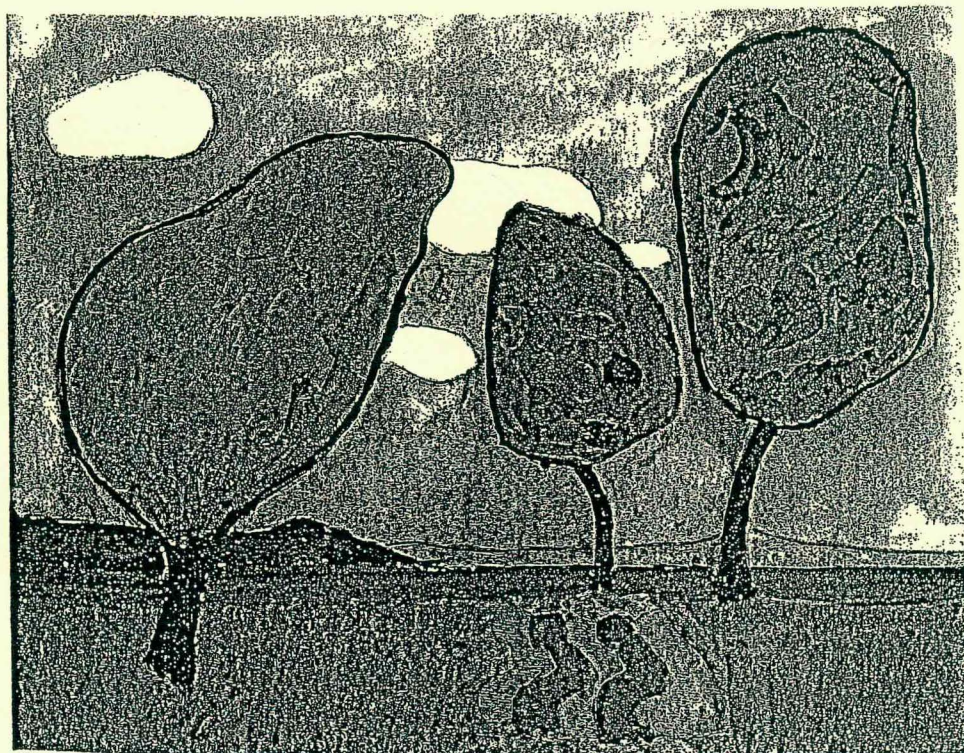


Music At Bennington Presents:

A CONCERT OF AMERICAN AND RUSSIAN 20TH CENTURY MUSIC



with

Thomas Bogdan, John Van Buskirk, Ida Faiella, Tom Farrell,
Marianne Finckel, Barry Finclair, Semyon Fridman, Alison Hale,
Yoshiko Sato, Allen Shawn, and Bruce Williamson.

Wednesday, November 15, 2000, at 8:00 PM
Deane Carriage Barn

A Concert Of American And Russian 20th Century Music

The Rainbow (1994)

Allen Shawn

John Van Buskirk, Marianne Finckel,
Yoshiko Sato, and Allen Shawn, Pianists

Water Among the Stones (1996)

Stephen Siegel

Alison Hale, Flute
Allen Shawn, Piano

In the Shade (1992)

Bruce Williamson

Bruce Williamson, Piano

The Locust

Donald Ashwander

Early in The Morning

Ned Rorem

Foxtrot From a Play

Paul Boesing

Gotham Lullabye

Meredith Monk

Will There Really Be a Morning

Ricky Ian Gordon

Come Ready and See Me

Richard Hundley

John Van Buskirk, Piano
Tom Bogdan, Tenor

November Variations

Tom Farrell

Tom Farrell, Piano

Intermission

Seven poems of Alexander Blok (1880-1921)

1. Ophelia's song

Parting from the girl you loved,
my dear one, you swore to love me.
Setting out for a hated country
you swore to keep the oath you had made.

There, far from happy Denmark,
the shores are shrouded in mist...
The waves murmur angrily,
soaking the rocks with tears.

My beloved warrior will not return
clad head-to-foot in silver...
Into the grave will flutter heavily
a black plume and mourning ribbon.

2. Hamayun, the prophetic bird*

On the glass-smooth, infinite waters
dyed purple by the sunset
she utters her prophetic song,
powerless to raise her crumpled wings.
She foretells the Tartars' cruel oppression,
she foretells a stream of bloody executions,
earthquakes, famines, conflagrations,
the power of evil men and death of the
righteous...

Haunted by primordial terror,
her beautiful face burns with love;
but the prophetic truth resounds
from her blood-encrusted lips!

* A mythical bird with the face of a woman
after a painting by Viktor Vaznetsov
(1848-1926)

3. We were together...

We were together, I remember...
The night fretted and the violin sang.
At that time you were mine,
More beautiful by the hour...

Through softly murmuring streams,
Through the mystery of a woman's smile,
A kiss was aiming at the lips,
And the strains of a violin were aiming at
the heart...

