



LOUIS MOYSE, co-founder of the Marlboro School of Music and co-director of the Brattleboro Music Center, will appear at Bennington College Carriage Barn Tuesday, Nov. 19 at 8:15 p.m. when the music division at Bennington College presents a special concert dedicated to those whose work and contributions made possible the purchase of two harpsichords for the school. On the following Tuesday, Nov. 26, Moyse will appear with the Bennington College music faculty when the group travels to Marlboro for an exchange concert.

Marlboro and Bennington Colleges To Exchange Concerts

MARLBORO -- The Bennington College music faculty will hold a concert at Marlboro College Tuesday, Nov. 26 at 8 p.m. A week earlier, on Nov. 19, in an exchange arrangement, the Marlboro music faculty will similarly perform at Bennington.

Coming to Marlboro will be Paul Boepple, with Bennington College's new harpsichord; Orrea Pernel and Susannah Schroll, violin, Betsy Walker, viola, and George Finkel, violoncello. They will be joined in their appearance by Louis Moyse, flute, of the Marlboro faculty.

The program will include Trio Sonata in C Minor, from the "Musical Offering," by J.S. Bach, for flute, violin and continuo; Suite of Pieces in Concert, by F. Couperin, for violoncello and harpsichord; and J.S. Bach's Concerto in D Minor, for harpsichord and strings.

The public is cordially invited to attend this concert as the guest of Marlboro College, as well as the coffee reception which will follow in the Howland House Common Room.

College Concert To Say Thank You For Gift of Two Harpsichords



COLLEGE'S NEW HARPSICHORD—Paul Boepple, Bennington College harpsichordist, rehearses for a special concert that will be dedicated to those whose work and contributions made possible the purchase of two new harpsichords for the college. The public is invited to the concert, which will be held tonight at 8:15 in the Carriage Barn.



STUDENT HARPSICHORDIST—Susan Brainard of Buffalo, N.Y., Bennington College student, practices on the smaller of the two harpsichords recently acquired by the college.

NORTH BENNINGTON—Harpsichordist Paul Boepple of the Bennington College music faculty and flautist Louis Moyse of Marlboro College will perform tonight at a special concert here to express the local college's appreciation for donations that made possible the purchase of two new harpsichords.

The concert, to which the public is invited, will begin at 8:15 p.m. in the Carriage Barn. There will be no admission charge.

The concert will feature chamber music for the harpsichord. Also scheduled to perform are Orrea Pernel and Susannah Schroll on violin, George Finckel on cello and Betsy Walker on viola.

Suite of Pieces en Concert," and two works by Bach: "Trio Sonata in C Minor," and "Concerto in D Minor," make up the program.

(Staff Photos—Buckler)

Music Review

Shining Harpsichord Outshines Artists At Bennington College 'Thank You'

By LISA TATE

NORTH BENNINGTON—More than any one performer or any one composer, a shining harpsichord commanded the close attention of a capacity crowd in the Bennington College Carriage Barn last night. Almost a year old now, this instrument was making its first full bow in public, with a formal verbal introduction by Paul Boepple of the music faculty. The mood of the audience was a jubilant one, for many present had worked at or attended the series of benefit concerts last year which made the purchase of the instrument possible.

The addition a harpsichord

makes to the family of instruments at the college was amply in evidence last night. Most obvious is the fact that it permits the genuine playing and performance of a whole segment of the classical repertory which has been necessarily neglected until now. Witness last night's program, which featured only 17th and 18th century music, by Couperin and Bach. Less obvious but more important perhaps is the quality of sound which the instrument produces, the exploitation of which need not be limited to the classical repertory but may be used by contemporary composers as well. A new range of pos-

sibilities lies open.

Musically speaking, last night's concert seemed to wind down a bit as it went along, but having started at a high level, this is not as detrimental a comment as it may sound. Also, its pleasures were of the unpretentious sort, so that moments of fuzz did little to detract from the concert as a whole or from the contagious pleasure that the performers themselves seemed to be getting out of it.

Bach's Trio Sonata in C Minor from the "Musical Offering" opened the program on a fine note. Louis Moyse of Brattleboro, guest artist of the evening, played his flute in stunning conjunction with Orrea Pernel's violin, the harpsichord and cello carrying the continuo line in the background. In the first Largo movement, the long and beautifully sustained lines of the flute and violin wove and overwove each other with a deliberate graciousness of phrasing that was a delight to hear. In the two fast movements they chased each other about most merrily, never colliding, but often passing each other in the race toward harmonic resolution, the juxtaposition of notes preceding that resolution a facet of Bach's music that makes him as much a modern as he is a giant of the classical.

One could hear many of the same elements, but in a different setting, in his Concerto in D Minor for harpsichord and strings which concluded the program. Here Mr. Boepple had the main burden of the musical offering, setting the entire pace and structure of the piece by the harpsichord part, which he played with great aplomb if not with one hundred per cent accuracy. Still, the way in which he met the excessive demands of the score made his performance a minor tour de force, if only as seen in his staying power alone. The strings were unfortunately uncertain in their role and subordinated by this uncertainty to a minimal level of audibility.

In the middle of the Bach sandwich was a Suite of Pieces for cello and harpsichord by Francois Couperin. Full of surprises and subtleties, these pieces are much more graphic than most music that professes to paint some picture or tell its listener a story. They catch a mood or an aura or style or a moment somewhere in time in a way that can evoke laughter fast on the heels of tears — as in the last skittish gallop that followed a muted but moving "plaint." George Finckel played these pieces with refined feeling and a fluidity of rhythm, as did Mr. Boepple on the harpsichord, but unhappily their feeling did not match and their fluidity of rhythm seemed far from simultaneous. But please let us hear this charming suite again — and again.

For those who enjoy music, the new harpsichord, a Neupert by make, and its smaller sibling which is being used for practice purposes in Jennings Hall, should be warmly welcomed. Last night's audience made the first public gesture in that direction and students have already grabbed eagerly at the chance to learn how to play this old instrument new to the campus.