

Bennington College Music Division

presents

BREVE

Deborah Booth, recorders, traverso, flute

Maxine Neuman, recorders, gamba, cello

Morris Newman, recorders, bassoon

Wednesday, April 25, 1990

8:15 p.m.

Greenwall Music Workshop

MORRIS NEWMAN studied at Manhattan School of Music. He played first bassoon in the Kansas City Philharmonic for four years. In New York, he has played with City Center Opera, Symphony of the Air and Musica Aeterna. He has played chamber music with the New Art Wind Quintet, the Festival Winds and the New York Chamber Soloists. Mr. Newman founded the Trio Flauto Dolce and The Renaissance Quartet. His teaching includes co-directing the Provincetown Collegium and the American Recorder Society Workshop at Goddard College. At present, he teaches bassoon and coaches chamber music at Columbia University. He has recorded for Columbia, RCA, Decca Gold, Project 3 and CRI.

DEBORAH BOOTH is a co-founder of BREVE. She is a flutist with performance degrees from the University of Kentucky and Cincinnati Conservatory. She has studied flute with James Pellerite, Jack Wellbaum, John Wummer, Thomas Nyfenger and Jean-Pierre Rampal. After playing with the Louisville Orchestra and the North Carolina Symphony, Ms. Booth became interested in early music. She then studied recorder with Marion Verbruggen in Amsterdam and Baroque flute with Sandra Miller in New York. She has performed with the Quartetto Flauto Dolce, Hautbois Ltd., Eclectix! Chamber Orchestra, the Ciompi Quartet, the Handel-Haydn Society and the Princeton Baroque Ensemble. Ms. Booth teaches and performs in New York City.

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Guillaume de Machaut (1300-1377)

San Cuer
Mes Esperis

Music from Spain:

A. Alonso (fl. 1500) La tricotea Samartin la vea
Francisco Guerrero (1528-99)

Si tus penas no pruevo

F. de la Torre (fl. 1483-1504) Danza Alta

Francisco Guerrero Que Buen Ano!

Anonymous Pase el agoa, ma Julieta

Guillaume Dufay (1400-1474)

Je me complains piteusement
Bien doy servir
Se la face ay pale

Vincenzo Ruffo (ca. 1508-1587)

2 Dances (1564):
La Disperata
La Gamba

Music from England:

Orlando Gibbons (1583-1625)

John Hilton (1599-1657)

Elway Bevin (ca. 1554-1638)

Fantasia #5

Fantasia #3

Browning

Georg Phillip Telemann (1681-1767)

Fantasia in

e minor for solo traverso

Largo - Spirituoso - Allegro

Wolfgang Amadeus Mozart (1756-1791) Duo in B-flat
for bassoon and cello, K.292
Allegro

Henk Badings (1907-) Trio for Recorders (1955)
Fughetta - Air - Passacaglia

Lee McClure (1951-) Variations on a Theme for Anne
for flute, bassoon and cello (1986)

Notes on the Program:

As composer and poet, **Guillaume de Machaut** (1300-1377) was unquestionably the most important figure of the French Ars Nova. His musical output was larger in size than any other single composer of the 14th century and was also the most impressive in its range of style and form. He wrote both sacred motets and secular polyphonic songs, introducing such innovative devices as canons and multitextural settings. His outstanding craftsmanship was impeccable, as shown in "*Sans cuer/ Amis, dolens/ Dame, par vous*", which is a tritextual canonic ballade. The first text is the lover's complaint, the second is the lady's reassuring reply and the third is the lover's hopeful reaction.

TRANSLATION:

I leave without my heart, lady, which stays in you.

Sorrowing friend, I will give you whatever desire in the world you may relish in place of your heart, friend, which stays with me.

Lady, I feel myself consoled by you in place of my heart, lady, which lives in you.

"*Mes esperis*" is an extended setting of a single line of text. A simple ballade with repetitions of fragments of the ending in both A and B sections, this work illustrates a process of development begun in the *trouvère* repertory which culminated in Machaut's three- and four-part ballades.