4. The city is asleep

The city is asleep, shrouded in mist,
the street lights are barely flickering.
Over there, in the distance beyond the Neva,
I can see the glimmer of dawn.

In that far-away reflection,
in that glimmer of flame,
there lurks the awakening
of days which will bring me sorrow.

5. The storm

Oh, how frantically there howls and rages
outside the window a vicious storm,
with driven clouds, pouring rain,
and a wind that buffets and lulls.

Dreadful night! On such a night
I feel pity for the homeless,
and compassion drives me out
into the embrace of the cold and the wet
to battle against the darkness and rain,
to share the sufferings of those wretches...

Oh, how frantically the wind
howls and slackens outside the window!

6. Secret signs

Secret signs flare up
out of the bare, ever-sleeping wall.
Gold and red poppies
hang above me in dreams.

I take refuge in the caverns of the night
and no longer remember stern marvels.
At sunrise, blue chimeras
gaze from the mirror of bright skies.

I escape into moments from the past,
I close my eyes out of fear,
on the pages of a book that grows cold
appears a girl's golden tress.

The skies press down upon me,
a black dream oppresses my heart.
My predestined end is approaching,
wars and fires lie ahead.

7. Music

At night, when anxiety falls asleep,
And the city disappears in darkness,
Oh, how much music is with God,
And what sounds there are on earth.

What does the storm of life mean when
your
Roses bloom for me and gleam!
What are human tears
When the sunset glows!

Accept, oh Queen of the universe,
Through blood, through suffering, through
death,
The foamy goblet of the last passion
From your unworthy slave.

Rhapsode (1999)

Stephen Siegel

Semyon Fridman, Cello

Seven Romances on Verses of Alexander Blok (1967)

Dimitri Shostakovich
(1906-1975)

1. Ophelia's song
2. Hamayun, the prophetic bird
3. We were together...
4. The city is asleep
5. The storm
6. Secret signs
7. Music

Ida Faiella, Soprano
Barry Finclair, Violin - *Guest Artist*
Semyon Fridman, Cello
John Van Buskirk, Piano

This concert is made possible in part through the generous support of Judith Rosenberg Hoffberger '54 and the Henry and Ruth Blaustein Rosenberg Foundation.

-PROGRAM NOTES-

The Rainbow for two-pianos/eight hands was written in 1994 to celebrate the thirty-fifth anniversary of the Sonatina School of Music in Bennington and is dedicated to Rosamond and Reinhoud Van der Linde. It has the character and stately tempo of a majestic hymn and lasts six and a half minutes. - A.S.

Water Among the Stones was first written for Allison Hale and Allen Shawn in 1996. It was revised and expanded later. In it I attempt to evoke some of the many moods of water in motion or stillness: splashing over stones, lying glistening in pools, moving in cross-currents. This constant mutability is reflected in cross-rhythms, shifts of tempo, texture and density of event. - S.S.

Rhapsode was composed in 1999 for Semyon Fridman. In ancient Greece a rhapsode was an artist who gave readings of epic poetry. In *Rhapsode*, similarly, the cello chants a story: one made up of musical intervals and rhythms. In ancient Greek the word Rhapsode is derived from the verb rhapsido which means "to sew together." Each performance by a rhapsode involved choosing different parts of the text and different characterizations to suit the occasion (hence a different "sewing together" on each occasion). Similarly, in *Rhapsode*, the cellist encouraged to freely interpret rhythms and tempo, so that many different versions of the story may be told.

Both performances of my work tonight are dedicated to the memory of my mother, Janet Wilson Parr, who passed away on October 25th of this year. -S.S.

November Variations is an improvisation over a set harmonic pattern. It is taken from a dance piece I composed for Laura Bennett and Amy Kail entitled, "Trails and Tails" which was performed at the Kitchen, the 92nd Y, Skidmore College, and Brown University. -T.F. and B.W.

Seven Romances on Verses of Alexander Blok:

Shostakovich is reported to have said: "When I combine music with words, it becomes harder to misinterpret my intent." One of his most intimate, personal statements, this cycle was written for a group of the composer's closest friends who also happened to be four of the most distinguished musicians of our age: Galina Vishnevskaya, David Oistrakh, Mstislav Rostropovich, and Sviatoslav Richter. Composed while he was recovering from a serious heart attack, his style became increasingly private and introverted. What had already been a tendency towards economy of gesture became a principle of musical sparseness.

The verbal music of Alexander Blok evoke powerful images where myth and symbol blend with his penetrating observations of life in his city of St. Petersburg. A pessimistic vision of the future pervades all the songs. The musical sparseness of Shostakovich's craft allows for a maximum expressive weight of Blok's sonorous verses. The first three songs are each accompanied by one instrument; the following three movements are accompanied by duos. It is only in the final song, Shostakovich's hymn to his own art, that all four musicians come together. - I.F.