BENNINGTON COLLEGE MUSIC DIVISION

Presents

A CONCERT OF CHAMBER MUSIC

Wednesday
October 4, 1978

8:15 p.m.
Greenwall Music Workshop

I  Four Dances based on 13th Century Spanish Cantigas (1978)
   for E♭ clarinet, bassoon, recorder & percussion  GUNNAR SCHONBECK
   Moderate
   Slow Walking Pace
   Slow
   Fast
   Maurice Pachman, bassoon
   Gunnar Schonbeck, E♭ Clarinet, recorder
   Rick Sacks, percussion

II Musica Composta II (1976)  ALISON NOWAK
   Rick Sacks, percussion

III Song of Persephone (1964)  VIVIAN FINE
   Jacob Glick, viola

THE SONG OF PERSEPHONE

The legend describes the grief of Kore ('the Maiden', Persephone's name as a young girl) at her abduction by Hades, King of Tartarus. It describes too the grief of her mother, Demeter, who sought Kore for nine days and nights, calling fruitlessly all the while.

As bride of Hades Persephone is the goddess of destruction who sends spectres, rules the ghosts and carries into effect the curses of men.

In the Spring Persephone is freed from the bowels of the earth and restored to Demeter.

The three sections of the piece reflect the triadic character of the legend.

IV Duet from "The Magic Flute"
   "Bei Mannern welche Liebe fuhlen"  WOLFGANG MOZART
   Laurie Nelson, soprano
   Michael Downs, baritone
V  Variations on Mozart's
    "Bei Mannern welche Liebe fuhlen"
    Marianne Finckel, piano
    Michael Finckel, cello

VI  Le Merle Noir (The Blackbird) (1951)
    Linda Bouchard, flute
    Genevieve Beaudet, piano

VII L'homme qui change (The Changing Man) (1978)
    Text by Genevieve Beaudet
    Richard Frisch, baritone
    Maurice Pachman, bassoon
    Michael Finckel, cello

LUDWIG VAN BEETHOVEN

OLIVIER MESSIAEN

LINDA BOUCHARD
Duet no. 7: "Bei Männern, welche Liebe fühlen"

Immediately before this altogether light-headed, and therefore, in the context of an operatic moment all the more deeply felt duet, imminent disaster has once again been averted in The Magic Flute. Papageno has saved Pamina from bondage and rape not by playing his magic bells (a gift from the "star-radiant Queen"), but by merely walking into the scene (the tenth in Act I!). Monostatos, terrified by the ridiculous sight of Papageno (as the official bird-catcher for the Queen of the Night he is covered with feathers) takes him to be a devil and runs away. In the ensuing small talk (they introduce themselves to each other) Pamina warns Papageno of the potential anger of Sarastro. Papageno replies gallantly that he should then be spared his journey home, evoking Pamina's question about his marital status. Papageno laments the fact that he has neither wife nor sweetheart, after which they are both distracted by thoughts of love for the rest of the scene. Mozart's music embraces both the naive innocence of Pamina and the calculating silliness of Papageno. It is a tolerant, exceedingly generous and happy music.

Duet no. 7 of The Magic Flute

Bei Männern, welche Liebe fühlen, Pamina Men who are able to feel the ache of love, Fehlt ein gutes Herze nicht. Will surely not lack a gentle heart.

Die süben Triebe mitzufühlen, Papageno And to empathize with such sweet urges Ist dann der Weiber erste Pflicht. Is then the first duty of a wench

Pamina, Papageno

Wir wollen uns der Liebe freun Let's be happy that love sustains Wir leben durch die Lieb allein. We'll live on love alone.

Die Lieb versusset jede Flage, Papageno Love sweetens every trouble, Ihr opfert jede Kreatur. All living beings pay their tribute.

Sie wirzet unsere Lebenstage, Pamina And she adds spice to our earthly days Sie wirkt im Kreise der Natur. She weaves her spell in the rhythms of nature.

Pamina, Papageno

Ihr hoher Zweck zeigt deutlich an, Her high purpose is clear proof, Nichts Edlers sei, als Weib und Mann. There's nothing more noble than a man and wife. Mann und Weib, und Weib und Mann, Man and wife, and wife and man Reichen an die Gottheit an. A-prox-i-mate the joys of Heaven.

Note: Emanuel Schikaneder's German is written in a strict metrical form and rhymed (ababcc) throughout, which adds nothing to the lyrical quality of the duet. The poetry of this moment is left entirely to Mozart's musical invention.

Explanatory note and translation by Reinhard Mayer
L'homme qui change

I. OSMOSE

la brume troublée des in-finies
désire rendre, ouvrir:

/tripot biscornu à une dialectique
insoutenable qui agresse mon être
nu, fonctions, droits, mon sexe/

je cultute
de la transe carrée
et donne des vibrations nouvelles...

je vais pleurer...toutes les valeurs transparentes

CATALYSER les pistons du 5ème côté tangible

chute étourdissante
l’œuf s’éclate
l’œuf s’est brisé, mais ouvert

Geneviève Beaudet

The changing man

I. OSMOSIS

the misty agitation of infinite women
wishes to yield, to open

/weird joint of an unbearable
dialectics agressing my naked
self-functions and rights—
my sex/

I tumble from a square ecstasy
softly
creating new vibrations...

I shall cry...shedding all transparent values

CATALYSIS of the 5th tangible side’s pistons

astounding fall
the egg bursts out
broken but open egg

English Translation by George Guy
and Geneviève Beaudet