

BENNINGTON COLLEGE Presents

A program of musical and choreographic
offerings in honor of the birthday of
Erik Satie, born May 17, 1866,

By members of the Black Music, Dance,
Drama, Literature and Languages, and
Music Divisions

Friday
May 11, 1979

8:30 p.m.
Greenwall Music Workshop

I

Trois Valses Romantiques (1883)

Alexis Emmanuel Chabrier

Très vite et impétueux
Anime
Mouvement modéré de Valse

Vladimir Havsky, Lionel Nowak, pianists

II

Tango, from Sonata di Chiesa
written at St. Cloud, February 1926

Virgil Thomson

Gunnar Schonbeck, clarinet
*Douglas Hedwig, trumpet
Jacob Glick, viola
Michael Finckel, cello
*Bruce Bonvissuto, trombone

Louis Calabro, conductor

III

Places (1979)
first performance

Bill Dixon

Katherine Ringer, dance
Jennifer Keefe, voice
Stephen Horenstein, tenor saxophone
Bill Dixon, piano

- INTERMISSION -

For a Bust of Erik Satie (1979)

Vivian Fine

A Short Mass

Text by Georges Guy

Translation by Harry Mathews
first performance

I. Introit

II. Psalm

The hymn about the Great Terror - it lies beyond my only hope - often sounds like a joke (how that fearful Augustine drummed it into us!) but no one can fault its distinction or its decorum, since it is in Sion (which is not on any map) that - motionless, clad in white - you should rightly overwhelm with shame the one nearest you who betrayed his mission - worse than a god who has failed his friends, Debussy, and all the while disregarding the prizes and fellowships that in those days roiled the peace of the musical brooks after which the Schola Cantorum panted, his Well-Tempered Clavier functioned as a barometer for the appointed meeting with Jehoshaphat, at a time when, out of jealousy for your Absoluteness, we stretched empty hands toward a wigwearing Saxon, that joker Wagner.

III. Collect

IV. Epistle, part 1

Epistle, part 2

His people no doubt quite decent and unassuming, liable to arbitrary taxation, not to mention requisitioning, but at heart most noble, Eric Alfred Leslie (of Scottish ancestry on his mother's side) in this worldliest of worlds, on this earthiest of earths, appeared on May 17th, 1866, in Honfleur, one should add, in the Department of Calvados, a delectable little place set in tiers on the sides of a hill named Grace. His mother deceased, his father far away (dining frequently, so they say, with Albert Sorel), together with his brother Conrad at his anglophobic grandparents', he marvels at The Wave, the boat belonging to his Uncle See-Bird (debaucher of chambermaids), and the organist at St. Catherine's gives him piano lessons. Now skip to the Conservatory: the local reform school, bereft of every charm. There Lavignac and Descombes overwhelm him with solfege and boredom. Then Mathias the pianist steers him toward composition, while in harmony class Taudou advises Erik to stick to the piano - Erik, already with a k, whose first work is in fact two piano pieces labeled Opus 62 and entitled: Valse-Ballet, Fantaisie-Valse.

- V. Gradual - Chorale
- VI. Tract
- VII. Sequence

Dies irae, dies illa - Day of wrath, moment of horror! In ashes the world will vanish: David and the Sibyl have so testified.
Quantus tremor est futurus - Oh, the shakes we're going to have when the Judge appears and goes through us with his fine-tooth comb.
Tuba mirum spargens sonum - It won't be dressed in a tutu that the archangel with the tuba plucks us from under the daisies!

(Narration)

Confutatis Maledictis - Let me not be confounded like them; spare me Thy flames. I would be one of Thy flock.

Oro supplex et acclinis - Praying, imploring, prostrate, my heart ground down to dust, I beseech Thee: take good care of my remains.

La crimsa dies illa - Day flooded with tears when, that his guilt be proclaimed, man is reborn from his works. Even taking the long way round let me depart in peace, tinier than Tim and poorer than Job.

- VIII. Gospel
- IX. Secret

.....By this sacrifice of Thy musicianly majesty may he be granted peace throughout the song of Thy Eternity.

*Judith Bettina, soprano
 *Johanna Albrecht, mezzo-soprano
 Georges Guy, Leroy Logan, Harry Mathews, narrators
 Sue Ann Kahn, flute
 Maurice Pachman, bassoon
 *Douglas Hedwig, trumpet
 *Bruce Bonvissuto, trombone
 Michael Finckel, cello
 *Dean Crandall, double bass

Vivian Fine, conductor

* Guest Artist

Sculpture by Cedric Flower, James White, Mary Intema
 Design by Tony Carruthers, Lisa McCarthy, and the Stage Design Class

Program conceived and produced by Vivian Fine

This program is made possible by the Callie Goldstein Memorial Fund.

There will be a birthday party in Newman Court following the concert.