

Roman Ryterband: Life and Work





INTRODUCTION

The program of music by Roman Ryterband (1914-1979) presented by the Polish Music Center on the USC campus on 2 April 2016 celebrates the culmination of a long and truly satisfying collaboration with the composer's widow, Clarissa Ryterband, his daughters, Astrid Ryterband and Diana Eisele, and their families, to assemble a great treasure trove of materials related to Roman Ryterband. This concert and the commemorative booklet herein officially mark the donation of the Ryterband Collection to the archives of the Polish Music Center, which celebrated its thirtieth anniversary of service in 2015. Besides disseminating information about Polish music worldwide and staging concerts on the USC campus and beyond, the Polish Music Center is a unique repository of manuscripts by leading Polish composers. The Manuscript Collection that began in 1984 with gifts from Stanisław Skrowaczewski and Witold Lutosławski now encompasses thousands of items representing the most important Polish composers of the twentieth century, including such exceptional figures as Zygmunt Stojowski, Henryk Wars (Henry Vars), Bronisław Kaper, and Ignacy Jan Paderewski.

Each of these extraordinary collections represents a microcosm of a composer's life and persona, often encompassing not only manuscripts, sketches and notes, but also personal and professional correspondence, memorabilia and countless personal items, photographs, and writings. Pieced together, this mosaic of elements offers a fascinating portrait of the artist, shedding much light on their activities, personal interests, family and friends, and historical context. This is particularly true of the Roman Ryterband Collection, which opens up new vistas and exciting possibilities for thorough research into this relatively little-known composer. The history of the Ryterband Collection gift goes back to the late 1980s when, following her husband's passing, Clarissa Ryterband reached out to Wanda Wilk, the PMC's founder and former director. It was not until over a year ago, however, when we gradually began to receive materials, which were carefully sorted and arranged by her daughter, Diana Eisele. The stream of deliveries of the Ryterband Collection to the PMC was interspersed with visits to Palm Springs, in order to consult with Clarissa and interview her on important details regarding the documents entrusted to us. Blessed with a sunny disposition and an incredibly precise recollection of anything and everything relating to her late husband's life and career, Clarissa has served as the heart and the true compass for all of our efforts regarding the processing of materials and preparations for the April 2 concert.

Sorting out Roman Ryterband's manuscripts, concert programs, reviews, photographs and correspondence has been a deeply moving experience for all concerned, including his family and the PMC staff. Throughout his life, Ryterband's exemplary dedication to music has manifested itself in countless concerts where he performed not only as conductor and pianist, but also as a resolute organizer of local musical life wherever he happened to reside. This he already did as a young man in his native Poland in the late 1930s and continued in Switzerland throughout the 1940s. Moving to Canada in the mid-1950s gave Ryterband new opportunities to expand his musical horizons. He finally settled in the United States in 1960, spending the last two decades of his life in Chicago and Palm Springs with family and music foremost on his mind.

Previously known mainly for chamber music that often featured two of his favorite instruments—flute and harp—Ryterband was actually a very prolific composer with an extensive catalogue covering a wide range of genres, from solo music to chamber works to large-scale orchestral compositions, and a great deal of vocal and choral repertoire. The latter not only features the usual art song category, but also includes Negro Spirituals, religious settings from Christian and Hebrew traditions, and a great number of popular songs that found a very appreciative audience, especially in Canada and the U.S. in the late 1950s and the 1960s. Closer inspection of Ryterband's Catalogue of Compositions, assembled especially for this occasion and included in this commemorative booklet, will clearly indicate the breadth and scope of this composer's musical opus. The selections presented on the April 2 Newman Recital Hall program offer but a glimpse of the repertoire that is certainly worth hearing and, hopefully, will mark a new step in a long-overdue artistic comeback for Roman Ryterband.

Finally, we would like to thank the magnanimous sponsors who have contributed to this event and this booklet. Our deepest gratitude to Christopher Hiller and Marysia Lecourt at the POLAM Credit Union; to Consul General Mariusz Brymora and Consul for Culture Ignacy Żarski at the Consulate General of the Republic of Poland in Los Angeles; to Vera Hannush and Tad Taube at the Taube Foundation; to Tina Frank and Alie Feldman at the Koret Foundation; to the Ryterband and Eisele families; and to all supporters of the Polish Music Center. The life and work of Roman Ryterband lives on through your generosity!

Marek Zebrowski, PMC Director and Curator

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ROMAN RYTERBAND – BIOGRAPHY

By Robert Eisele, based on interviews with Clarissa Ryterband and research by Diana Eisele

In September of 1939, Roman Ryterband travelled by train along France's Côte d'Azur. He was touring Western Europe and would soon be heading home to Łódź. But, as the train stopped in Juan-les-Pins, Ryterband recalled seeing, "...big black headlines proclaiming, 'Hitler Invades Poland,' while black Algerian soldiers dragged black cannons onto the white beaches of Juan-les-Pins." Ryterband's impressions, startling and poetic, were also prescient. He hurried to the Polish Consulate in Nice, was advised to leave for Switzerland immediately, and boarded the last train to Geneva before the border was closed. Except for his sister and her son, his entire family would perish in the Holocaust. Their memories would live on, however, seared into the anguished reverie of his *Trois Ballades hébraïques*, a work that transcends tragedy with sublime artistry.

The cataclysm of World War II did not define Roman Ryterband. This talented young composer with a gift for languages and keen intellect was nurtured from an early age by his parents, Abram and Golda. Their son, Roman, was born in Łódź, Poland, on August 2, 1914. His father was a wealthy lawyer, builder and industrialist; his mother, Golda (née Perlmutter), was dedicated to the arts and literature. His older brother, Stanisław, a lawyer, and his sister, Zofia, both played piano and formed a trio early on with the young Roman who, by the age of twelve, wrote down his first musical ideas.

The economic struggles of their uncle, Jacob, a first violinist with the Łódź Philharmonic, motivated Abram to discourage Roman from pursuing his passion for music. Though Ryterband studied at the State Academy of Music in Łódź, he ultimately honored his father's wishes by earning a law degree from the University of Warsaw. That didn't stop Ryterband from performing in concerts, composing and conducting. He presented some of his early work to the composer and conductor Alexander Glazunov, who encouraged him to pursue a music career. When Ryterband began his tour of Western Europe at the age of twenty-five, he was already a member of the Polish Society of Authors and Composers and was determined to live his life in music.



After World War II broke out and Ryterband reached Geneva, he was confronted with the news of Warsaw under siege. Poland's capital was about to fall to the Germans, so he had to remain in Switzerland. Like other refugees, Ryterband was conscripted to work in the agricultural fields of various labor camps in the Cantons of Ticino, Valais and Berne. These jobs were only seasonal and, with the help of a family friend in Berne, Ryterband continued his doctoral work at the university, studying musicology with Professor Ernst Kurth, author of influential essays on Bach, Wagner and Bruckner.