The next group of pieces are Spanish. Except for the "*Danza Alta*", all are *villancicos* and are derived from Spanish secular love poetry.

Alonso (fl. 1500) was a composer who may be identifiable with Alonso de Plaja.

Francisco Guerrero (1528-1599) was second only to Victoria as a major Spanish composer of church music in the second half of the 16th century. He was also a prolific composer of secular songs, writing singable, diatonic melodies over a functional harmonic structure that often anticipates 18th-century harmonic usage.

The three-part instrumental "*Danza Alta*" (ancient dance) by **F. de la Torre** (fl. 1483-1504) is based on the "*Spagna*" bass, a famous chaconne-like construction of this period.

Guillaume Dufay (1400-1474) was acknowledged by his contemporaries to be the leading composer in France. His works were copied and performed wherever polyphony was practised and every other composer of his time was affected to some degree by his work. His fame derived not from bold innovation but rather from his perfect control of all elements of composition and from his natural genius for writing beautiful melodic lines.

The three pieces on this program, elegant courtly chansons written for the Burgundian court, all have texts concerning the 'servitude' of love and its pains and pleasures.

Vincenzo Ruffo (ca. 1510-1587) wrote motets, masses and many madrigals. The collection from which these two pieces are taken is Ruffo's only publication of instrumental works. These pieces, studded with technical and notational challenges, are the earliest known pieces to be described as "*capricci*".

Orlando Gibbons (1583-1625) was one of the most influential figures of 17th-century England. Known principally for his church music and organ works, very little of his chamber music

was published during his lifetime. His most interesting ensemble pieces are undoubtedly the three-part Fantasias, nine of which were published in about 1620 and dedicated to Edward Wray, Groom of His Majesty's Bedchamber. Scored for two trebles and a bass instrument, the pieces are highly sectional within an embryonic triosonata style.

John Hilton (1599-1657) was an organist who became famous through his collections "*Catch that catch can*" (catches, rounds and canons). This fantasia is similar to the Gibbons in its sectional triosonata form and its scoring. The sections are clearly marked with rather unusual instructions, such as "softly", "Away" and "long tyme".

Of Welsh origin, **Elway Bevin** (1554-1638), like Gibbons and Hilton, was a church organist. Even the little which is known about his life is surrounded by mystery: no reasons have been found for his dishonorable dismissals (one of which occurring in his 80th year) from at least two of his positions under curious circumstances. The famous, often-set "Browning" tune is very apparent:

The leaves be green,
the nuts be brown,
they hang so high
they will not come down.

Georg Philipp Telemann (1681-1767) was essentially a self-taught musician. By age 12, he was able to play violin, flute, zither and keyboards and had written arias, motets, instrumental pieces and an opera! Much more well-known than his contemporary, Bach, he composed in all current styles of his day. He worked actively to better the composer's status in Germany and was passionately committed to

bringing music to a wider audience. He wrote 12 fantasias for transverse flute without bass. The works are quite improvisatory in nature and alternate Baroque emotions with rococo-like delicacy.

Despite the widespread recognition of **Wolfgang Amadeus Mozart's** (1756-1791) musical accomplishments, the progress of his career was unsteady and faltering. The Duo for Bassoon and Cello was written early in 1775 at a time when Mozart was frustrated at having been unsuccessful at procuring employment outside of his native, isolated and very provincial Salzburg. Although he was not yet 19, this work belongs to the middle period of Mozart's creative output.

Henk Badings (b.1907) is a Dutch composer. Extremely prolific, he has concerned himself with matters of tonality, writing with various scales of six or eight tones, systems built on harmonic series, and with the use of micro-intervals. In recent decades, he has written much electronic music. This is his only work for recorders.

"*Variations on a Theme for Anne*" by **Lee McClure** (b. 1951) which uses a compositional technique that might be called "stylistic variation", with the theme recurring almost intact in most variations, but in which the styles vary. In this work, the styles include a quasi-Gospel, a Classical and a slow Blues variation interspersed with a number of Romantic variations. This is the second work by McClure, who lives in New York, to be commissioned by **BREVE**.