

Bennington College

presents

DAVID COBB, Double Bassist

His Pupils and Associates

Wednesday

April 28, 1971

8:15 P.M.

Carriage Barn

I Fugue in e minor

J. S. Bach

Edwin Barker  
Christopher Bishop  
Robert Pollock  
Andrew Strang

II Concerto f sharp minor, op. 3

Serge Koussevitsky

Allegro  
Andante  
Allegro

David Cobb, Bass  
Marianne Finckel, Piano

INTERMISSION

III Double Basses at Twenty Paces\*

Pauline Oliveros

David Cobb Bass, His Second  
Marianne Finckel Bass, Her Second  
Jacob Glick, Referee

IV Demonstration

Multiple Basses

V Chorale for Multiple Basses

David Cobb

25 Basses

## CONCERNING DOUBLE BASSES AT TWENTY PACES

Perhaps more than any other sport, fencing demands a keen eye, quick reflexes, and agility. Like boxing, it also demands an aggressive and competitive spirit.

During the 17th and 18th Centuries in Europe it became the custom for men to carry swords, and quarrels were usually settled on the spot with cold steel. Duels were fought with sword in one hand and dagger in the other for warding off blows. Later a cloak took the place of the dagger and finally with the adoption of the slender, needlepointed rapier even this protection was abandoned.

But today fencing is conducted as a harmless sport, and every precaution is taken to prevent accidental injury. The weapons have dulled edges and blunted tips capped with buttons. The fencers wear protective padded jackets, gloves, and wire masks. Points are scored merely by touching the opponent.

For greater safety the convention was very early arrived at that no hits should count in a fencing-bout except those landing on the breast. Thus sword play soon became so unpractical as to lose much of its value as a training for war or the duel. For hits with "sharps" take effect wherever they are made and many an expert fencer of the old school has been seriously wounded or lost his life in a duel, through forgetting this very simple fact.

The word "fencing" comes from the same Latin root, fendere, as the words "offense" and "defense." On offense, the fencer attacks by lunging. On defense, he turns his opponent's blade with a parry, and then may counterattack with a continuing movement called a riposte.

There are three simple attacks, each starting with the weapons crossed in the "engaged position." The coup droit is a straight lunge with extended arm. In degage, the attacker passes his point under the other's blade and then lunges. In coupe, the attacker passes his point over the other's point before lunging. Each of these is designed to score a touch, or touche, before the opponent can parry. If the parry is successful, the opponent follows through with his riposte.

It is extremely important that only one fencer lunge at a time. If the opponents lunged and scored touches together, their foils might arch to the snapping point.

Colonel Flamboyer,  
Program Notes

BASSISTS

Mark Atherton  
Edwin Barker  
Christopher Bishop  
Charles Blanchard  
Lisa Blanchard  
Maurice Carey  
Lynn Clemmons  
Timothy Cobb  
Roy Cordata  
Garry Cunningham  
Kenneth Edwards  
David Hersch

Leslie Holmes  
Talbot Katz  
Donald Lester  
Virginia McCoy  
Robert Pollock  
Marian Post  
Mark Presgnar  
Skip Rhodes  
David Rosi  
Mark Stephens  
Andrew Strang  
Roy Weissman

CAROLYN BOND, Violinist-Composer

SENIOR RECITAL

WEDNESDAY, MAY 5, 1971

PROGRAM TO INCLUDE WORKS BY BARTOK, DEBUSSY AND BOND