

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<sup>b</sup> clarinet, bassoon, recorder & percussion GUNNAR SCHONBECK

Moderate  
Slow Walking Pace  
Slow  
Fast

Maurice Pachman, bassoon  
Gunnar Schonbeck, E<sup>b</sup> Clarinet, recorder  
Rick Sacks, percussion

- II Musica Composita 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" LUDWIG VAN BEETHOVEN  
Marianne Finckel, piano  
Michael Finckel, cello
- VI Le Merle Noir (The Blackbird) (1951) OLIVIER MESSIAEN  
Linda Bouchard, flute  
Genevieve Beaudet, piano
- VII L'homme qui change (The Changing Man) (1978) LINDA BOUCHARD  
Text by Genevieve Beaudet  
Richard Frisch, baritone  
Maurice Pachman, bassoon  
Michael Finckel, cello

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

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

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

<u>Pamina, Papageno</u>	
Wir wollen uns der Liebe freun Wir leben durch die Lieb allein.	Let's be happy that love sustains We'll live on love alone.

	<u>Pamina</u>
Die Lieb versüßet jede Plage, Ihr opfert jede Kreatur.	Love sweetens every trouble, All living beings pay their tribute.

	<u>Papageno</u>
Sie würzet unsre Lebenstage, Sie wirkt im Kreise der Natur.	And she adds spice to our earthly days She weaves her spell in the rhythms of nature.

<u>Pamina, Papageno</u>	
Ihr hoher Zweck zeigt deutlich an, Nichts Edlers sei, als Weib und Mann.	Her high purpose is clear proof, There's nothing more noble than a man and wife.
Mann und Weib, und Weib und Mann, Reichen an die Gottheit an.	Man and wife, and wife and man 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 d'une dialectique  
insoutenable qui agresse mon être  
nu, fonctions, droits, mon sexe/

je culbute de la transe carrée  
et en douceur  
et donne des vibrations nouvelles...

je vais pleurer...toutes les valeurs transparentes

CATALYSER les pistons du 5ème côté tangible

chute étourdissante  
l'oeuf s'éclate  
l'oeuf s'est brisé, mais ouvert

Geneviève Beaudet

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The changing man

I. OSMOSIS

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

/weird joint of an unbearable  
dialectics aggressing 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 Genevieve Beaudet