
Haubenstock-Ramati, Roman	Credentials	Varèse, Edgard	Octandre
Henze, Hans Werner	Des Kaisers Nachtigall	Varèse, Edgard	Offrandes
Hindemith, Paul	Kammermusik No. 3 ('cello concerto)	Webern, Anton	Five Pieces, Op. 10
		Westergaard, Peter	Variations for Six Players
		Whittenberg, Charles	Variations for Nine Players
		Wilson, Richard	Fantasy and Variations
		Wolpe, Stefan	Chamber Piece No. 1, No. 2

The extensive repertory of the Contemporary Chamber Ensemble permits richly varied programs to be arranged for instrumental combinations of eight to twenty players.

A typical program would include

Chamber Piece No. 1 (1965)	Stefan Wolpe	Intermission	
Five Pieces, Op. 10 (1913)	Anton Webern	Serenata d'Estate (1955)	George Rochberg
Eclat (1964)	Pierre Boulez	Renard, A Burlesque Tale (1916)	Igor Stravinsky

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## THE CONTEMPORARY CHAMBER ENSEMBLE TOUR PROGRAMS 1969-1970

1.

### ALL STRAVINSKY PROGRAM

..... Duo Concertante  
Violin and Piano  
..... Three Songs from William  
Shakespeare  
..... Pribaoutki  
Jan DeGaetani, Mezzo-Soprano  
..... Septet  
INTERMISSION  
..... Suite from L'Histoire du  
Soldat

2.

Bolcom, William..... Sessions  
Fl, Ob, Bssn, Tromb, Vla, Vcl, Perc.  
Shifrin, Seymour..... Satires of Circumstance  
Jan DeGaetani, Mezzo-Soprano  
Fl, Cl, Vln, Vcl, Pno  
Wuorinen, Charles..... Octet  
Ob, Cl, Horn, Tromb, Vln, Vcl, Cb, Pno  
INTERMISSION  
Webern, Anton..... Concerto  
Fl, Ob, Cl, Horn, Trump, Tromb, Vln, Vla, Pno  
Druckman, Jacob..... Incenter  
Fl, Ob, Cl, Bssn, Horn, Trump, Tromb, Vln, Vla, Vsl, Cb,  
Pno, Perc.

3. Castiglioni, Nicollo..... Tropi  
 Fl, Cl, Vln, Vcl, Pno, Perc.  
 Druckman, Jacob..... Incenters  
 Fl, Ob, Cl, Bssn, Horn, Trump, Tromb, Vln, Vla, Vcl, Cb,  
 Pno, Perc.  
 Varese, Edgard..... Octandre  
 Fl, Ob, Cl, Bssn, Horn, Trump, Tromb, Cb  
 INTERMISSION  
 Schoenberg, Arnold..... Pierrot Lunaire  
 Jan DeGaetani, Sprechstimme  
 Fl, Cl, Vln, Vcl, Pno.
- 

4. Ives, Charles..... Chamber Pieces  
 Fl, Ob, Cl, Bssn, Horn, Trpt, Tromb, Vln, Vla, Vcl, Cb  
 Pno, Perc.  
 Berger, Arthur..... Septet  
 Fl, Cl, Bssn, Vln, Vla, Vcl, Pno.  
 Martino, Donald..... Concerto for Wind Quintet  
 Fl, Ob, Cl, Bssn, Horn  
 INTERMISSION  
 Stravinsky, Igor..... Suite from L'Histoire du S  
 Cl, Bssn, Trpt, Tromb, Vln, Cb, Perc.
- 

5. Stravinsky, Igor..... Suite from L'Histoire du  
 Soldat  
 Cl, Bssn, Trpt, Tromb, Vln, Cb, Perc.  
 INTERMISSION  
 Schoenberg, Arnold..... Pierrot Lunaire  
 Fl, Cl, Vln, Vcl, Pno  
 Jan DeGaetani, Sprechstimme
- 

\*\*\*\* SPECIAL OFFER \*\*\*\*

"Le Marteau sans Maitre" by Pierre Boulez will be included in the in the 1969-1970 tour programs of the CONTEMPORARY CHAMBER ENSEMBLE, if sufficient requests are received for performances of this remarkable 20th-century masterpiece.



## Music: Contemporary Chamber Group

Weisberg Conductor  
at Carnegie Hall

By HAROLD C. SCHONBERG

ONE of the problems involving the performance of contemporary music is that it is so difficult. Even a good pickup group cannot handle much of it without a great deal of rehearsal, and the economic setup of concert life prohibits much in the way of rehearsal.

That is where the Contemporary Chamber Ensemble, directed by Arthur Weisberg, comes in. What with subsidies, grants, dedicated and skillful musicians, and a determination to stay together, the ensemble has been able to present impeccable performances that have been beautifully prepared. So it was at Carnegie Hall last night when the group gave a program consisting of Rudolf Kelterborn's "Miroirs" in its American premiere, the "Marteau sans Maître" of Pierre Boulez, the Chamber Symphony by Arnold Schoenberg and Elliott Carter's Double Concerto for Harpsichord and Piano.

