



Metropolitan Museum Concert, December 1947

Bennington College Chorus

& *THE DESSOFF CHOIRS*

Paul Boepple, Conductor & Musical Director



TWO CENTURIES OF Religious Music

A TWILIGHT CONCERT AT CARNEGIE HALL

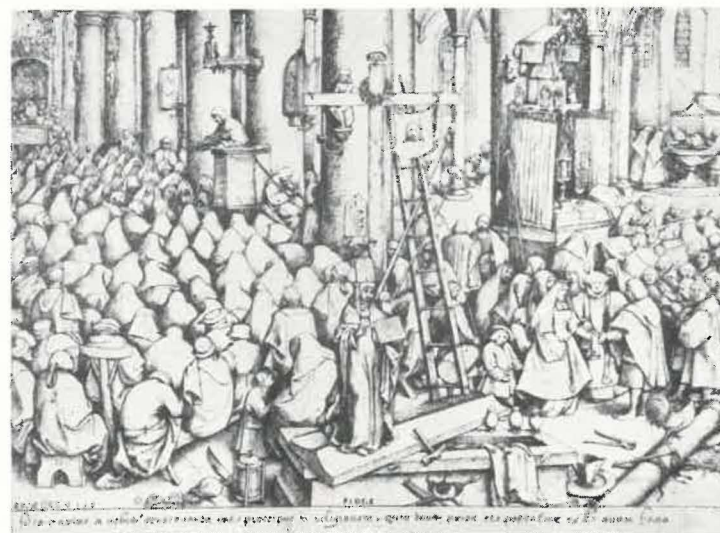
Sunday Afternoon, December 5

AT 5:45 P.M.

The Dessoiff Choirs

THE BENNINGTON COLLEGE CHORUS

Paul Boepple, Conductor & Musical Director



Bruegel 1519 Fides

TWO CENTURIES OF Religious Music

A TWILIGHT CONCERT AT

Carnegie Hall

ON SUNDAY, DEC. 5th AT 5:45 P.M.

1948

In Praise of

PALESTRINA

The music was all fascinating, that of Palestrina was especially compelling in its concentrated cumulative intensity, and Mr. Boepple's choristers brought the right devotional spirit to it and, of course, the right technical adaptability, which is no small feat in the many-laned thoroughfare of Palestrina.

Louis Biancolli—New York World Telegram

KODALY

It has been said that the choral writing of Zoltan Kodaly "rivals, in strength and impact, Lassus and the great early masters of Polyphony." Perhaps the reason can be found in Kodaly's highly developed sensitivity to his media. When he writes for solo strings, he plumbs the full virtuoso limits of the instruments. When he writes for piano, his form is harmonic and percussive in contrast to the contrapuntal lines of his quartets. Like the early masters, his choral works seem to flow easily and naturally from the accent and meanings of the words of his text.

JOSQUIN

His technique, which was enormous, never got in the way of his expression. His music, for all its complexity, comes nearer to being a pure flame, all light, than that of almost any other composer in history, save possibly Mozart and Debussy.

Thomson

* * *

The grand "De Profundis," wisely repeated is Josquin in his great and noble vein. The final "Ave Maria" is surprisingly modern in intervals and harmonic implications.

Downs

JOLAS

Betsy Jolas wrote this piece at Bennington College in 1946 for the graduation ceremony of her own class. She has since been studying at the Paris Conservatoire and the Sorbonne. Several of her compositions have been played over the Paris radio and by Chamber Music Ensembles. Her work to date includes a symphony and Chamber Music in all forms. She was a member of the Desoff Choirs for some years and plays organ, viola and piano.

LASSUS

The profoundest works of the evening were two of the "Lamentations of Jeremiah" — they have potency and loftiness. At their fullest intensity they crash through the centuries with a contemporaneous impact.

Howard Taubman—New York Times

LEVY

Ernst Levy composed the piece included this evening for the graduation exercises at Bennington where he teaches. Of his vast output which includes ten symphonies and music in virtually all other forms but opera, New York knows only his Hymnus Symphonicus (Desoff 1939), 9th Symphony (National Orchestral Association 1941) and 10th Symphony (David Randolph WNYC 1948 from a transcribed performance Levy himself conducted for the Swiss Radio). As a pianist, Levy has performed with the Boston Symphony and concertized extensively in Europe where he lived until the war. He founded the Choeur Philharmonique in 1928 and made it one of Paris' major choruses before he left it in 1940. Though continuing his association with Bennington, he has accepted a Professorship of Humanities at Chicago University.

Program

ASSUMPTA EST MARIAG. P. da PALESTRINA

Motet for six mixed voices

AVE MARIAZOLTAN KODALY

For three women's voices

Composed 1935

THE ANGELS AND THE
SHEPHERDSZOLTAN KODALY

For women's voices

Composed 1935

DE PROFUNDISJOSQUIN des PRES

Psalm 129—For four mixed voices

TO EVERYTHING THERE IS
A SEASON — Ecclesiastes 3:1-8BETSY JOLAS

Motet for double chorus of seven
women's voices

Composed 1946

LAMENTATIONS OF THE
PROPHET JEREMIAHORLANDUS LASSUS

First Lamentation

of the third day. Lam. 3:22, 23, 25-30

For five mixed voices.

HEAR, YE CHILDRENERNST LEVY

Proverbs 4:1, 7, 8.

Composed 1948

Motet for double chorus of
six equal or mixed voices.

AVE MARIAJOSQUIN des PRES

For four mixed voices

Tickets: \$3.00 - \$2.40 - \$1.80 - \$1.20 (tax included)

available at

Carnegie Hall Box Office

or

Anna C. Molyneaux, Manager

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