

BENNINGTON COLLEGE

presents

JOAN BOEPPLE

Piano - Voice

Wednesday, May 27, 1964 at 8:15 p.m. in the Carriage Barn

Seven Bagatelles from Opus 119

Ludwig van Beethoven

Andante cantabile
Vivace moderato
Andante con moto
Risoluto
Allegro ma non troppo
Andante - Allegretto
Andante ma non troppo

Sonata in F# Major, Opus 78

Ludwig van Beethoven

Adagio cantabile, Allegro ma non troppo
Allegro vivace

* Cantilena
(for Soprano and String Orchestra)

Louis Calabro

I N T E R M I S S I O N

Four Songs

Ludwig van Beethoven

Sehnsucht
Mailed
Wonne der Wehmuth
Der Kuss

Two Songs for Voice and Piano

Hugo Kauder

Traumflut
Hochländisch

Three Songs for Voice and Flute

Hugo Kauder

Maitag
Wiegenlied
Flöte aus Lo Yang

Recitative and Rondo "Ch'io me scordi di te?" K. 505
(For Soprano and orchestra with Obbligato Klavier)

W. A. Mozart

* Written for Joan Boepple especially for this concert.

Joan Boepple Scores With Calabro Song

By LISA TATE

NORTH BENNINGTON — Joan Boepple, wife of Paul Boepple of the Bennington College music faculty, presented a charming voice and piano recital in the Carriage Barn Wednesday night.

The larger part of her program was devoted to songs, and to a new piece for soprano and string orchestra composed by Lou Calabro, and it was this part of the program that made its mark. The part of the program performed on the piano, a Beethoven sonata and Seven Bagatelles from Opus 119, came off considerably less well, not because of lack of talent, but because of Mrs. Boepple's lack of forcefulness and conviction on the keyboard — which gets expressed in the whole range of dynamics, phrasing and timing when they are there.

Her voice, though, has a clear and limpid quality which lent itself well to most of the songs she chose to sing. It came through perhaps most effectively in Calabro's piece, Cantilena, which he composed especially for this concert. Lyric rather than dramatic in style, the soprano voice sounded wordlessly over an accompaniment of strings in a detached flow of wide-ranged melodic line. It showed off Mrs. Boepple's voice to great advantage.

So did a set of songs by Hugo Kauder, a contemporary composer, who must be somehow acquainted with the Orient, for his music has an open formalistic sort of quality, and his settings of songs seem starkly simple. One, accompanied by flute alone, was itself about the Orient, though all the texts were written, and sung last night, in German. (Incidentally, it was most helpful to have both the original German text and the English translation at hand in the program notes; usually programs at the college provide just the English

translation, while the ear tries hard to catch the sounds of the original language.)

Four songs by Beethoven demanded a fuller voice and more expression than Mrs. Boepple seemed able to give them, though voice and piano accompaniment, as ably provided by Celia Hudson, worked well together. To conclude her recital, Mrs. Boepple sang with animation and accuracy Mozart's not-easy Recitative and Rondo K. 505 "Ch'io mi scordi di te?" ("Am I to Forget You?"), backed by a small orchestra of violins (4), clarinets (2), bassoons (2), French horns (2), bass viol, and piano (an important role).

Mr. Boepple conducted this miniature version of "a night at the opera" but stepped modestly aside to let Mrs. Boepple receive the bouquets and bravos she had earned.