The Boulez piece is considered one of the postwar masterpieces, but performances turn up very seldom. Much the same can be said of the Carter work. Musicians hold it in tremendous repute, and yet a performance has

### The Program

THE CONTEMPORARY CHAMBER ENSEMBLE. With Jan de Gaetani, mezzo-soprano; Paul Jacobs, harpsichord; Gilbert Kalish, piano. Conductor and Music Director, Arthur Weisberg. At Carnegie Hall.

Le Marteau sans Maître... Pierre Boulez  
Double Concerto for Harpsichord  
and Piano... Elliott Carter  
Miroirs... Rudolf Kelterborn  
Kammersymphonie (Op. 9)  
Arnold Schoenberg

not turned up for a long time. Part of the trouble is in the technical difficulty of the music. Establishment orchestras have neither the time nor, often, the skill to engage the Boulez or Carter works. And neither is made of the stuff that leads to audience popularity.

Boulez composed "Le Marteau sans Maître" in 1955. It is one of the international highlights of the period of strict Webernesque serialism, with a bow to the Schoenberg of "Pierrot Lunaire." It goes on, in its pointillistic textures, for well over a half hour, producing delicate, integrated sounds; and it ends up something of a bore. Boulez proved his point, that music could be totally integrated, but the lack of variety in texture, and the dogged determination to exploit a theory, robs the music of its vitality.

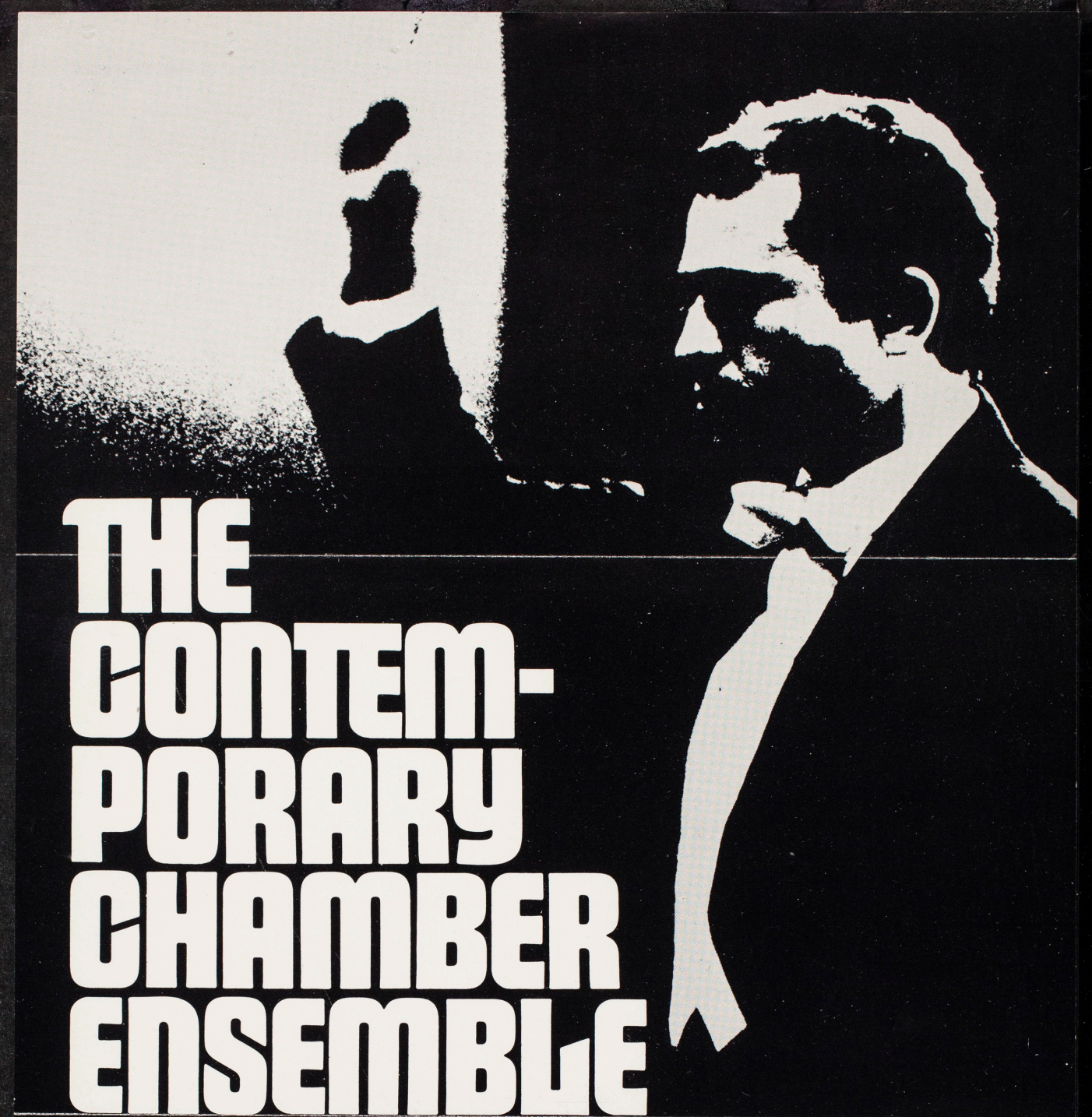
It was beautifully performed. Jan De Gaetani, the mezzo-soprano, was a remarkable singer, always on pitch in the most impossible vocal skips, with a lovely tonal quality and a flawless rhythm.

