

BENNINGTON COLLEGE

presents

A Faculty Concert

Wednesday

September 23, 1970

8:15 P.M. .

Carriage Barn

I 15th & 16th Century Songs & Instrumental Pieces for -

Tenor Voice, Frank Baker  
Viola, Jacob Glick  
English Horn, Gunnar Schonbeck  
Bassoon, Maurice Pachman

arranged and compiled by Gunnar Schonbeck

II Concerto in E major Bach  
adapted for E flat solo clarinet & clarinet choir

Solo Clarinet, Gunnar Schonbeck

Flute, Anne Carrier  
B Flat Clarinet, Nancy Deanin  
B Flat Clarinet, Edward Whiteside *Greenwich*  
B Flat Clarinet, Francis Cardillo *North Adams*  
B Flat Clarinet, James Mark *Weston*  
Alto Clarinet, Karen Schonbeck  
Bass Clarinet, Gail Swinnerton  
Tuba, Luther Everly  
Percussion, Sarah Tenney

*Gail Schonbeck  
contra-bass clarinet*  
*Central*  
INTERMISSION

III Sonata No. 6

Gailliard

Bassoon, Maurice Pachman  
Harpsichord, Henry Brant

IV Concerto for Alto Saxophone & Nine Instruments

Brant

Henry Brant, Conductor

Flute, Anne Carrier  
B Flat Clarinet, Nancy Deanin  
B Flat Clarinet, Edward Whiteside  
B Flat Clarinet, Francis Cardillo  
B Flat Clarinet, James Mark  
Alto Clarinet, Karen Schonbeck  
Bass Clarinet, Gail Swinnerton  
Tuba, Luther Everly  
Percussion, Sarah Tenney

Solo Saxophone, Gunnar Schonbeck

Next Faculty Concert, October 8, 1970

Baker singing Schumann, Michael Enckel playing Nowak

from Henry Brant

During the 1920's, experimental concert music in the U. S. made bold and steady progress, although its practitioners were scattered and relatively few. But in the Depression years, about 1930 - 1940, there was a virtual ban on the American performance of any music even faintly avant-garde. Some American composers stopped writing; those who continued to compose, mostly adopted non-controversial idioms, *often* after involving the exploration of urban and rural popular idioms as ingredients to be used in concert music. A parallel feature was the cultivation of more casual, easy-going, everyday attitudes for musical expression, sometimes combined with off-the-cuff modes of humor or satire, in place of the heroic, grimly tragic, nobly lyric or dramatically neurotic postures previously considered the most suitable hunting ground for music of the "serious" order. The present work, first performed in 1941, is an example of the kind of strategy and accommodation described above. After World War II, many opportunities for the performance of pioneering new music opened up, along with an increasing general interest in American music of all types. Some of the older, still-surviving composers (including this one) took up their pre-Depression experiments again and went further ahead, and younger musical explorers appeared, so that by 1965 the American concert-room avant-garde had not only caught up with the 1930's, but had gone considerably beyond.