

Bennington College

presents

A Faculty Concert

- I. The Crossing for violin and 'cello duo Henry Brant  
with distant tenor voice, bells and soprano saxophone

Orrea Pernel, violin; Joan Brockway, 'cello  
with Frank Baker, Henry Brant and Gunnar Schonbeck

- II. Lieder Franz Schubert

Nacht und Traüme (Night and Dreams)  
Der Neugierige (The Curious One)  
Die Post (The Mail)  
Frühlingstraüme (Spring Dreams)  
Die Böse Farbe (The Hateful Color)

Frank Baker, tenor; Paul Boepple, piano accompaniment

III.

- I N T E R M I S S I O N -

- III. Solo Violin Sonata

Lionel Nowak  
1951

Recitation  
Dance  
Interlude  
Variations

Orrea Pernel, violin

- IV. Trio in A Minor

Maurice Ravel

Moderé  
Pantoum, assex vif  
Passacaille, très large  
Final, animé

Julian DeGray, piano; Orrea Pernel, violin; Joan Brockway, 'cello

NYC  
TR 9-5803

BENNINGTON COLLEGE

presents

A Faculty Concert

I. The Crossing

Henry Brant

Orrea Pernel, violin; <sup>George Finckel</sup> ~~Joan Brockway~~, 'cello  
with Frank Baker, tenor; Henry Brant, bells;  
Gunnar Schonbeck, soprano saxophone

II. Lieder

Franz Schubert

Nacht und Träume  
Der Neugierige  
Die Post  
Frühlingsträume  
Die Böse Farbe

Frank Baker, tenor  
Paul Boepple, piano

INTERMISSION --

III. ~~Solo Violin Sonata~~ <sup>Trio for Clarinet, Violin and Cello</sup>

Lionel Nowak  
1950

Recitation  
Dance

Interlude

Variations

G.S.

Orrea Pernel, violin

G.F.

IV. Trio in A Minor

Maurice Ravel

Moderé

Pantoum, assez vif

Passacaille, très large

Final, animé

Julian DeGray, piano; Orrea Pernel, violin; <sup>George Finckel</sup> ~~Joan Brockway~~, 'cello

HENNINGTON COLLEGE

presents

A Faculty Concert

I. The Crossing

Henry Brant

with Orrea Pernel, violin; Joan Brockway, 'cello  
Frank Baker, tenor; Henry Brant, bells;  
Gunnar Schonbeck, soprano saxophone

II. Lieder

Franz Schubert

Macht und Träume  
Der Neugierige  
Die Post  
Frühlingsträume  
Die Böse Farbe

Frank Baker, tenor  
Paul Boepple, piano

INTERMISSION --

III. Solo Violin Sonata

Lionel Nowak  
1950

Recitation

Dance

Interlude

Variations

Orrea Pernel, violin

IV. Trio in A Minor

Maurice Ravel

Moderé

Pantom, assez vif

Passacaille, très large

Final, animé

Julian DeGray, piano; Orrea Pernel, violin; Joan Brockway, 'cello

Bennington Faculty Program (amended)

- I. The Crossing Henry Brant  
for violin and cello duo  
with distant tenor voice, bells  
and soprano saxophone

Orrea Pernel, Joan Brockway  
with Frank Baker, Henry Brant and Gunnar Schonbeck

- II. Lieder Franz Schubert

Nacht und Traume *Night & Dreams*  
Der Neugierige *The Question (in The Curious)*  
Die Post *- The Mail*  
Frühlingsträume *- Spring Dreams*  
Die Böse Farbe *The Bad (Evil) Color*  
*Hateful*

Frank Baker, tenor; Paul Boepple, piano

INTERMISSION

- III. Solo Violin Sonata Lionel Nowak  
1950

~~Prelude~~ *Recitativo*  
Dance  
~~Intermezzo~~ *Intertide*  
~~Theme and Variations~~

Orrea Pernel

- IV. Trio in A Minor Maurice Ravel

Moderé  
Pantoux, assez vif  
Passacaille, très large  
Final, animé

"The Crossing" , by Henry Brant

In musical terms, "The Crossing" undertakes to suggest the passage from one territory to another, in the physical, intellectual or emotional spheres, -- and the mixture, hybridization or interaction of contrasting materials or situations, as they impinge, collide or combine.

The violin and violincello remain in the closest possible relationship throughout the piece, but the distant bells and saxophone proceed without any connection with the strings, rhythmic or otherwise. The voice, singing in an unknown language, presents an additional separated and contrasted element.

"The Crossing" is dedicated to Orrea Pernel and George Finckel who presented the first performances at Bennington and on tour. There have been subsequent performances, by the New York Chamber Players, in Holland, France and in New York.

