

BENNINGTON COLLEGE MUSIC DIVISION

Presents

A SENIOR CONCERT by LINDA BOUCHARD

Wednesday
May 9, 1979

8:15 p.m.
Greenwall, V.A.P.A.

Tableau (1979)**

David Jaffe

Sue Ann Kahn, Linda Bouchard, flutes
Doug Simon, David Jaffe, lights

Chaudière à Traction (1979)**

Linda Bouchard

Avant: monologue de flute
Après: monologue de piano
Pendant: flute et piano

Geneviève Beaudet, piano

Sonata for solo flute in A minor

C.P.E. Bach

Poco Adagio
Allegro
Allegro

INTERMISSION

of a star unfolding (1979)**
for 8 percussionists and one prepared piano

Linda Bouchard

Percussion: Henry Brant,
Lou Calabro
Jeff Kraus
Dan Cameron
Barry Horowitz
Robert Macht
Cathy Marker
Benji Wittman
Piano: Lionel Nowak

Linda Bouchard, conductor

Sonata for flute, viola, and harp

Claude Debussy

Jacob Glick, viola
Marjorie Hartzell, harp, guest artist

** first performance

This concert is being presented in partial fulfillment of the requirements for the Bachelor of Arts Degree.

PROGRAM NOTES

Tableau is an outgrowth of my recent work with electronics in which I came to focus on production of unique, highly differentiated and idiosyncratic sounds, rather than on relations between sounds. The piece (without asking to be understood) consists (simply) of some illuminated "objects of curiosity". These are like things we discovered when we were little, things which disappeared as soon as we learned their names. They are independently "colored-in" in the way we used to color before we learned to stay within the coloringbook lines. The two performers are called upon to play, act, dance, and make spontaneous decisions as sound, flute, light, body, music stand, motion, shadow and silence give way to "curious objects".

David Jaffe

"Chaudiere a Traction"

Comment by: Genevieve Beaudet

When I first saw the score of "Chaudiere a Traction", it's complexity and difficulties made me feel an automatic antipathy towards what I would call the "ego-sublimation" of the contemporary composer in his music. This attitude carries a certain number of implications such as: carelessness of the composer towards the performer's freedom, creativity, musical potential and...ego.

Then, while practicing the piece and encountering the technical difficulties, I rediscovered the joy of resolving problems and felt very stimulated musically. What would happen if every musician would consciously stop his development at a comfortable state?

As for the musical content, the basic principle of the piece is dialectical; expansion and concentration of time, and the static and dynamics of events. This is internally true within each part and between the two. In fact, the duet section of the piece is the continuation and articulation of the two monologues. In that sense it is an anti-duet, since direct confrontation is carefully avoided, and the independence of the two elements is maintained. Nevertheless, the culmination point of the piece is an attempt to represent the intersection between the two musical lines: intersection through both the gradual completion of two independent themes and the notion of time.

"of a star unfolding"

The life of a star, from initial condensation and commencement of thermo-nuclear reactions, through helium flash and supernovae, to final stability as a pulsar, is the central metaphor in "of a star unfolding". The prepared piano has a function analogous to that of the nucleus, where everything begins and ends. Here and in surrounding "layers" of percussion, 10¹⁰ years of evolution are condensed into the space of 10 minutes. All this occurs not on a distant stage, but right in the midst of the audience, encircling them and filling the sky.

Many thanks to the Music Division and special thanks to Sue Kahn, Jack Glick and Henry Brant for their constant support.

Everyone is cordially invited to a reception in Newman Court after the concert.