In Berne, Ryterband's talents were recognized with the First Prize in a conducting competition in 1942, First Prize in Musicology from the University of Berne in 1943, and another First Prize in the 1944 University of Berne Cultural Society's composition contest. He soon joined the performing rights organization, Suisse Auteurs. These early successes did not distract Ryterband from his great concern for his family's safety. He worked desperately to secure papers that would allow them to join him in Switzerland. Sadly, his efforts were futile.

Despite Ryterband's fear for his family and the stress of laboring in the fields, he experienced a remarkable burst of creativity during the war years, composing some of his finest works. Between 1941 and 1945 he wrote *Nocturne in E-flat Minor* (dedicated to his brother Stanisław, a Holocaust victim), *Two Images for Harp*, *Sonata for Harp and Two Flutes*, *Trois Ballades hébraïques*, *Triptyque contemporain*, and three sizeable piano cycles—*24 Variations on a Folk Song*, *Trois Preludes* and *Suite Polonaise*—alongside many other works for piano and voice.

Suite Polonaise, with each of its ten movements based on a Polish dance, was emblematic of Ryterband's lifelong dedication to the study of folk music and ethnomusicology. This passion would later surface in compositions inspired by African-American spirituals and Native American songs, as well as his scholarly articles published in various journals. But his earliest explorations of folk melodies were based on the regional dances of his homeland. When *Suite Polonaise* was recorded in 1977, it was called by critics, "...delightful to the ear and of important ethno-musicological value ... a major artistic accomplishment and a welcome addition to the classical catalog".¹ The great violinist Yehudi Menuhin opined that *Suite polonaise* represented, "... Slavonic folklore at its best."²

Though Ryterband's artistic growth in the 1940s was remarkable, the most important day for him in the entire decade came in 1946 when he met Clarissa de Lazzari. The beautiful 18 year-old Italian girl had left her hometown of Venice to study French and find work in Switzerland. World War II had left many parts of Italy flattened by bombs and Clarissa, with little



opportunity in her devastated country, had journeyed to Berne. There, she met the 32 year-old Ryterband, who instantly invited her to the opera. Clarissa, an avid opera fan, was thrilled. Four years later, in 1950, they were married. It was a deep and loving union that even Roman's death could not end. After he died twenty-nine years later, Clarissa began her life's work of promoting and preserving his music, a task she valiantly continues to this day.

As the 1940s progressed, Ryterband continued to juggle his passion for composition with the need to make a living. He performed as a concert pianist and mentored students in private lessons. He also directed three choirs, composed many choral works, and appeared as a conductor as well. The end of World War II brought Ryterband the wonderful news that his sister Zofia and nephew Kazimierz had survived. In 1947 Kazimierz ("Cass" after he settled in America) came to Berne where Ryterband took him in, and helped him enroll in the local high school. Later, Cass's mother joined him, and the two finally settled in the United States.

With family nearby and a supportive fiancée in Clarissa, Ryterband's oeuvre continued to grow. As the decade came to an end, he composed *Jubilate Deo* (1949), a cantata for symphony orchestra, organ, two choirs and three soloists. Premiered in Berne in 1950, this monumental work was dedicated to Clarissa. Ryterband's interest in musical folklore led to his 1949 Negro spiritual, *Da Gospel's Mah Religion*, dedicated to Marian Anderson. He joined forces with Jamaican bass, Uriel Porter, on a tour of Europe during the 1949-1950 Season with a program titled "How the Slaves Sang," including the songs *So Sing! So Play!* and *Yo' Serbant*.

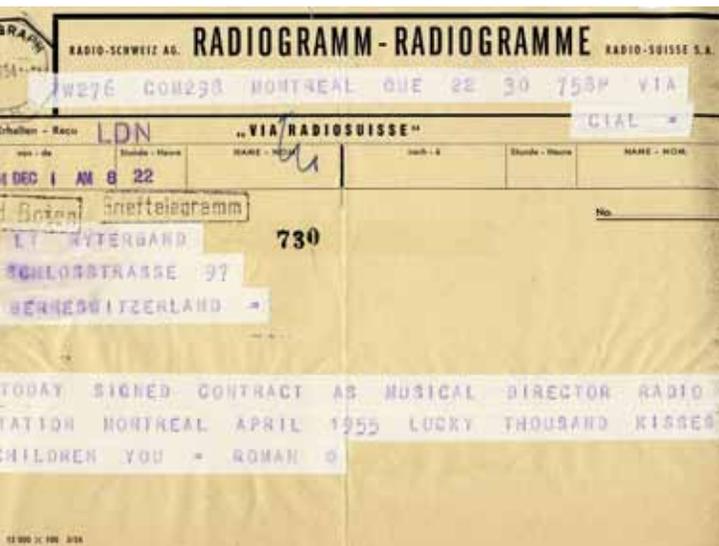
1952 brought the Ryterbands their first child, Astrid Silvana, and the composer was recognized with a concert of his works at the Conservatory of Music in Berne, including *Trois Ballades hébraïques*, *Psalm 97*, *Triptyque contemporain*, *Sonata No. 1 in D* (performed at the concert by the composer), and *Pièce sans titre*, later called *Dialogue for Two Flutes*. Another great success that year was Ryterband's appearance at the Operetta Festival at Lake Thun in Switzerland. When the conductor hired to lead the performance of *Im Weissen Rössl* failed to appear, on a moment's notice Ryterband took over the orchestra and ballet before an audience of fifty thousand.

In 1953, the Ryterbands had their second daughter, Diana Grace. Roman greeted her arrival with *Vida Heroica*, a symphonic poem and ballet for large orchestra, based on Brazil's history. The Swiss conductor, Ernest Ansermet, praised the work as "...an epic evocation of the national life of Brazil."³ After fifteen years in Switzerland, Ryterband finally received his Swiss citizenship in 1954, an all but impossible task for a refugee foreigner. Clearly, Ryterband's musical accomplishments, command of several European languages, and personal references from influential citizens had helped him to obtain his Swiss citizenship.

In 1954, Ryterband met Artur Rubinstein in Basel after a recital. Like Ryterband, Rubinstein was a Polish Jew from Łódź. He took an interest in his younger colleague and sent a letter recommending Ryterband to his impresario in New York, Sol Hurok. Rubinstein wrote, "...the composer and conductor Mr. Roman Ryterband...has great plans for his future in America and I hope you can give him some advice and help."⁴

Ryterband celebrated his fortieth birthday in 1954 and turned his gaze to America. Rubinstein's letter to Sol Hurok motivated Ryterband to make his first trip to New York City in late 1954. Looking for work, Ryterband met the well-known harpist, Marcel Grandjany, a professor at the Juilliard School. Impressed with Ryterband's compositions, Grandjany noted that, "...the works for harp by Roman Ryterband are a fine contribution to the harp literature. The publication of his works would be of great value..."⁵ Yet, even with references from Rubinstein and Grandjany, Ryterband was unable to find anything lucrative enough to bring his family to America. Continuing from New York to Montreal to visit some Polish friends there, Ryterband's perseverance finally paid off with an offer of a musical director position at CKVL in Montreal, a classical FM radio station with popular music on their AM broadcasts. Since his duties would begin in April of 1955, Ryterband had to return to Switzerland and pack up his family. They boarded the French Line's SS *Liberté* for the crossing to New York and Montreal. Clarissa fondly remembers one of their first nights in New York, when Roman took her to see the Rockettes at Radio City Music Hall.

