

BENNINGTON COLLEGE MUSIC DIVISION

Presents

MUSIC BY WOMEN

JULIE KABAT, SOPRANO

CAROLE FRIEDMAN, PIANO

Wednesday
March 25, 1981

8:15 p.m.
Greenwall Music Workshop

Four Preludes from A Calendar Set

Judith Lang Zaimont

January: Whose morning drumbeat circles the earth

May: As full of spirit as the month of May, and gorgeous

June: Then, if ever, come perfect days

July: The Glorious Fourth!

De Sancta Maria

Hildegard von Bingen

La Flamande from Suite in D Minor

Elizabeth de la Guerre

The Idea of Order at Key West
(Wallace Stevens)

Julie Kabat

INTERMISSION

Second Piano Sonata
Maestoso - Agitato
Largo
Toccata

Grazyna Bacewicz

From Clairières dans le ciel

Lili Boulanger

Elle était descendue au bas de la prairie

Elle est gravement gaie

Si tout ceci n'est qu'un pauvre rêve

Vous m'avez regardé avec toute votre âme

Les lilas qui avaient fleuri

Leavings

Ann Silsbee

SONG TRANSLATIONS

MUSIC BY WOMEN

MARCH 18, 1981

"DE SANCTA MARIA

HILDGAARD VON BINGEN

The text for the sequence is by the composer. She compares the Virgin to growing things; a green blossoming branch, a flower. She speaks of Adam's great strength, and how God's love for Mary is a response and compliment to this...how sad that grief and wickedness came through the serpent to Eve, the mother of us all. Yet how a new dawn arose from Mary and conferred a greater blessing than Eve's injury.

"CLAIRIERES DANS LE CIEL" (Francis James)

LILI BOULANGER

The cycle depicts the poet's melancholy reflections on his love for an adolescent girl who has mysteriously disappeared from his life. We have chosen five songs from a cycle of thirteen songs.

Elle était descendue au bas de la prairie

She had descended to the bottom of the meadow
And like the meadow was all flowering,
Since it was flooded, she soon became soaked
And moved to the height of the meadow.
She laughed and ran with the awkward, gangling grace
of a growing young girl.
She looked like the flowers of lavender.

Elle est gravement gaie

She is reflectively gay.
For moments, her gaze is uplifted.
As if to penetrate my thoughts.

She was soft then
Like the velvet of sunset,
Like a yellow and blue stream of thoughts.

Si tout ceci n'est qu'un pauvre rêve

If all this is but a poor dream
And if again in my life
I must add disillusion to disillusion;
If again in my sad folly
I must seek in the sweetness of the wind and rain
Only idle voices that keep me enchanted;
Then I do not know
If I shall survive, my love.

Vous m'avez regardé avec toute votre âme

You have looked at me with all your soul
You have looked at me for a long time -- as a blue sky.
I have placed your gaze in the shadow of my eyes,
For this gaze was passionate and calm.

Les lilas qui avaient fleuri

The lillies which flourished last year
Will bloom again in the sad flowerbed.
Already the slender peach tree has strewn
The blue sky with its red blossoms,
As a child at the Corpus Christi.
My heart becomes numb in the midst of these things
Because it was in the midst of white and red orchards
That I hoped for you.

My soul dreams insensibly on your knees --
Do not push it away,
Do not awaken it --
For fear that in leaving your embrace,
My soul may see how weak and troubled
You are in these arms.

LEAVINGS

ANN SILSBEE

The leaves are finished. I'm tired of their restlessness.
It's time the rain
pressed them in to place. Assimilation
begins when they settle down; snow
shuts them in and starts processing. What new
bursts out new year's
decided now; I hope some spring

finished with the secrecy of cold, publishes
this transformation story; I'd
like to know when I stop
shifting, how I'll be worked in.

PROGRAM NOTES

Judith Lang Zaimont (b. 1943) is a prolific, emerging composer, whose works have received over 25 national and international awards. Her output includes some 70 art songs, chamber, choral, and instrumental works, published by Broude, Alfred, and Galaxy, and recorded on the Golden Crest and Leonarda labels. She is a Woodrow Wilson Fellow, a MacDowell Colony Fellow, and she holds degrees from Queens College and Columbia University. She is currently on the faculty at Peabody Conservatory.

Hildegard von Bingen (1098-1179) was an abbess, mystic, scholar, and artist, as well as a composer. She wrote seventy compositions, which include a complete liturgical cycle. Her music is available in an edition of her Lieder, published in Salzburg in 1969. Her music and poetry were both remarkable in her era for their individuality of style.

Elizabeth Jacquet de le Guerre (1659-1729) was a favorite harpsichordist and composer at the court of Louis XIV, and received public acclaim for her compositions which included ballets, operas, trio sonatas, vocal and keyboard works. The suite in d minor dates from 1707 and is available in an edition published by L'Oiseau-lyre.

Clara Wieck Schumann (1819-1896) is described by all that heard her play as one of the towering musicians of the 19th century. A pianist who eschewed mere display in an era of virtuosos, she created the serious solo recital as we know it today. Her compositions run to 23 opuses, few of which are still in print.

Grazyna Bacewicz (1913-1968) was among the outstanding Polish composers of the 20th century. Her impressive output comprises all the major instrumental forms, and she was acclaimed as a prolific composer, violin virtuoso, pianist, and teacher. Her music is marked by sharp contrasts, intense rhythms, and virtuosity. The second piano sonata dates from 1953 and is characteristic of her compositions in its use of quartal harmony, folkstyle melodies and imaginative coloring. Her music is published by PWM.

Lili Boulanger (1893-1918), at age 19, was the first woman to win the Prix de Rome in composition. She suffered from ill health all during her brief life, and yet she achieved real stature and developed an individual style. Twenty-one of her chamber, choral, and orchestral works are published by Ricordi and Durand. The cycle, Clairieres dans le ciel, was composed in 1914 and is based on poems by Francis Jammes.

Ann Silsbee (b. 1934) received her doctorate in composition under Karel Husa at Cornell University, where she served on the faculty. Her works have been performed in New York City, Paris, and other French cities, over the French National Radio, in Germany, and in many communities and universities in Northeastern United States. She is a recent prize winner in a composition for new piano music sponsored by the Eastman School of Music.

ABOUT THE PERFORMERS

Julie Kabat has studied composition with Ron Nelson, Hall Overton, and Jacob Druckman, and voice with Karen Ranung. Her compositions have been performed in major cities of the United States. Her quartet, In Return, was premiered by the Concord String Quartet and she has received commissions from the Circle Reportory Theatre Company in New York City and from artists and sculptors. For four years, she directed the Composer's Forum in Albany, supported in part by grants from the New York State Council on the Arts. She has performed widely with various contemporary, experimental music groups.

Carole Friedman has studied piano with Emil Dannenberg and Edna Golansky. She has appeared as solo and chamber pianist in colleges and concert halls throughout New York State, including a recent appearance at Carnegie Hall, earlier years included two student appearances as solo pianist with the Philadelphia Orchestra. Ms. Friedman has initiated and directed various musical projects which have received grants from the New York State Council on the Arts.

Music by Women has been presented at: University of Rhode Island; Vassar College; Cornell University; Skidmore, Russell Sage, and Union Colleges; State University of New York colleges at Albany, Fredonia, New Paltz, Oneonta, Geneseo, and Cobleskill. Performances have been recorded and broadcast over National Public Radio, and a current 2-year tour is being funded by the National Endowment for the Humanities.

For further information, contact Concerted Effort, 666 Madison Avenue, Albany, New York 12208, (518) 436-8811, 438-8359.