Sonata for unaccompanied violin, by Lionel Nowak

The Solo Violin Sonata was written for Orrea Pernel in 1951. It is essentially a twelve-tone composition; the serial process, however, is handled with a flexibility necessary to permit the dance elements of the classic sonata to become apparent. The four movements are entitled: Recitation - Dance - Interlude - Variations.



F.B. NO  
P.B. yes  
G.E.? (Ted Strongin)  
~~H.D.~~  
J. De G - no

March 12, 1962

Dear Mrs. Moyse:

Enclosed is the proposed program to be presented by the Bennington College faculty in Brattleboro. We could not reach Mr. Baker to find out which Schubert Lieder will be included, but Miss Pernel will call you tomorrow or Wednesday to let you know.

I have also enclosed brief descriptions of their works by Henry Brant and Lionel Nowak, as well as some information about Miss Pernel and Mr. Finckel; Mr. Nowak and Mr. Schonbeck.

Unfortunately, we do not seem to have very extensive publicity material on the other faculty members who will be performing; I have copied the following from our catalogue, and hope that it will be of some use to you:

Frank Baker - tenor. Concert and radio appearances on leading networks, U.S. and Canada, 1935-50. New York recital, 1948. Associate Director, County Conservatory, Suffern, N.Y. 1950-53. Founder and Director, Lyric Theater of Rockland County, N.Y. 1950.

Paul Boepple. (piano accompanist, for your concert, but choral director here.) Conductor, Dessoff Choirs, New York City, 1936--. On the editorial staff of the Music Press.

Henry Brant - composer. Recipient of the Loeb, the Seligman, and the Coolidge prizes. Guggenheim Fellow, 1946 and 1955; Prix Italia, 1955. Recordings - Columbia, Remington, Composers Recordings, Inc. Works performed by major symphonies and radio network orchestras of the U. S., Finland, France, Germany, Holland, Italy and Israel.

Julian DeGray - pianist. Concerts in England, Holland, Germany, Austria, U. S. and Cuba; concerts in south and west of the U.S. as visiting faculty artist, American Association of Colleges, 1937-42; 1946-48.

George Finckel - cellist. See enclosed material.

Lionel Nowak - composer. See enclosed material.

Orvex Pernel - violinist. " " "

Gunnar Schonbeck - clarinetist. See enclosed material.

I am sorry there has been some delay in sending this to you. Miss Pernel has been ill, but she is now recovering.

Sincerely yours,

Jean Franck

To Mrs. Mays

April 11  
F. Sch. Sonatas &  
II.

# Program

## I. <sup>"The Crossing"</sup> Duo for cello and piano in B flat

For Violoncello duo O.P. & S.B.  
tenor voice  
bells  
sopr. saxophone

Henry Brant  
~~(1932)~~ Rewritten  
1962

- 1. Sonata
- 2. Ballad
- 3. Scherzo
- 4. Recitative
- 5. Intermission

tenor F. Baker

J. Brockway  
G. Schonbeck  
O. Pernel

~~Clarinet~~ soprano saxophone

~~George Finckel, Henry Brant~~

percussion - ?

## II. Group of Lieder

see list

Schubert

Frank Baker, Paul Boepple

Unaccompanied <sup>violin</sup> Sonata -- INTERMISSION --

## III. Trio for violin, cello and clarinet

Lionel Nowak <sup>written for</sup>  
O.P. 1950

- 1. Very Slowly
- 2. Moderately Fast
- 3. Rather Fast

Prelude  
Dances  
Intermezzo  
Theme & variations

Orrea Pernel, George Finckel, Gunnar Schonbeck

stet

## IV. Trio in A Minor

Ravel

- 1. Modere
- 2. Fantome, assez vif
- 3. Passacaille, tres large
- 4. Final. anime

Julian DeGray, George Finckel, Orrea Pernel



Due for cello and piano, by Henry Brant

1. Sonata
2. Ballad
3. Scherzo
4. Recitative
5. Invention

The third movement is pizzicato throughout. The last movement is in sonata construction with fugue on a jazz subject for development section.

The plan of the whole work is that of a single construction in five sections, rather than five separate units. Connections are proposed by analogies, in accent-displacement schemes, intervallic configurations, and vertical spacings (pan-diatonic), and by alternative, rather than recurrent thematic materials. Relationships between the various five sections are thus more intrinsic than those available by the use of identical themes throughout, although the movements may at first appear to be in contrasted styles (waltz and march metres in the second movement, tango in 5/4 metre in the third, neo-baroque recitative in the fourth, fast "blues" fugally treated in the final movement).