Ryterband and his family spent the next five years in Montreal, where he directed all the musical programming for CKVL. He produced *The Golden Voice* program for the station, accompanying vocal soloists at the piano every week; he also joined the Composers, Authors and Publishers Association of Canada. Ryterband's *Deux Sonnets* for mezzo-soprano, flute and harp was inspired by *Eroica* and *La Perle*, two sonnets from French-Canadian poet Robert Choquette's *Suite Marine*, which had won France's First Prize in Literature. *Deux Sonnets* was premiered at a 1955 concert at the Swiss Consulate in Montreal.



During this time, the composer also formed the Ryterband Chamber Orchestra, which appeared in the 1956-1957 concert season. The CKVL Concert Society held its inaugural concert in 1957 as well. Ryterband produced the event, and accompanied soloists from the Paris Opera. He also conducted a 1957 Hungarian Gala Symphony Concert to benefit the Hungarian Relief Fund. His career was thriving, and that same year he was able to buy his family their first home.

In 1959, Ryterband's *Triptyque contemporain*, *Sonata No. 1 in D*, *Trois Ballades hébraïques* and other works were performed at a Meet the Composer concert at McGill University in Montreal. *Triptyque contemporain* was praised in 1985 by cellist Janice Foy: "Mr. Ryterband's effective handling of folk-like materials and his passionate melodic writing give each movement its own unique character."⁶ *Sonata No. 1 in D* for piano received acclaim long after it was written, when Cleveland's *Plain Dealer* in 1966 described it as, "... grateful to hear... and blessedly unpretentious." By that time, Ryterband had become a guest lecturer at McGill, teaching courses on music in Switzerland.

Violinist and composer Francois D'Albert met Ryterband at CKVL Radio and appeared with him at the Hungarian Gala Concert in 1957. The two became close friends. D'Albert said that *Trois Ballades hébraïques*, "...represent an asset to the repertoire for violin and I was proud to premiere them over the CBC Trans-Canada Network."⁷ D'Albert became director of the Chicago Conservatory College of Music and appointed Ryterband as a lecturer there in 1960. Finally, the composer would live and work in America.

While Ryterband taught at the Chicago Conservatory College of Music, he continued to compose and concertize. Swiss-American pianist Rudolph Ganz, the retired director of the Chicago Musical College, observed, "...I have heard several works of Roman Ryterband and seen several orchestral scores from his pen. They all show excellent craftsmanship and sympathetic imagination. Conductors should do well by becoming interested in Mr. Ryterband's compositions... for eventual performances."⁸

In Chicago, Ryterband blended his teaching career with composing, conducting and concertizing, just as he had done in Switzerland and Montreal. He joined the American Society of Composers, Authors and Publishers in 1960, and became a member of the International Society for Contemporary Music, Chicago Chapter. ISCM's music festivals became a creative home for Ryterband, where many of his works were performed and premiered, with the composer often leading the performances from the podium. During 1963-1964 Ryterband served as ISCM's Chairman; his *Pièce sans titre* won ISCM's First Prize Composition Contest in 1961 and was performed at the ISCM Spring Festival that year at DePaul University. He also became director of the Kalina Ladies' Chorus, a Polish American ensemble, which performed at concerts throughout the Chicago area in the early 1960s. Emiko Suzuki, a dramatic soprano, became another concert partner of Ryterband, and he performed many times with her, including a 1960 concert in honor of Congressman (and later Senator) Daniel Inouye.

The ISCM Spring Festival of 1962 saw the first U.S. performance of Ryterband's 1949 cantata, *Jubilate Deo*, a work scored for orchestra, organ, male chorus, children's chorus, soprano, tenor and baritone. The composer conducted the South Side Symphony Orchestra at the concert held at the North Shore Baptist Church in Chicago. In 1961 Ryterband composed one of his signature works, *Sonata breve*, for violin and harp. Premiered in 1963 at ISCM's Spring Festival, this composition was broadcast on local television in Chicago with violinist Victor Aitay and harpist Aristid von Würtzler. The West Coast premiere of *Sonata breve* was given at the American Harp Society concert series in West Hollywood Park Auditorium in 1969. In 1975, *Sonata breve* came out on the Orion Master Recordings LP album, *Chamber Music of Roman Ryterband*, featuring violinist Elemér Glanz and harpist Eva Kauffungen. Following the performance at the Festival of Strings in Vancouver, Canada, in 1990, critic Carlyn Yandle said in *The Peace Arch News* that "...the highlight of the first half, and perhaps the entire concert, was Roman Ryterband's 'Sonata Breve,' a modern piece marked by unusual progressions and dissonance... as it fused back to its romantic roots to create a selection set deep in emotion." Yandle went on to quote Victor Constanzi, principal second violin of the CBC Chamber Orchestra, who compared Ryterband to "...the misunderstood Mozart and Beethoven, both of whom were ahead of their time..." In the early 1960s, Ryterband also composed *Pater Noster*, which received its premiere at the third ISCM Spring Festival in 1963, performed by the St. Patrick's Boys' Choir of Rockford, Illinois.

An advocate of lifelong education, Ryterband continued his studies at Northwestern University. There, he met railroad industrialist and philanthropist William Spencer, who commissioned Ryterband to compose a symphonic work. Captivated by Russia's music and natural beauty, Spencer asked Ryterband to consider a theme based on Russian folk tunes he had recorded during his travels. The result was *Russian Rhapsody*, written in 1963 and premiered in 1972 at Chicago's Orchestra Hall by the Southside Symphony under Maestro Milton Preves.





Ryterband's life in Chicago was filled with composing, teaching and concertizing. In 1963, Chicago Conservatory College held "A Composer's Evening" at Nelson Memorial Hall where several of Ryterband's works were performed (pictured at left). Ryszard Bakst, who in the program of his first Chicago recital was called, "The greatest Polish pianist since Paderewski and Rubinstein," selected Ryterband's *Prelude No. 3* for his 1964 debut appearance and the 1965 ISCM Spring Festival also featured Ryterband's music. The composer became an American citizen that year, and the Citizenship Council of Metropolitan Chicago took notice of his many achievements. They awarded Ryterband the 1965 "Outstanding New Citizen of the Year Award." 1965 also saw the Society

of Polish Arts and Letters performance of Ryterband's duet, *Forget This Grief*, sung by soprano Lorraine Janik and tenor Stefan Wicik with the composer at the piano.

1966 brought the millennial celebrations of the Christendom of Poland. Ryterband demonstrated his love of Poland by arranging the oldest Polish religious hymn, *Bogurodzica*, for a performance by tenor Stanislaw Hinz at the Society of Polish Arts and Letters Concert at DePaul University.

Feliks Konarski, who performed under the stage name Ref-Ren, was a Polish songwriter and cabaret performer who hired Ryterband in 1966 to accompany him in his musical review. After several performances in Chicago, they travelled to Los Angeles to continue their tour. Friends of Ryterband who had moved from Chicago to Palm Springs invited Roman and Clarissa to visit them in the desert. For the Ryterbands, Palm Springs was love at first sight. Houses were affordable, the weather was warm. Their first impressions of Palm Springs coupled with the historic 1967 Chicago blizzard sent them packing for California.

