

LYNN BUCK
HOST
A CONCERT
OF
20TH CENTURY
MUSIC
JUNE 1, 8:15

The Bennington College Music Division Presents

Lynn Buck, Flutist
with
Elizabeth Wright, Pianist

in

A CONCERT OF 20th CENTURY MUSIC

TRIO.....William Sydeman
(b. 1928)

- I Grazioso
- II Recitative ecstatic
- III Slow March
- IV Largo - Chorale
- V Finale

Lynn Buck, flute
Jacob Glick, violin
Jeffrey Levine, contrabass

Three Songs for Baritone and Piano (1988).....Lynn Buck

After the Opera (text by D.H. Lawrence)
The Stormy Evening (text by R.L. Stevenson)
Tease (text by D.H. Lawrence)

Michael Downs, baritone
Marianne Finckel, piano

Sonata for Flute and Piano, Op. 94.....Sergei Prokofieff
(1891-1953)

- 1. Andantino
- 2. Scherzo
- 3. Andante
- 4. Allegro con brio

*** INTERMISSION ***

Sequenza per flauto soloLuciano Berio
(b. 1925)

Passacaglia (1987)..... Lynn Buck

Gunnar Schonbeck, clarinet
John Swan, violin
Thomas Calabro, 'cello
Elizabeth Wright, piano
Jeffrey Levine, conductor

Sonatine pour Flûte et Piano..... Henri Dutilleux
(b. 1916)

This concert is being given in partial fulfillment of the
requirements for the Master of Fine Arts Degree in Music.

'Trio' for flute, violin and double-bass (1962) by William Sydeman is an early entry in a long list of provocative and eclectic pieces for small groups of instruments. The trio was composed while Sydeman was a member of the composition faculty at Mannes College. It is an atonal work utilizing linearly motivic material and a characteristic independence of the three parts.

In 1970, Sydeman left New York for twelve years, traveling, and studying religion and philosophy. The music he composed after this sojourn is in a much more accessible and tonal style. In it he incorporates folk themes and elements of jazz.

When the Germans invaded Russia in 1941, Prokofieff and many other Soviet artists were evacuated from Moscow to the safety of central Asia. This was to become Prokofieff's most prolific period, yielding: Cinderella, War and Peace, the seventh Piano Sonata, the second String Quartet, the Flute Sonata and many other works.

In particular, the Flute Sonata seems to be an escape for the composer. It is extremely classical in form and though playful, it avoids the biting sarcasm that permeates much of Prokofieff's music. The piece is lyric throughout and a quintessential example of a composer's successful quest for beauty.

Luciano Berio has been a leading innovator in music for over thirty years. After hearing the early collaboration of Otto Luening and Vladimir Ussachevsky, Berio had a brief, but intense career as a composer of electronic music.

The 'Sequenza' for solo flute (1958) is one of the finest examples of acoustical compositions growing out of the influence of electronic techniques. It is notated in proportional notation: note durations being determined by the performer's perception of the horizontal spacing of notes on the staff.

Berio's treatment of note grouping, repetition and juxtaposition are indicative of the techniques which form the basis of the collage pieces which became the trademarks of his work for the next decade.

Henri Dutilleux, former member of UNESCO's International Music Council's executive committee, and winner of the 1967 Major National Music Prize, composed the 'Sonatine' for flute and piano in 1942. It is one of the few of his works composed before 1945 which he did not destroy, considering these earlier works to be too derivative, echoing particularly the influence of Ravel.

The composer describes the distinguishing characteristics of his works:

First, in the realm of form, a careful avoidance of prefabricated formal scaffolding, with an evident predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given to what might be called 'the joy of sound'). Again, an avoidance of so-called programme music, or indeed of any music containing a 'message', even though I do not of course deny in our art a meaning of a spiritual order. And finally, at a more technical level, the absolute necessity of choice, of economy of means.

The 'Sonatine' is in one movement, segmented by two broad, sweeping cadenzas. Although it contains some phrase repetition and sequencing, it is composed in a stream of consciousness beginning with a tranquil pattern of symmetric pairs of 7/8 measures going through a series of metamorphoses until it closes with a fiery, syncopated 2/4 coda.