

BENNINGTON COLLEGE MUSIC DIVISION

PRESENTS

A FESTIVAL of BENNINGTON/WILLIAMS  
COMPOSERS

Robert Suderburg  
Chamber Music VI

Peter Golub  
Requiem

Jeffrey Levine  
Études,  
Une Recherche Musicale

This festival is being partially funded by grants from  
The Dean of Faculty, and The Woolley Fund of  
Bennington College.

WEDNESDAY, MARCH 31, 1993  
8:15 p.m.  
GREENWALL MUSIC WORKSHOP

PROGRAM

Chamber Music VI : Robert Suderburg  
Three Movements for viola and double bass (1979)

1. Dark Procession
2. Quiet Song
3. Lyric Reflection

Jacob Glick, viola  
Jeffrey Levine, double-bass

Requiem Peter Golub  
The Lady of Permutations (1987)

Barbara Martin, soprano  
Jacob Glick, viola  
Maxine Neuman, Nathaniel Parke, Josh Schreiber, cello

INTERMISSION

ÉTUDES, Une Recherche Musicale Jeffrey Levine

Sixteen Variations on an Original Theme (1991)

1. Le Gros Chat et Le Lapin Pressé
2. Au Salon (Petite Invention à Trois Voix)
3. Invention-Fugue à Deux Voix
4. Un Rêve
5. Mannequins (Fugue à Quatre Voix)
6. Une Empreinte de Pied Solennelle (J. B.)
7. Les Clowns (S.P.)
8. Le Bedaine (P.T.)
9. Espièglerie
10. Une Enigme (C.I.)
11. Cortège Funébre (D.S.)
12. Parfum (E.S.)
13. Une "Valentine" (D.E.)
14. Bondissant
15. Hommage (J.S.B.) (Ricercàr)
16. Epilogue

Doris Stevenson, piano

Unlike the traditional concept of a set of variations, in which the harmonic formal arrangement of the theme is maintained in each variation, this piece, ÉTUDES, regards the theme as a model and reservoir of ideas for a collection of movements whose relation to the theme rests on the free use and transformation of various elements in it. Certainly, one can hear the rhythmic transformation of the melody (for example, Var. 3 and 7), or the motivic transformation, by adding pitches (Var. 2, 4, 9, and 14) or the use of analogous intervallic melodies (Var. 6, 9, and 10). But other factors which link each variation to the theme are, perhaps, more subtle...transformation of melody by inversional and reordering techniques (Var. 1, 5, and 15), the pervasive use of 1/2 step harmonic motion, the reference to the *ritard* in the mid point of the theme, the bi-tonal harmonies (C minor and E major, in the beginning), inverting and transforming throughout each variation, the enigmatic final chord of the theme, and subjectively, the adoption of the rather pensive or introspective nature of the theme, due to the generally downward melodic movement.

This work was composed at Bennington and at the Virginia Center for the Creative Arts, in 1991. The theme is original, and was written for a class at Bennington College, in intermediate composition, in the hope that students would want to and be able to write variations on it. As it turned out, for better or worse, I took on the task myself. Some variations are abstract in spirit, employing such technical means as *invention*, *fugue*, and *ricercar*. Others are referential or connotative (some are both, or all three!). The initials in parentheses, after the titles of some of the movements refer to composers, or specific works by these composers which stimulated ideas for the particular variation. Finally, ÉTUDES, Une Recherche Musicale, is just that... a Musical Survey, an investigation and an exploration of music written for the instrument whose contrapuntal, harmonic, melodic, and coloristic capabilities have, for many years, fascinated me.

---Jeffrey Levine

**Doris Stevenson**, artist in Residence at Williams College, lives in New York City where she has a busy career as recitalist and chamber musician. She is a founding member of the Sitka Summer Festival in Alaska, and has appeared at Marin MusicFest, Chamber Music/L.A., and the Festival at Deer Valley. She served for ten years on the piano faculty of the University of Southern California where she was also pianist for the master classes of Gregor Piatigorsky. Her critically acclaimed recordings on the Angel, Desmar, Northstar and Arabesque labels include the complete works for cello and piano of Chopin and Schumann with Nathaniel Rosen, as well as the St. Saens violin sonatas with Andres Cardenas.

Chamber Music VI was written for the violist Sally Peck, and the bassist, Lynn Peters, two virtuoso performers, in 1979. The piece was inspired by the dark and rich sound for which the two instruments are known. In this technically demanding work, many of the articulations and timbral colors associated with late twentieth-century music are used to enhance the underlying musical gestures which the composer has characterized as "vocal and dance-like".

**Requiem; The Lady of Permutations**

Peter Golub

words by Charles Ludlam and Bill Vehr

O credulous mankind  
Is there one error that wooed and lost you?  
Now listen and strike error from your mind.  
The kind whose perfect wisdom transcends all  
made the heavens and posted angels on them  
to guide eternal light  
that it might fall from every sphere  
to every sphere the same.  
He made earth's splendors by a like degree  
and posted as his minister this dame,  
The Lady of Permutations.

All earth's gear  
she changes from nation to nation  
in changeless change through every turning year.  
No mortal power can stay her spinning wheel.  
None may foresee where she may set her heel.  
Sha pauses and things pass.  
Man's mortal reason cannot encompass her.  
She rules her sphere as other Gods rule theirs.  
Season by season her changes  
change her changes endlessly.  
Those whose time has come  
press her so.  
She must be swift by hard necessity.  
For this is so railed at and reviled  
that even her debtors in the joys of time  
blaspheme her name.  
Her oaths are bitter and wild.

But she in her beatitude does not hear.  
Among the primal beings of God's joy  
she breathes her blessedness,  
and wheels and wheels her sphere.