In Palm Springs, the Ryterbands purchased a spacious home where Ryterband continued to compose and make his livelihood as a teacher and choral director. He also served as musical director at the Presbyterian Community Church of Palm Desert and the Temple Sinai of the Desert in Cathedral City. His weekends were busy with Friday nights at the temple and Sunday mornings at church. Beginning in 1968, Ryterband taught music theory at California State University in Los Angeles, where he presented recitals of original student compositions as well as the Los Angeles premiere in 1968 of his *Sonata for Harp and Two Flutes*. One of the movements of Ryterband's *Two Images for Harp—At Sunset beneath the Palms*—was performed in 1968 at a concert sponsored by the University Women of the University of Judaism in Los Angeles. Before long, the Desert Museum in Palm Springs became the hub for performances of Ryterband's music. A concert there in 1968 featured his *Sonata in D*, *Pièce sans titre*, works for voice and piano, *Sonata for Two Flutes and Harp*, and *Psalm 97* for baritone, girls' chorus and organ. Ryterband appeared not only as a featured composer, but also as a pianist and conductor.

Two subsequent concerts at the Desert Museum in 1969 featured Ryterband's cycle of *Five German Songs*, his piano performance of Gershwin's *Rhapsody in Blue*, and a program titled *A Musical and Dramatic Interpretation of Paintings at an Exhibition*. In the setting of an art exhibition, Ryterband presented a selection of his own keyboard music along with works by Chopin, Liszt and others, interspersed with literary selections read by Wallace Jones, striving to create, "...a simultaneous experience of visual, musical and literary arts."

In 1969, Ryterband travelled to Zurich to record his music with prominent Swiss artists for what would become the first LP album of his work, *Chamber Music of Roman Ryterband* (Orion Master Recordings, 1975). Elemér Glanz, the violinist on the album, was concertmaster for the Zurich Chamber orchestra; Alexandre Magnin, flutist, was soloist for the Tonhalle Orchestra of Zurich; Georges Guéneux, flutist, was a First Medal winner at the International Competition in Geneva; Boris Mersson, pianist, was a recording artist and member of the Trio Pro Musica Zurich; Lyn Vernon, mezzo-soprano, sang with the Zurich Opera; and Eva Kauffungen, harpist, recorded for Radio Zurich and concertized internationally. Under Ryterband's direction, these artists recorded *Sonata breve*, *Pièce sans titre*, *Deux Sonnets*, *Trois Ballades hébraïques*, and three dances from *Suite Polonoise*. Finished in 1969, this album wasn't released until 1975, but soon thereafter became a repertoire staple on a variety of classical music stations across the world.



1970 saw Ryterband's *Deux Sonnets* performed at Northwestern University School of Music's Summer Concert. Three concerts at the University of Redlands in 1968, 1974 and 1975 featured many of his works, among them the ever-popular *Pièce sans titre*. Like the ISCM Festivals in Chicago and the Desert Museum in Palm Springs, the University of Redlands became another creative home for the composer's work.

In the early 1970s, Ryterband toured with the International Exchange School of Salt Lake City, leading scores of students for several summers on cultural tours of Europe, which included occasional concerts by the composer. In 1971, he received the "International Ambassador of the Year" award from IES for "outstanding contributions to the education of American students in Europe and the promotion of good will and understanding between nations."

Ryterband also served as chairman of the Piano Teachers of the Desert in the early 1970s. His most innovative contribution to the cultural life of California's desert cities was the Palm Springs Festival of Music and Arts, which he founded and led for three years from 1971 to 1973. At various venues around Palm Springs, the Festival hosted events including operatic performances by the Los Angeles City Opera Company, plays, musicals, ballets, visual arts exhibits, jazz and choral concerts. Ryterband often performed at these events, along with fulfilling his duties as the Festival's Executive Director. His Festival is considered by many in Palm Springs today as the precursor of the current Palm Springs Film Festival.

In 1975, Ryterband's lifelong interest in ethnomusicology led him to Palm Springs' Agua Caliente band of the Cahuilla Indian tribe. He was one of the first non-Indians to be invited into their inner circle, where he heard many Native American songs and learned of their traditional musical instruments. Inspired by this research, he created *Two Desert Scenes* for flute and harp, which incorporate elements of the Cahuilla Agua Caliente musical heritage. A few months before his death in 1979, Ryterband's article, "Agua Caliente and Their Music," was published in *Indian Historian*. *Two Desert Scenes* premiered at a Signature Garden Concert in Palm Springs' Moorten Botanical Garden in 1975 as a "musical and visual arts double premiere." Ryterband performed his piano compositions, accompanied by flute, harp and Indian gourd rattle. At the same time, artist John W. Hilton exhibited his two paintings interpreting the same desert themes: *A Smoke Tree Dream* and *Tahquitz Falls*, the latter a majestic waterfall in a local desert canyon. Several other Ryterband compositions—*Song of Olden Times*, *Pièce sans titre*, and *Two Negro Spirituals*—were also performed.



During America's Bicentennial in 1976, Ryterband was commissioned by the National Endowment for the Humanities to create *Tunes of America*, a piano and spoken word performance encompassing two hundred years of American musical history. Commemorating America's Bicentennial, the work was performed by Ryterband in San Francisco, Los Angeles and other California venues. Robert Eisele, husband of the composer's daughter Diana, wrote the narration for *Tunes of America* which Diana enacted with her father.

Ryterband arranged and accompanied his daughter Astrid's musical, *Astrid Silvana Music Hall*, in Palm Springs in 1978. Astrid, a professional singer-songwriter, had toured and recorded her own songs. Her sister Diana danced at the concert with the professional jazz dance troupe, Commotion, and also as a soloist.

In 1976, Ryterband was interviewed by KQED-FM, the leading classical radio station in San Francisco. The interview included the broadcast of his *Sonata breve* and *Pièce sans titre* from his album, *Chamber Music of Roman Ryterband*. The program was aired by National Public Radio on 160 radio stations across the country as part of the series, *Voices in the Wind*. Ryterband's article "Folk Music and the Harp" was published in the *Folk Harp Journal* in 1976. By this time, the composer's lifelong dedication to the instrument had elevated his music into the harp canon, both in the United States and abroad.



Pianist Vladimir Pleshakov's recordings of Ryterband's *Suite Polonaise* and *Sonata No. 1 in D* were released in 1977 on the Orion Master Recordings LP entitled *Piano Music of Roman Ryterband*. Writing for *Contemporary Keyboard*, critic Jim Aikin commented, "...the Sonata is a powerful piece in a 20th Century style that falls about midway between Rachmaninoff and Bartok." C. Thomas Veilleux in *The New Records* remarked, "Both Roman Ryterband and Vladimir Pleshakov are widely-traveled concert pianists... their delight in the music here, with one as composer and the other as performer, is abundantly evident. 'Suite Polonaise'... although identifiably modern in tone, is nevertheless lilting and charming." In 1977 Ryterband received a Kosciuszko Foundation grant, which enabled him to commission Tadeusz Dobrzański to arrange *Suite Polonaise* for full orchestra. The orchestral version of this early piano work was dedicated and presented to Pope John Paul II, and it received a Papal blessing.

