Cambiata Soloists present

"That Dreamless Sleep"

WAYNE CROUSE, viola
ISABELLE GANZ, mezzo-soprano
ELLSWORTH MILBURN, conductor
RICHARD NUNEMAKER, clarinet, bass clarinet, conductor
MICHAEL ROSENBERG, oboe, English horn
LINDA WATSON, piano

RICHARD BROWN, percussion
ANN CHADWICK, harpsichord
PAUL ELLISON, double bass
STEVE ESTES, violoncello
ARTHUR GOTTSCALK, synthesizer
ELIZABETH MOSNY, violin
CAROLYN PLUMMER, violin
AMY WINN, flute, alto flute
PIETER van den SIEGTENHORST, registrant

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Wednesday Evening, January 17, 1979 at 8 p.m.
Hamman Hall, Rice University
PROGRAM

CANTATA No. 82 “ICH HABE GENUG”  
J. S. BACH

1. Aria — “Ich habe genug”  
2. Recitative — “Ich habe genug”  
3. Aria — Schlummert ein, ihr matten augen”  
4. Recitative — “Mein Gott”  
5. Aria — “Ich Freue mich auf meinen Tod”  

Isabelle Ganz, mezzo-soprano  
Michael Rosenberg, oboe  
Richard Nunemaker, conductor  
Cambiata Soloists

TRIOS FOR PIANO, CLARINET AND VIOLA, Op. 83  
MAX BRUCH

1. #2 — Allegro con moto  
2. #5 — Andante  
3. #7 — Allegro vivace ma non troppo

Richard Nunemaker, clarinet  
Wayne Crouse, viola  
Linda Watson, piano

INTERVAL

CORAM MORTE * (1979)  
PAUL COOPER

1. It is too late  
2. The pills and potions  
3. They say that it will not be long...  
4. Vandal Rapist Pillager

Isabelle Ganz, mezzo-soprano  
Arthur Gottschalk, synthesizer  
Ellsworth Milburn, conductor  
Cambiata Soloists

* Commissioned by the Cambiata Soloists and funded by a grant from the Cultural Arts Council of Houston. It is the first commission funded by CACH. This concert will be repeated at the University of Houston at Clear Lake City on Sunday evening, January 28, 1979 at 8 p.m., both performances funded by the CACH. For information concerning membership in the CACH, call 644-7351.
CANTATA No. 82 "ICH HABE GENUG"

As cantor of St. Thomas Lutheran Church in Leipzig, Bach was expected to provide cantatas that would expand upon the meaning of the scripture that was to be read on that occasion. Of the five complete cantata cycles known to have been written by Bach (numbering over 300 works), only about 220 have been preserved.

"Ich habe genug" is a cantata for the Feast of the Purification of Mary. The words of Simeon from the Gospel reading (St. Luke 2:22-32) are used only in the first aria. The author of the remaining text is unknown. The cantata exists in three versions: the first in E minor for soprano; the second in C minor for contralto; the third for bass, Bach's final choice, also in C minor. The second and third arias appear in the soprano key in Anna Magdalena's "Notenbuch" of 1725.

The opening and closing arias are opposite in mood, although identical in key. The passionate oboe line and gentle rocking motion of the strings in the first aria suggest the serene acceptance of death, while the last aria expresses ecstasy at leaving the burdens of the world behind. Standing in the center of this work of perfect symmetry is an exquisite lullaby in the relative major key of E-flat.

Notes by Isabelle Ganz

TRIOS FOR PIANO, CLARINET AND VIOLA, Op. 83

Although Max Bruch was an acknowledged master during his lifetime, his compositions are rarely heard today except for his virtuosic solo compositions for violin and cello. Early in his career, Bruch wrote a few chamber works but he devoted himself principally to opera and choral composition. After fifty years Bruch returned to the field of chamber music with his "Eight Pieces for Piano, Clarinet and Viola". The pieces are modeled on classical lines and are characterized by idiomatic writing for each instrument. The three pieces chosen for performance form a three movement sequence with a Germanized "Rumanische Melodie" as the centerpiece.

