

Stephen Sandy  
— A VERMONT QUARTET —

**I. Prefect**

Windrose  
Of upland clearing

Lichened outcrop  
Each crevice

Bubbling moss  
Milk quartz-

notched granite  
Nudging sheep-

cropped grass  
Coppery

Tip of earthcrust  
Dry rose

Petals sailing  
Volumes of lean

Pleistocene air  
Comb turf, the blue

Juniper tongues  
All one way

I the other  
Look back,

Perfect  
Stranger.

**II. To Stand in a Field**

To stand in a field  
silenced and drained for winter  
where one clover blooms  
and hear, muffled by distance,  
the geese calling for summer!

Ribboning silence  
they keep forming, keep a long  
communal mewing.  
I stood there when I heard this  
wan assumption of their cries.

**III. Wild Ducks**

Nine mallards amiably swim  
The stream's treadmill. Sedate,  
Intent: bills front, they form  
A V unmoving as kites.

Swimming the unseen wind.  
Upstream they go together;  
They glide as if upstream  
Some hand guided then there.

With button eyes not looking  
They move, unmoved, in the pull  
Of taut, positioning strings,  
The hand's extended will.

**IV. Bingham Hill**

A doe like a brown empress  
Sitting at twilight there  
In the snow watches the hounds  
gathering like retainers  
Slowly tracking the rise  
Bearing the gifts of blood  
In their eyes.

Against sun falling past locust  
saplings  
How serenely the doe looks out  
down the snowfield  
Chalked with dusk's blue!  
Her shoulder is broken

no pain: or  
There is none I can see.

A bronze stillness letting death in  
The unknown the fearful  
The black shapes of hunters and dogs  
become the known  
Holding no fear longer  
Slowly approaching the cloud  
One imagines before her eyes there  
As breaths in the cold air.

I cannot tell how she accepted death  
Unmoved, unmoving.

*In Memory of  
Marni and Callie Goldstein*

BENNINGTON COLLEGE MUSIC DIVISION  
Presents

**A CONCERT  
OF  
FACULTY  
COMPOSITIONS**

Wednesday  
March 27, 1985

8:15 P.M.  
Greenwall Music Workshop

Marni Goldstein White and Callie Goldstein were both graduates of Bennington College. They were the daughters of Harold and Sara Goldstein of Washington, D.C.

Marni graduated from Bennington as a Social Science major in 1966. At the time of her death in 1984, she was a Senior Market Planner at the Travellers Insurance Company in Hartford. Before working at the Travellers, she had been a project director of an NIMH study of the relationship between housing and health. Earlier in her career, for her Ph.D. dissertation at Columbia University, Marni had made an extensive study of the politics of urban renewal in Middletown. She had written several papers and articles on urban sociology and had participated in organizing and teaching the first Women's Studies courses at Wesleyan. Shortly after her death, her husband, Duffield White, wrote: "Marni lived her whole life with the verve, radiant beauty, good taste and dedication to justice that her Bennington friends probably remember her for." Marni is survived by her two sons Alex and Matthew, her husband and her father.

Callie transferred to Bennington from the University of Chicago. She, too, majored in Social Science, and graduated from Bennington in 1971. In 1972, shortly after her untimely and tragic death, her parents established the Callie Goldstein Memorial Fund at Bennington College. Because Callie had a strong interest and love for music and was also involved in the Early Childhood Center's program, at the request of the family, the fund sponsors a concert or lecture each year, and any remaining funds are donated to the Center. Several years ago in *Quadrille*, an article was written which stated, "Like the Treehouse at the Center (made possible by the Fund) which perpetuates the life of the tree that once thrived on the Bennington campus, the Callie Goldstein Fund commemorates and memorializes Callie's energies and interests at Bennington."

This memorial concert, presented by the Music Division, is sponsored by the Callie Goldstein Memorial Fund.

## — PROGRAM —

### **Air for Cello and Piano (1944)**

**LIONEL NOWAK**

*Michael Finckel, cello  
Elizabeth Wright, piano*

### **Three Lieder for Viola and Piano (1979)**

**VIVIAN FINE**

The Balcony  
Moon-Stream  
Transfiguring Night

*Jacob Glick, viola  
Elizabeth Wright, piano*

### **Night Lyric (1949)**

**LIONEL NOWAK**

*Michael Finckel, cello*

### **\*A Vermont Quartet (1984)**

**JEFFREY LEVINE**

*(text by Stephen Sandy)*

1. Prefect
2. To Stand in a Field
3. Wild Ducks
4. Bingham Hill

*Susannah Waters, soprano  
Elizabeth Wright, piano*

## — INTERMISSION —

### **\*Castle of Ghumdan (1985)**

**NADI QAMAR**

*Scored for solo performance*

*Instrumentation  
The Mama Likenbi Assembly of African Idiophones  
Nadi Qamar*

### **\*Isoquarto (1984)**

**LOUIS CALABRO**

- I. Allegro Moderato
- II. Lento Assai
- III. Allegro

*Barbara Allen, harp  
Jacob Glick, viola  
Michael Finckel, cello  
Jeffrey Levine, bass*

\* First Performance