Ryterband's 1976 ballet, *Tableaux of Laguna*, is dedicated to the art colony of this Southern California beach resort where he and Clarissa often spent their summers to escape the heat of Palm Springs. It was premiered at Laguna's Vorpall Gallery in 1977 with the composer at the piano. Even though Ryterband had been diagnosed with cancer earlier that year, he refused to curtail his artistic activities. The diagnosis only seemed to spur him on to greater creativity. In the last two years of his life, the quality of his work and the courage he exhibited were formidable.

Ryterband composed his *Sonatina for Guitar* in 1978, a piece that was never performed in his lifetime. The composer's only march, *We Are the People*, was inspired by a July Fourth U.S. Navy Band concert at a Palm Springs park. Ryterband wrote it to commemorate America's Bicentennial. The march was not played until 1986, long after his death.

Ryterband conducted his cantata, *Jubilate Deo*, at the Presbyterian Community Church in Palm Desert in 1978. Though written for full orchestra, it was performed on that occasion by an organ, percussionist, violinist, soprano, tenor and baritone. It was his last appearance as a conductor. Also in 1978, the San Francisco Boys Chorus and William Ballard gave a Bay Area premiere of Ryterband's *Psalm 97*.

Ryterband's last major composition, the ballet *Heracles and the Argonauts*, was written in 1978, a year before his death. Walter Fischer, a Swiss physician and writer, had penned the libretto and commissioned Ryterband to compose the music. Although his strength was beginning to fail, he persevered and finished the symphonic work. Pianist Vladimir Pleshakov recorded *Heracles and the Argonauts* with a percussionist and another pianist. The recording has never been released.

Ryterband's *Thanksgiving Anthem* for mixed choir is his last work. Despite the tragedy and hardship he endured, writing a hymn of thanks was his last act of courage. Completed in 1978, the work was commissioned by the Presbyterian Community Church of Palm Desert, and premiered after his death at the Church of St. Paul in the Desert, Palm Springs.

In the late 1970s, Ryterband met the Spanish harpist, Nicanor Zabaleta, at a harp convention in New York City. Deeply moved by the *Trois Ballades hébraïques*, Zabaleta asked Ryterband for a harp and violin version of the work. When one of Ryterband's publishers heard that Zabaleta was interested in performing the composition, he engraved it for printing. Ryterband eventually received a letter from Zabaleta in 1978, saying that violinist Yehudi Menuhin wanted to join him in playing *Trois Ballades hébraïques*. Although Ryterband died just a year later and the performance never came to pass, *Trois Ballades hébraïques* has become one of the composer's signature works, still played by prominent artists.

The last concert of Ryterband's music during his lifetime was the Houston Civic Symphony's performance of his *Russian Rhapsody*, conducted by Robert Linder in 1979. As the composer's final days approached, he turned to his wife Clarissa and whispered, "I made beautiful music, didn't I?" He died in Palm Springs on November 17, 1979 at the age of sixty-five.

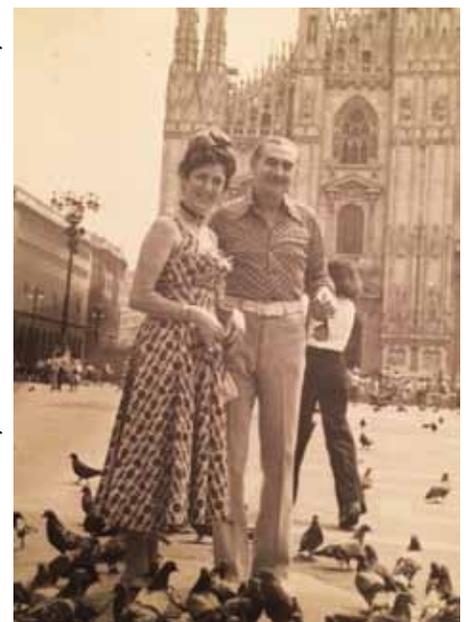
Ryterband's music is not just beautiful. It is profound. Others may harbor simplistic notions of national and religious identity but Ryterband was truly a citizen of the world, a war refugee who journeyed from Poland to Switzerland to Canada and the United States, moved by fate but always following the path of his music. He wasn't a mere survivor of war and catastrophe. His music conquered loss and destruction and transformed them into light. Long after the war ended, Ryterband reflected on the essence of his creative life:

People of the world in which we are compelled to live are unfortunately separated by a great deal of differences. These differences certainly make the world and our life colorful and sparkling, but overplayed they produce discord, unrest, and suffering. Believing in the high mission of the arts, and in music as the most sublime international language, I have ever since preached understanding among people by means of this universal idiom. I trust that my share might contribute to getting a bit closer toward the ideals of harmony, happiness, and mutual respect – ideals pursued by the people of our great country since its inception and by mankind in general.

After Roman Ryterband's death, his widow Clarissa continues (even at the age of 88) to preserve and promote his work. In 1982, with her daughter Astrid, she collected, sorted and donated musical scores and memorabilia to the Moldenhauer Music Archives at Harvard University's Houghton Library. She has also arranged for new performances, recordings and publications of his works all around the globe with such publishers as Vanderbilt/Lyra Music Company in Bloomington, Indiana, Music Hug, Zurich, and PWM Editions, Poland.

For the past two years, Clarissa Ryterband and her daughter Diana have worked to collect and arrange Ryterband's sizeable library of manuscripts, correspondence, photographs, artwork, concert programs and reviews for archiving at USC's Polish Music Center with a goal of making the Ryterband Collection available online for scholars and artists worldwide. Although Clarissa's lifework has been the promotion and preservation of Roman Ryterband's music, her grandchildren—Nick Eisele, Marissa Eisele, and Marcelle Luna—are her greatest joy.

Among the many musicians who have performed Ryterband's work since his death, Clarissa is particularly fond of her collaboration with a number of artists who have continued her husband's legacy. Peter Gach, an accomplished pianist who has concertized around the world, has performed many of Ryterband's works both in the U.S. and abroad. Pianist Albert Potts played the *Suite Internationale* in Chicago and *Tableaux of Laguna* at a recital there. Flutist Donna Milanovich and harpist Wendy Kerner, known as The Glorian



Duo, became major interpreters of Ryterband's work, including a 1989 performance of *Two Desert Scenes* in Carnegie Hall. In 1990, *Sonata breve* had its Japanese premiere in Tokyo, performed by harpist Josef Molnar and violinist Akiko Suwa.

Guitarist Maryanne Kremer-Ames gave the world premiere of Ryterband's *Sonatina for Guitar* in 1991 at the Arizona Classic Guitar Society concert. From the late 1990s to the present, violinist Sherry Kloss and harpist Dominique Piana, known as Duo Appassionata, have performed *Trois Ballades hébraïques* in concerts throughout California, including the Polish Music Center at USC's Newman Recital Hall in 1998. With other artists, Sherry Kloss has presented Ryterband's work in concerts from Anchorage to Miami.