Notes by Linda Watson

CORAM MORTE

"Coram Morte" (Encounters With Death) was commissioned by the Cambiata Soloists for this occasion and is the first composition to be supported by a grant from the new Houston Arts Council. By intent, the work is strikingly dramatic — using the full voice range as well as spoken highlights and electronic modifications to surround and engulf these intense emotions.
I.

It is too late
to quarrel now
the time for questions
long since past
anger musters
no more glorious fireworks
trickles away into a quiet
faded whisper
fear itself
has become
obsolete

II.

The pills
and potions
instruments
lined up prepared to terminate
what I did not
begin
or choose
I cannot forfeit
nor endure
Pills potions instruments
begged borrowed needed craved
demanding to be counted
accounted for used
or acquitted
they stare into me
and I immobile
wait
perhaps
because
I am already
dead
III.

They say
that it will not be long
They look grey and guilty
If I could comfort
tell them
that I have known
for long a very long time
and wished
it might be sooner
because the waiting hurts
so much more than
the going
the waiting blurs
the golds and crimsons
dims green grass scent
and voice of mourning dove
The waiting hurts
The going is as simple
as a soft casual
touch

IV.

Vandal Rapist Pillager
Life be damned
Death be damned
I spit on all the broken promises
I did not choose my moment
it chose me
it owes me
my proper time
If
I must die now
I fling the wasted pieces
of my life
at death
If I must go now
I shall go blazing
cursing
screaming damnation
unto eternity
Four anticipations of death — resignation, self-destructive despair, sublime release, and fury — effect an immense psychological gamut for the performers. Several familiar melodies are interwoven with composed materials in “Coram Morte”; these quotations, played but rarely audible, are perhaps analogous to “flashback” techniques of cinema — confronting present with past and present with future. Nevertheless, the composer’s penchant for economy of materials, understatement, delicate and “bittersweet” sonorities underscore many portions of this twenty-one minute work.

C. E. Cooper’s poems were written specifically for this commission which represents one of several collaborations of the poet and the composer. The work is dedicated to Isabelle Ganz and the Cambiata Soloists.

Notes by Paul Cooper

CANTATA No. 82 “ICH HABE GENUH” (Text)

ARIA
I am fulfilled,
I have the Savior,
The hope of the faithful,
In my longing arms held strongly.
I have seen Him.
Through my faith,
Jesus has entered my heart.
Now — even today — would
I joyfully depart this life.

RECITATIVE
I am fulfilled.
My comfort alone is that Jesus
will be mine and I his.
In faith I cling to Him,
Thus seeing — as did Simeon —
The joy of life in the world to come.
Oh, may the Lord free me
From the chains of this life!
Were my parting now,
With joy would I say,
World, to thee I am fulfilled.

ARIA
Slumber now, weary eyes:
Fall gently to blissful sleep.
World, I’ll stay no longer here,
For I find no part of thee
That is worth to the soul.
Here I find only suffering,
But there I will know sweet peace
And rest.

RECITATIVE
My God, when wilt Thou say to me “Come!”
That I may depart in peace
And, lying in the coolness of the earth
Find rest in Thine arms?
The last farewell is made:
World, good night!

ARIA
I rejoice at my death,
Oh, that it would come now.
Thus shall I escape from all sorrow
That enslaves me on this earth.
ABOUT CAMBIATA SOLOISTS

Cambiata Soloists is a group of outstanding musicians which presents concerts of newly commissioned works and of seldom-performed chamber works, especially those which call for unusual combinations of voices and instruments. Performers are affiliated with various educational and performing institutions throughout the city of Houston. They have appeared in major Texas cities, as well as in Albany, Rochester, and Buffalo, New York. They have received critical praise for their innovative programming, as well as for their high standards of musical performance.

Your financial support is essential for these concerts to continue. Please mail your tax-deductible contributions to:

CAMBIATA SOLOISTS, INC.
2317 Southgate
Houston, Texas 77030

Cambiata Soloists will appear again this season on Sunday evening, March 18, 1979 at 8 p.m. in Brown Auditorium, Museum of Fine Arts. They will present three works of Morton Feldman, including the "Rothko Chapel", musically highlighting the Museum's exhibition: "Mark Rothko: 1903-1970 — A Retrospective".