

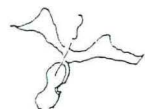
MaxMix



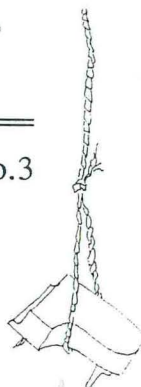
Wednesday, December 15, 1993
8:15 PM, Bennington College

MaxMix

Ludwig van Beethoven Trio in c minor, Opus 1, No.3
Allegro con brio-Andante cantabile con Variazione-Menuetto-
Prestissimo



The Trio:
Radha Marcum, violin
Erich Schoen-René, cello
Emily Stifler, piano



King Soggy & the Shrinking Strings [the early music ensemble]:



Medieval Spanish Monophonic Songs:

King Alfonso (c.1250, Spain) 4 Cantigas de Santa Maria
Prologue-Des Oge Mais-Assi Como-Como Poden per sas Culpas

Late Medieval English Polyphony:

Lyonel Power (c.1370-1445) Beata progenies
John Dunstable (d.1453) O Rosa Bella

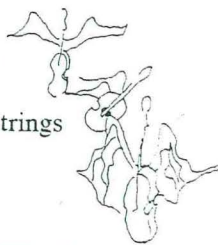
Medieval French Polyphony:

Anon (13th c) Alle, psallite-alleluya
Robin & Marion motet (13th c) Quant vient-Ne sai que
Adam de la Hale (c1230-87) Tant con je vivrai
Anon (13th c) Veri Floris sub Figura
Anon (13th c) S'on me regard-Prenés i garde



King Soggy's Band:

Stephanie Bennett, recorders, voice, guitar, percussion
Gwen MacDonald, recorders, voice, percussion, cello
Aaron Heiss, recorders, voice, percussion, plucked & bowed strings
Maxine Neuman, recorders, voice, gamba, cello
Lisa Paul, recorders, voice, guitar, percussion
Josh Schreiber, recorders, voice, guitar, gamba, cello



Our concluding set consists of 5 three-part sacred and secular works from 13th century France.

Alle, psallite is a trope of the word *Alle-luya*:

Alle- praise with- luya; *Alle*- with full heart praise God with- luya.

Adam de la Hale, a leading *trouvère* of his day, set his poem of medieval courtly love in a hypnotic musical *rondeau* form (ABAAABAB, repeated):

"Tant con je vivrai"
As long as I live
I will love no other.
I will not leave you
As long as I live
But will serve you
Loyally, completely.

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Although prolific both as composer and writer on music, *Appalachian Spring* is clearly **Aaron Copland's** (1900-1990) most famous work. On the use of the Shaker tune, 'The Gift to be Simple', Elliot Carter wrote, "there is a keen awareness in the choice of folk-material and in their handling that transforms everything into the Coplandesque." Written in 1944 for Martha Graham (who occupies a place in American dance in this century similar to Copland's in music), this piece exemplifies both the composer's musical personality and unquestionably the entire profile of American music.

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Gabriel Fauré (1845-1924), one of his country's most revered musicians at a time when both France and French music were suffering identity crises, wrote his *Requiem*, Opus 48, in 1887. I quote Copland, "Those aware of musical refinements cannot help but admire the transparent texture, the clarity of thought, the well-shaped proportions. They constitute a kind of Fauré magic, difficult to analyze but lovely to hear."

"Libera Me"

Save me, Lord, from eternal death
on that terrible day when Heaven and Earth shall meet
and Thou shall judge by fire.
Trembling I stand in fear,
Awaiting Thy decision and impending wrath.
Day of wrath, suffering and misery;
Day of wrath, great day of bitter sorrow.
Grant them eternal rest, let perpetual light shine.

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Like many 19th century Russian composers, **Modest Mussorgsky** (1839-81) never attained a career in music. Trained as a military officer, he resigned in 1858 after a bout with the alcoholism which ultimately led to his death. In 1863, he reentered civil service, in engineering and then forestry, growing musically from contact with his friends Balakirev, Cui, Borodin and Rimsky-Korsakov, the last of whom 'corrected' much of Mussorgsky's output posthumously, including "*Bald Mountain*", whose score in its original form remained unpublished until 1968.

Max Notes on the composers and the music:

Our contemporary conception of **Ludwig van Beethoven** (1770-1827) as a late starter in music probably stems from comparison with Mozart's career. By 1794, the date of the three Opus 1 trios, he had already had twelve years of professional experience as a keyboard player, violist and composer, working alongside some of the finest musicians of his day. Although his former teacher, Haydn, regretted the inclusion of the c minor trio, it soon proved the most popular of the set.

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The **Cantigas de Santa Maria**, a collection of over 400 monophonic songs about the Virgin Mary, were compiled between 1250-1280, under the direction of King of Alfonso el Sabio. The poems are in Galician (akin to Portuguese), a language considered ideal in medieval Spain for lyric poetry. The musical origins of these *cantigas* may well have been popular secular tunes given new, moralized words (a practice called *contrafacta*). The manuscript was beautifully and quite explicitly illuminated, depicting many aspects of medieval secular life.

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Only a small portion of the output of **Lyonel Power** (ca.1370-1445) survives, all of it sacred. Employed at Canterbury Cathedral, he was a leader in the important decades in English music between 1410-40. *Beata progenies* dates from the later period of entries of the Old Hall Ms. (1413-1422).

John Dunstable (ca 1390-1453), the greatest English master of the 15th century, was indeed the only composer from that country to enjoy an international reputation throughout Europe. Nothing certain is known about his career; even his tombstone was destroyed in the Great Fire of London. *O Rosa Bella*, a rare secular work, is an Italian *ballata* set with the rich sonorities characteristic of English late medieval music.

"O Rosa Bella"

O beautiful rose, O my sweet soul,
do not let me die paying court to thee.
Ah, woe is me, must I end in sorrow
for having served well and loved loyally?

Originally a 3-part composition, the popularity of *O Rosa* was such that other composers added lines to it, called *concordantiae*. We will first perform the original 3-part work and then at least one of its possible *concordantiae*.

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The Amazing Cello Ensemble:

Aaron Copland (1900-1990)

Simple Gifts, Prayer &
Coda, from Appalachian Spring

Seana Gamel
Maxine Neuman
Erich Schoen-René
Josh Schreiber

Gabriel Fauré (1845-1924)

Libera Me, from the Requiem,
Opus 48

Seana Gamel [Benn. '94]

Heart and Soul

The Cellists:

Jon Bepler
Anne Crews
Seana Gamel
Kelly Grundman
Gwen MacDonald
Jason McDermott
Maxine Neuman
Nathaniel Parke
Erich Schoen-René
Josh Schreiber
Mary Springer
Alexei Westphal
Diane Wong

The Bennington Cello Quartet:

J.S.Bach (1685-1750)

Prelude in E Major, WTC Book II

Modest Mussorgsky (1839-1881)

A Night on Bald Mountain

The Quartet:

Jason McDermott
Maxine Neuman
Nathaniel Parke
Josh Schreiber