A CD *Jewish Polish Composers—The Survivors* featuring Ryterband's work was recorded in Belgium and released in 2015. Harpist Rachel Talitman, violinist Daniel Rubinstein and flutist Marcos Fregnani-Martins performed Ryterband's *Trois Ballades hébraïques*, *Sonata breve*, *Two Images for Harp* and *Two Desert Scenes* for the CD which is available online.

Endnotes:

- 1 From H. Roth, *The Messenger*, 4-1-77, and J. Aikin, *Contemporary Keyboard*, July 1977. [Ed.]
- 2 Quoted by the composer in his biographical materials, original source unknown. [Ed.]
- 3 Ernest Ansermet, reference letter written on behalf of Roman Ryterband, Geneva, Switzerland, March 29, 1954. [Ed.]
- 4 Artur Rubinstein, handwritten letter to Sol Hurok, Basel, Switzerland, 1954. [Ed.]
- 5 Marcel Grandjany, reference letter written on behalf of Roman Ryterband, New York City, NY, October 11, 1962. [Ed.]
- 6 Janice Foy, program notes, 1985. [Ed.]
- 7 Francois D'Albert, personal letter to Roman Ryterband, 1964. [Ed.]
- 8 Rudolph Ganz, reference letter written on behalf of Roman Ryterband, Chicago, IL, May 21, 1961. [Ed.]



Top L: Ryterband family apartment building, Łódź, 1930s

Top R: Roman Ryterband, London, 1939

Bottom R: Postcard from Warsaw to Bern, 1943



Consulate General
of the Republic of Poland
in Los Angeles

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in Los Angeles*

joins

The Polish Music Center at USC

in celebrating the

*Life and Work
of Roman Ryterband*

www.losangeles.mfa.gov.pl

SOLO WORKS

Six Fugues for piano (1935)

Three Nocturnes for piano (1939-1941):

Souvenir d'un bal (for piano left hand) (1939)

Sen o Granadzie [A Dream of Grenada] (1939)

Nocturne in E-flat minor (1941)

Variationen über ein Thema eines Volksliedes (Tema con Variazioni)
(*24 Variations on a Folk Song Theme*) for piano (1942)

Deux images (Two Images) for harp (1942-1943)

Suite polonaise (Ten Regional Dances) for piano (1944)

Additional version: Orchestra (arrangement by Tadeusz Dobrzański) (1977)

Trois Preludes (Three Preludes) for piano (1945)

Suite internationale for piano (1948)

Kleines Weihnachtspräludium for piano (1950)

Sonata No. 1 in D for piano (1951)

Tableaux of Laguna for piano (unfinished ballet for chamber orchestra with vocal soloist and narrator) (1975-1976)

Eucalyptus Giants on Catalina Street

Interlude at Sea

Sonatina for Guitar (1978)

Trident for marimba (undated)

CHAMBER MUSIC

Capriccio gavottuoso for saxophone and piano (1940)

Valse de Berne for saxophone and piano (1940)

Es klingt aus der Ferne for soprano, four violins and piano (1943)

Additional version for voice and piano (arranged by Roman Ryterband) (undated)

Aus polnischen Auen (Songs of the Plains of Poland) (Song of the Slavonic Plains) for saxophone and piano (1944)

Additional versions: Violin and Piano | Violin and Harp (arranged by Roman Ryterband)

Drei Balladen (Trois Ballades hébraïques) for violin and piano (1943-1948)

Additional version: Violin and Harp (1977) (arranged by Roman Ryterband)

Chagrin d'amour for saxophone and piano (1944)

Triptyque contemporain for cello and piano (1944)

Sonata for Two Flutes and Harp (1945)

Rhapsodia helvetica for trombone and piano (1948)

Pièce sans titre pour deux flutes seules (Dialogue for Two Flutes) for 2 flutes (1952)

Ballade "Schloss Muenchenwiler" for soprano, 2 flutes, 2 violins and piano (1954)



Deux Sonnets (Suite marine) for contralto (or mezzo), flute and harp (1955)

Phantasie über polnische Volksweisen (Phantasie on Polish Folk Melodies) for three violins (1959)

Sonata breve for violin and harp (1961)

Double Flute Quintet (Quintet for Two Flutes, Viola, Cello and Harpsichord) (1961)

Two Desert Scenes for flute, harp and Indian Pai-yil (1975)

Additional version for flute and guitar (arranged by Gregg Nestor)

C'est le vent qui chante– Ballad for Soprano, Strings, Celesta and Harp (undated)

Go down Moses for violin and wind ensemble (undated)

Palm Springs Divertimento for flute, oboe and piano (undated)



The composer rehearsing *Sonata Breve* in 1965 in Chicago

ORCHESTRAL WORKS

Paraphrase– Jazz symphonique du “Poeme” de Fibich for large orchestra (1944)

Concerto pour piano et orchestre à cordes et harpe (Concertino [Concerto] for Piano, Strings and Harp) (1948)

Ballett–Studie nach Frederic Chopin for piano and orchestra (1952)

Vida Heroica– Symphonic Poem for orchestra (1953)

Additional version: Piano reduction (arranged by Tadeusz Dobrzański) (undated)

Toccata for Harpsichord and Chamber Orchestra [short score] (1962)

Additional versions: Large orchestra | Reduction for 2 pianos (arrangements by Tadeusz Dobrzański) (1962)

Russian Rhapsody for orchestra (1962)

We Are the People for concert or marching band and mixed chorus (1975)

Heracles and the Argonauts (Herakles and the Argonauts) for orchestra and ballet (1978)

Additional version: Reduction for 2 pianos and percussion (arranged by Roman Ryterband) (1978)

VOCAL & CHORAL WORKS

Gdzie Cię szukać mam? [Where do I find you?] for voice and piano (1934)

Additional version: Violin, Trumpet, 3 Saxophones, Bass and Piano (1934)

W modrzewiowym dworku (*The Old Mansion*) for soprano, tenor, mixed choir and piano (1942)

Ktoś nas wezwał [Somebody summoned us] (*Fantômes rebelles – Opéra comique*) for 6 (or 4) solo voices, piano (1943)

Unsere Seen for women's or men's solo voices and mixed choir a cappella (1949)

Der Tod for men's chorus (1949)

Drei Gesänge nach Walter Dietiker for men's voices a cappella (1949)

Zuruf for men's voices a cappella (1950)

Four Negro Spirituals for voice and piano (1949-1950):

The Gospel's Mah Religion (*De Gospel's Mah Religion*)

Yo' Serbant (*Your Servant*)

So Sing—So Play

Trusty Jim

Wahlspruch for mixed choir (1952)

Ich weiß es nicht for bass (or alto) and piano (1953)

Vereinsamt steh ich da for high voice and piano (1953)

Lob des Liedes for men's voices (1954)

Fascination – Arrangement for Women's Choir (1957)

Some Enchanted Evening – Arrangement for Women's Choir (1957)

Torna a Surriento – Italian Fantasy for Women's Choir and Piano (1958)

