Cambiata Soloists

present

“Something old . . . Something new”

CAMBIATA SOLOISTS

ISABELLE GANZ, Director, mezzo-soprano
RICHARD NUNEMAKER, Co-director, clarinet, saxophone
ELLSWORTH MILBURN, composer, conductor

STEPHEN BATES, recorders
WAYNE BROOKS, viola
RICHARD BROWN, percussion
JOHN BURTON, violoncello
ROBERT CARBERY, baritone
CAROLYN PLUMMER, violin
SUZANNE REICH, soprano
ANNE SCHNOEBELEN, piano, harpsichord
AMY WINN, flute, piccolo

HAMMAN HALL, RICE UNIVERSITY
Sunday evening, FEBRUARY 19, 1978, at 8 p.m.
PROGRAM

SCHERZI MUSICALI

1. O rosetta che rosetta (O, little rose)
2. La pastorella mia spietata
   (My shepherdess, the pitiless one)
3. La violetta (The violet)
4. Dolci i miei sospiro (My sweet sighs)
5. I bei legami (The fair knots which bind me)
6. Balletto: De la bellezza le dovute lodi
   (Let us sing praises to beauty)

PALMSTRÖM

(Poems by Christian Morgenstern), Op. 5

1. Venus Palmström
2. Notturno (Nocturne)
3. L'art pour l'art (Art for art's sake)
4. Galgenbruders Frühlingslied
   (Springtime song of the gallows mate)
5. Couplelet von der Tapetenblume
   (Carpet flower couplet)

Palmström

HANNS EISLER

(1898-1962)

1. Venus Palmström
2. Notturno (Nocturne)
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   (Springtime song of the gallows mate)
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   (Carpet flower couplet)

METAMUSIC (1964) for Piano, Violin, Saxophone and Conductor

TOSHIRO MAYUZUMI

(b. 1929)

INTERVAL

SONATA IN D MAJOR for Flute, Violin, Violoncello and continuo

Johann Friedrich Fasch

(1688-1758)

*REVENANTS (1978) for Mezzo-soprano and chamber ensemble

Ellsworth Milburn

(b. 1938)

(Poem by C. E. Cooper)

*Premiere

Isabelle Ganz, mezzo-soprano

Conducted by the composer

*Premiere

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METAMUSIC
for
Piano, Violin, Saxophone and Conductor

(* Conductor

TOSHIRO MAYUZUMI

Extremely slow ($\delta = 5$) Very fast Extremely slow

Andante moderato, con molto espressione Allegro

Very fast Allegro vivace Extremely slow

Tempo di Valse Viennoise Andante maestoso

(* Conductor's part shows indications for "tempi" in which the conductor should make gestures. These gestures should be as exaggerated as possible. The tempo indications are not connected with any of the other performers' parts, and the total duration of the piece can be freely decided by the conductor.)
MONTEVERDI published two volumes of *Scherzi Musicali*: one in 1607 for three voices and instruments; another, in 1632 for solo voice with continuo. These miniatures, written in an intentionally “popular” style, are among Monteverdi’s most accessible works. In our realizations we have followed the composer’s suggestions, assigning vocal parts primarily to the ensemble, but occasionally to a solo voice. The original editor, Monteverdi’s brother Giulio Cesare, suggested varying the instrumental colors by alternating violins with recorders, as we have done. The ornaments and continuo realizations will be improvised in an effort to recapture some of the spontaneity that was so important to Renaissance and Baroque music-making.

HANNS EISLER, born in Leipzig, was a pupil of Schönberg in Vienna, but abandoned the twelve-tone system early in his career in favor of using music as a didactic tool. He lived and worked in the United States, including Hollywood, from 1933 to 1948, at which time he returned to East Germany, where he composed many cantatas and choral works, and helped organize German workers’ choruses. *Palmström*, subtitled *Studies in Twelve-Tone Rows*, comes from his student days, before he ridiculed art for art’s sake.

TOSHIRO MAYUZUMI studied at both the Tokyo University of Art and Music and the Paris Conservatory. His works have been performed by major orchestras and chamber music groups throughout the world. *Metamusik* contains parts for each performer, yet no part is connected to any other. The players must begin and end simultaneously, however. On page five is a reduction of the conductor’s score.

JOHANN FRIEDRICH FASCH was a conductor and composer, held in high esteem by Bach, who copied out five orchestral suites of his. Fasch was invited to compete for the post of Cantor at the St. Thomas School against Bach, but apparently refused to do so. The *Sonata in D Major* is unusual in that the ‘cello is “liberated” from the continuo part, making the work a true quartet and not a typical Baroque Trio Sonata.

*Notes by Isabelle Ganz.*

REVENANTS is based on a poem by C. E. Cooper, from a collection entitled *Lay Siege to the Citadel*. The term “revenant” describes one who revisits after death — a ghost — and in the context of this work the
ghosts are things remembered. Some are beautiful, some terrible, some erotic, some playful; the piece is a fantasy exploration of a human response to these ghost-memories, ranging from frightened attempts to exorcize them to acceptance of their inevitable presence.

The poem is divided into two sections — placed side by side on the page — which can be read separately or as one poem. In this work the soloist sings mainly from the left half, while the instrumentalists whisper the words from the right. At the end, the soloist uses three words from the right half: "Ghosts...remembered...relentlessly."

Revenants was commissioned by the Cambiata Soloists and is dedicated to Isabelle Ganz.

Notes by Ellsworth Milburn

from Lay Siege to the Citadel...C. E. Cooper

Ghosts

Shadow shreds flitting about

they hardly ever rest

wisps of this and that

ghosts

tantalizing threads

remembered or of

impossible to weave

fantasy

into a cloth of substance

no common gauge or color

no useful pattern

Friendly shadows

some

come to haunt

yet

they

terrorize by insubstantiality

challenge sanity

interrupt progression

because they are too vague

fracture process

for battle

too multiform for disregard

too present too

insidiously

relentlessly

for peace
CAMBIATA SOLOISTS is a group of musicians which presents concerts of seldom-performed chamber music, especially works which call for unusual combinations of voices and instruments. Performers are affiliated with faculties at the Shepherd School of Music, Rice University, the University of St. Thomas, and the University of Houston; some are members of the Houston Symphony; singers have appeared with the Houston Grand Opera. Cambiata Soloists have performed in major Texas cities as well as in Albany, Rochester and Buffalo, New York.

This concert has been funded, in part, by a grant from Musicians' Performance Trust Funds, Local 65, American Federation of Musicians. Cambiata Soloists must match this grant with private funds. Please mail your tax-deductible contributions to:

CAMBIATA SOLOISTS, INC.
2317 Southgate
Houston, Texas 77030

Cambiata Soloists is a charter member of the Houston Cultural Arts Council.

Cambiata Soloists will appear again this season at Agnes Arnold Hall, University of Houston Thursday evening, April 27th sponsored by the UH Program Council.