Kelterborn's 'Miroirs'  
in U.S. Premiere

The Kelterborn "Miroirs," about 10 minutes long, is a color piece a long way removed from the doctrinaire serialism of Boulez. It uses some serial textures in a melange of effects that vary from Webern to Ives to, even, Ravel. Some of the music sounds like near-East exoticism, and some of the row writing sounds almost tonal. A strange mixture: But the composer has a good ear, orchestrates well, and goes about composition very much his own way. He is a Swiss composer, born in 1931, and he wrote these "Miroirs" in 1966.

Schoenberg's Chamber Symphony of 1906 was the old-master work on the program. This, too, does not turn up often, though it has all the elements that should make it popular—a surging, feverish Wagnerism, nostalgic reminiscences of the "Tristan" chord, echoes of "Verklaerte Nacht" and an intense chromaticism that exploits fourths rather than thirds.

If the Mahler symphonies are so popular, there is no reason why Schoenberg's Chamber Symphony should not be. Mr. Weisberg led it with confidence and security, and the little orchestra responded nobly. The Carter work came too late in the program to be reviewed.



**THE  
CONTEM-  
PORARY  
CHAMBER  
ENSEMBLE**

**Arthur Weisberg, Music Director**

**CARNEGIE HALL**

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Formed in 1960 by Arthur Weisberg, THE CONTEMPORARY CHAMBER ENSEMBLE has achieved international acclaim as the finest group of its kind anywhere. For its only New York recital of the season the ENSEMBLE draws on its distinguished repertory of 20th century music to present a program of rare and enduring interest.

**Boulez** "Le Marteau sans Maître" JAN DeGAETANI mezzo-soprano

THE CONTEMPORARY CHAMBER ENSEMBLE at Hunter College 1963

"An unquestioned landmark of contemporary avant-garde music...The music, with its delicate pinpoints of sound, its complex contrapuntal structure and its pitch intervals of inhuman difficulty, is a great challenge to any performing organization...The work was given a performance of remarkable skill...a polished and integrated exploration of the score."—N. Y. Times

**Carter** Double Concerto for Harpsichord and Piano PAUL JACOBS harpsichord, GILBERT KALISH piano  
THE CONTEMPORARY CHAMBER ENSEMBLE at the State University at Albany 1968

"The Carter 'Double Concerto' is a most remarkable work. The two ensembles are headed by the harpsichord and piano, go off on tangents and then emerge again together after brilliant moments of development and decay... The multiple levels, the innumerable rhythms, the vast clear thought of the man are virtually unbelievable... an immaculate performance."—The Knickerbocker News, Albany

**Kelterbom** "Miroirs" First U.S. performance

"Miroirs" (Mirrors), for woodwinds, brass, percussion, double bass, harp and piano, transpose into musical language the various effects of the mirrors on a luminous ray: reflection, aberration, optical magnification, etc... The idea is ingenious!"—Revue Musicale Suisse 1968.

**Schoenberg** Kammer-symphonie

THE CONTEMPORARY CHAMBER ENSEMBLE at Hunter College 1966

"Perhaps the most remarkable part of the evening was the quality of the performances...the impossible Schoenberg Chamber Symphony, a huge magnificent Mahler-ian canvas packed down into a fifteen-man ensemble, delivering—for once—all the size, sound and shape the piece has on paper but rarely actually achieves in this imperfect world."—N. Y. Herald Tribune

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THOMAS NYFENGER flute  
GEORGES LOUIS HAAS oboe  
ARTHUR BLOOM clarinet  
DONALD MacCOURT bassoon  
RALPH O. FROELICH French horn  
ROBERT NAGEL trumpet  
JOHN SWALLOW trombone  
PAUL ZUKOFSKY violin  
MICHAEL RUDIAKOV 'cello

RAYMOND Des ROCHES percussion  
GILBERT KALISH piano, with assisting artists  
PHILLIP WEST English horn  
STANLEY WALDEN bass clarinet  
PAUL INGRAHAM French horn  
JEANNE BENJAMIN violin  
JEAN DUPUOY viola  
RICHARD FITZ percussion  
HOWARD VAN HYNING percussion

# THE CONTEMPORARY CHAMBER ENSEMBLE

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