Dance, Ev'ryone, Dance! – Fantasy for Women's Choir (1958)

Forget this Grief for soprano, tenor and piano (1965)

Two Sonnets for mixed chorus a cappella (1965)

Hurry Back for solo voice (1977)

A Border Incident drama for solo voices, mixed choir and piano (undated)

Because for men's choir and organ (arranged by Roman Ryterband)

Der Baum for men's voices (undated)

Fünf Deutsche Lieder for high voice and piano (undated)

Song of the Watchman – Fantasy for Women's Choir (undated)

The Happy Wanderer for mixed choir SATB (undated)

The Men of Delta U for two male soloists and male chorus (undated)

Two American Songs for high voice and piano (undated)

With the Muses drama/ballet for solo voices and piano (undated)



On a European tour in the 1950s with the Swiss Railway Workers Men's Choir

SACRED MUSIC

Three Hebrew Songs for high voice and piano (1938)

Das ewige Gebet (Dos Eybige Gebeyt) for voice and piano (1943)

Jubilate Deo (Hallelujah) for soprano, tenor, baritone, orchestra, organ, men's and boys' choir (1949)

Psalm 97: Der Herr ist König (The Lord Reigneth) for baritone solo, boys choir and organ (1952)

Side by Side with the Lord for voice and piano (1958)

Kol Nidre for tenor solo (cantor), tenors and altos (1960)

Shomer Yisroel for mixed choir SATB (arranged by Roman Ryterband) (1960)

Dror Yikro for mixed chorus SATB (arranged by Roman Ryterband) (1960)

Ma Tovu for mixed chorus SATB (arranged by Roman Ryterband) (1960)

Mogeyn Ovov for mixed choir SATB (arranged by Roman Ryterband) (1961)

Pater noster for 3-part boys' choir a cappella (1963)

Bogurodzica (Mother of Our Lord– Mediaeval Slavic Prayer for Tenor and Piano) for voice and piano (1966)

Pray for the Peace of Jerusalem (Psalm 122) for mezzosoprano and organ (1970)

Raise Your Heads, O Gates (Psalm 27) for mixed choir and piano (or organ) (1977)

Christmas Processional for mixed choir, brass quartet, chimes and organ (1977)

Easter Fanfare for 2 trumpets, 2 trombones (1979)

Thanksgiving Anthem (Let's Praise the Lord) for mixed choir and piano (or organ) (1979)

An Easter Carol for unison voices with optional descant and violin obbligato (undated)

A Purim Bouquet (I Love the Day of Purim) for violin, recorder, flute and oboe (undated)

Fanfare for a Christmas Festival for mixed Choir, trumpets, trombone and organ (undated)

Hu Yigal– Ve'Yimale for contralto and organ (undated)

I Wish You a Merry Christmas – A Carol Fantasy for piano (undated)

Kommet Ihr Hirten, Weihnachtslied for piano 4-hands (undated)

Morgen Kommt Der Weihnachtsmann for piano 4-hands (undated)

Pesach – Fantasy for violin, melodion, bells, guitar, trumpet in B-flat and 2 saxophones (undated)

Shir Hapalmach – Song of the Pesach for violin, melodion, bells, guitar, accordion, trombone and 2 saxophones (undated)

Silent Night for mixed chorus (arranged by Roman Ryterband) (undated)



POPULAR MUSIC

Shoshan La-Shoshana (A Rose for Ros'linda) for voice and piano (1938)

Das Kind der Nixe– Wiegenlied for voice duet and piano (1942)

Nie masz jak Polka [Polish Ladies Are Best] for voice and piano (1943)

Róze i sen [Roses and dream] for voice and piano (1943)

Paraphrase pour 2 pianos sur l'Alexander's Ragtime Band de Irving Berlin for 2 pianos (1940)

L'Homme – Sandwich for voice and piano (1953)

The Pretty Polka for piano (1954)

Don't Tell Me about Love for voice and piano (1955)

How Can I Be Wise for voice and piano (1955)

To You (Pour Vous) for voice and piano (1955)

Additional version for small orchestra (arranged by Roman Ryterband)

Rosita for voice and piano (1955)

Fantaisie sur Avril au Portugal for strings, harp, piano, percussion and women's chorus (1955)

Additional version: String quartet and double bass (arranged by Roman Ryterband) (1955)

The Tap-Tap-Tap Ballet for piano (1955)

Maintenant je sais que je t'aime for voice and piano (1957)

Intime rendez-vous for voice and piano (1957)

Our Secret Love for voice and piano (1957)

Under Your Star "Zodiac Suite" for piano (1958)

Additional version: *Songs of the Zodiac* for voice and piano (1958)

Une poupée pour Noël (A Dolly for Christmas) for voice, flute, 2 violins, bass triangle and piano (1958)

Additional version: *The Toast Waltz* for voice and piano (undated)

Il Valzer di Tina (Walczyk Krysi) for voice and piano (1958)

Vorrei (Ich Möcht' wie einst) for voice and piano (1958)

Sogno (Ballada o paproci) for voice and piano (1958)

Come Drink with Me the Nectar for voice and piano (1958)

I Tell My Heart for voice and piano (1958)

My Heart Beats in Springtime for voice and piano (1958)

And So It's Over for voice and piano (1958)

Amour et cha-cha for voice and piano (1958)

Carnival à Rio for voice and piano (1958)



With singer Collette Boky rehearsing the popular tune *Une poupée pour Noël* (Montreal, 1957)

Slavonic Romance (Gdy się budzi tęsknota) for voice and piano (1958)

Come Back to Me (Puisque mon cœur) (Mein armes Herz) for voice and piano (1958)

Till You Are Mine (Ce n'est qu'un souvenir) for voice and piano (1958)

Oh Mother of Mine (Il n'y a qu'une maman) for voice and piano (1958)

The Night We Fell in Love (Un éternel et grand amour) for voice and piano (1958)

A Lullaby for voice and piano (1958)

Noël des pauvres for voice and piano (1958)

Spring of Love (Printemps d'amour) for high voice and piano (1958)

The World is Such a Lovely Place for voice and piano (1958)

Ma petite cheri (Ma petite fifi) for voice and piano (1959)

A Sunny Song (La Chanson du soleil) (Słoneczna piosenka) for voice and piano (1959)

Rhumba d'amour (Ce soir-la, Lolita) for voice and piano (1959)

Oom-pa-pa for voice and piano (1959)

All the Stars (Tous les astres du ciel) for voice and piano (1959)
 Additional version: violin and piano (arranged by Roman Ryterband) (1971)

Comme une onde for voice and piano (1960)

In the Silent Night (Dans la paix de la nuit) (Märchentraum) for voice and piano (1960)

Carnelian Roses for voice and piano (1960)

La Mer et l'amour for voice and piano (1961)

Eating Cherries off a Plate for voice and piano (1961)

Give Me Your Hand for voice and piano (1961)

Our Lovely Days for voice and piano (1961)

Love, I don't Know You at All for voice and piano (1962)

Love is All for voice and piano (1962)

T'amo Piccina, t'amo (Te amo, Chiquita, te amo) for voice and piano (1962)

Baby Must Have Love for voice and piano (1962)

Like a Wave (Waltz) for voice and piano (1963)

Bouquet of Musical Flowers from Broadway to Hollywood, Phantasy for Vocal Men Quartet and Piano (undated)

Come Gladly with Delight in Our Love for tenor and piano (undated)

Czar Polesia [Charm of the Polesie Region] for piano (undated)

Die Psyche Anna Lüthi's for voice and piano (undated)



Clarissa de Lazzari and Roman Ryterband before they were married (Berne, 1948)

Die Sammelbüchse der Pandora (Mir Sammle) for voice and piano (undated)

Freiheit hinter Gittern (Revolte mit Beschränkter Haftung) for voice and piano (undated)

Frohe Botschaft for voice and piano (undated)

Geheimrat Kork for voice and piano (undated)

Ich hab' es nicht gewusst for voice and piano (undated)

Les Parents terribles (Wunderkind) for voice and piano (undated)

List [Letter] for voice and piano (undated)

Lovely Garden – Slow Fox for voice and piano (undated)

Love Story paraphrase for piano

Memories of Broadway – Concerto Variations for piano (undated)

No Parking for voice and piano (undated)

[Suite] for piano (undated)

Der Strassenputzer

Der Reisende

Der Lump

Der Wanderer

Der Betrunkene (unfinished)

The Horse and a Wagon for voice and piano (undated)

The Impossible Dream – Variation and Fugue for piano (undated)

Rouge et noir for voice and piano (undated)

Sound of Music – Concerto Paraphrase for piano (undated)

South Pacific Fantasia on Themes by Richard Rodgers – A Concerto Paraphrase for piano (undated)

Tango [in C] for voice and piano (undated)

Tango [in F] for voice and piano (undated)

Thousand Clowns – Jingle for voice, piccolo, bells, drums and trombone (undated)

Vorbei for voice and piano (undated)





Kursaal Bern
 Programm vom Montag, den 28. Januar 1960
 Konzerte des Orchesters Léon Bertoldy
 Dirigent: Pierre Humbel
 Orchester: Chœur, Trompeten, Klarinetten, Fagotte, Violen, Violoncelli, Kontrabaß, Harfe, Schlagwerk, Flöten, Oboen, Waldhörner, Trompeten, Klarinetten, Fagotte, Violen, Violoncelli, Kontrabaß, Harfe, Schlagwerk, Flöten, Oboen, Waldhörner.

Kuppelsaal
 SAISON 1959-1960
 1. Concerto in G major, Op. 18, No. 1
 2. Concerto in G major, Op. 18, No. 2
 3. Concerto in G major, Op. 18, No. 3
 4. Concerto in G major, Op. 18, No. 4
 5. Concerto in G major, Op. 18, No. 5
 6. Concerto in G major, Op. 18, No. 6
 7. Concerto in G major, Op. 18, No. 7
 8. Concerto in G major, Op. 18, No. 8
 9. Concerto in G major, Op. 18, No. 9
 10. Concerto in G major, Op. 18, No. 10

Konzerthalle
 1. Concerto in G major, Op. 18, No. 1
 2. Concerto in G major, Op. 18, No. 2
 3. Concerto in G major, Op. 18, No. 3
 4. Concerto in G major, Op. 18, No. 4
 5. Concerto in G major, Op. 18, No. 5
 6. Concerto in G major, Op. 18, No. 6
 7. Concerto in G major, Op. 18, No. 7
 8. Concerto in G major, Op. 18, No. 8
 9. Concerto in G major, Op. 18, No. 9
 10. Concerto in G major, Op. 18, No. 10

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TWELFTH SEASON
 Friday, February 2, 1962
 8:15 P.M.

FIFTH CONCERT
 DePaul Center Theatre
 21 E. Jackson Blvd.

PROGRAM

I. Girauds (1926), for piano
 1. Pans, pans, gavius (No. 6) — 2. A Condens (No. 2)
 3. Senhora Dona Sancha (No. 3) — 4. Que lindos olhos (No. 15)
 5. Theorincha de Jesus (No. 1)
 Laila J. Schriever, piano

II. Two Sonnets for Meso-soprano, Harp, and Flute (1953) — Roman Ryterband
 1. L'Esca — 2. La perle (Litanie "Suite maritime" by Robert Choquette)
 Diane Hankell, mezzo-soprano — Doris Briggs, harp
 Josef Zverov, flute

III. Rhapsody (1953) — John F. Carr
 Sonata (1960) — Ellis Schuman
 1. Fast — 2. Slow — 3. Fast
 Elvise Machbach, piano

INTERMISSION

1959), for piano — Gregoria Karides Sochy
 Kolo Dance — 3. Save, O Lord, Thy People
 Little Black Fish — Sochy, piano
 (1920) — Arthur Honegger
 — Benjamin Britten
 Gardiner Road
 — L. Fischer

THE RYTERBAND CHAMBER ORCHESTRA, INC.
 Conductor: **Roman Ryterband**
 FIRST SEASON 1956-57
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 Conductor and Guest
 SUNDAY, MARCH 17, 1957 at 4:00 p.m.
 PL 2-5515

Arien- und Liederabend

URIEL PORTER
 Bass
 (Lancaster / London, BBC)
ROMAN RYTERBAND
 Klavier

URIEL PORTER
 Roman Ryterband
 JANEZIC-LUNDQVIST, S.A.C.

Moorten Botanical Garden
 1735 South Palm Canyon Drive
 Palm Springs, California

SUNDAY, APRIL 20, 1975 at 3 P.M.

Signature Garden Concert

musical and visual arts double-premiere

are cordially invited to a recital of music by the renowned desert composer

ROMAN RYTERBAND

Featuring excerpts from his recent LP album, and the premiere of his "Two Musical Desert Scenes" for Flute and Harp, A SMOKE TREE DREAM and THE TAHQUITZ FALLS, which incorporate elements of the Palm Springs Calualla Agua Caliente musical heritage.

John W. Hilton, the foremost desert artist, will exhibit and show his two recent paintings, interpreting the same desert themes. The two creators are working independently, so the premiere will be a unique expression of each individual and his craft.

The Artists

EVELYN GOLZ — Flute
 SUSAN JORGENSEN — Flute
 DARLENE MILLAR — Harp
 ALEX HAMMOND — Bass
 ROMAN RYTERBAND — Composer-Pianist

Program

Song of Olden Times, for Harp solo
 Piece sans titre, for two Flutes alone
 Two Negro Spirituals, for Bass and Flute
 Two Musical Desert Scenes, for Flute, Harp and Paj-yil
 Five performances
 Sonata, for two Flutes and Harp (Moderato espressivo, 1 movement)
 Piano courtesy Palm Springs Music

KOKO A. K.
 W LOS ANGELES
 ZAPRASZA NA

WIECZOR JASIA JASIŃSKIEJ
 SĘNNYJ ŚPIEWACZKI TEATRU HIMAZA W LONDYNIE
 PRZY FORTEPIANIE PROF. R. RYTERBAND

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 7th Floor

You and your friends are cordially invited
 Reception follows the concert

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