FESTIVAL OF AMERICAN CONTEMPORARY MUSIC at Rice University
November 1-10, 1987
FESTIVAL OF AMERICAN CONTEMPORARY MUSIC AT RICE UNIVERSITY

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The Shepherd School of Music is proud to present the second annual Festival of American Contemporary Music at Rice University. It is particularly exciting during this 10th Anniversary of SYZYGY: NEW MUSIC AT RICE to celebrate the accomplishments of the composers and performers of American music. We are pleased to offer these six programs in observance of American Music Week, and to encourage the recognition and performance of all forms of American music.

For some years American music and American universities have been closely associated. This enduring association can be seen in the American composer as teacher, the variety of ensembles which program new music, American music as a component of the curriculum, and the rise of presenting organizations to preserve and aid all of these advancements. We invite attention to all these aspects of musical life in our community during this special celebration.

On behalf of Rice University, we would like to thank the guest composers and performers who have joined us in these events. We also appreciate the time and hard work given us by the American Music Center, our Syzygy committee, staff, students and faculty.

The music of our living composers sets a standard of excellence that is unmatched anywhere in the world. May the Festival of American Contemporary Music at Rice University represent a continuing effort to celebrate the quality and diversity of our music. Greetings!
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<td>MONDAY, NOVEMBER 2</td>
<td>8:00 p.m.</td>
<td>Hamman Hall</td>
<td>SHEPHERD SCHOOL PERCUSSION ENSEMBLE</td>
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<td>THURSDAY, NOVEMBER 5</td>
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<td>CAMBIATA SOLOISTS</td>
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<td>Stride classics by James P. Johnson, Thomas ‘Fats’ Waller and Willie the Lion Smith. Arrangements of works by George Gershwin, Rodgers and Hart, and Duke Ellington.</td>
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<td>8:00 p.m.</td>
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Concert Programs

SUNDAY, NOVEMBER 1
8:00 p.m., Hamman Hall

JOHN CHORBAJIAN
Text by A.E. Housman

SHEPHERD SINGERS
FRANK McKinley, conductor

Three Poems from "A Shropshire Lad" (1980)
I. Loveliest of Trees
II. When I Was One-and-Twenty
III. With Rue My Heart is Laden

GORDON BINKERD
Text from Liber Usualis

Ommes Gentes (1968)

NED ROREM
Text by Gerald Manley Hopkins

Two Motets (1973)
Oratorio Patris Condren: O Jesu Vivens In Maria
Thee, God...
MARGARET DENTON, piano

JOHN CORIGLIANO
Text by William Hoffman

Christmas at the Cloisters (1968)
MARGARET DENTON, piano

INTERMISSION

SYZYGY: New Music at Rice

SHEPHERD SCHOOL SYMPHONY ORCHESTRA
DAVID RAKSIN, composer - guest conductor

DAVID RAKSIN

Suite from FOREVER AMBER (1947)
I. Main Title: Amber
II. The King's Mistress
IV. The Great Fire
V. End Title: Forever Amber

Scenarios from THE BAD AND THE BEAUTIFUL (1952)
I. Main Title: Love is for the Very Young
II. The Acting Lesson
IV. Nocturne and Theme

Theme from LAURA (1944)
MONDAY, NOVEMBER 2
8:00 p.m., Hamman Hall

SHEPHERD SCHOOL
PERCUSSION ENSEMBLE
RICHARD BROWN, director

MICHAEL HORVIT

Interplay (1978)
Driving
Very Slowly
Fast

RICHARD LAVENDA

Eidolon (1984)

CHARLES BOONE

Shunt (1978)

JOHN CAGE

Third Construction (1941)

INTERMISSION

ALBERTO GINASTERA
Text by anonymous source

Cantata Para America Magica (1961)
Prelude and Song of Dawn
Nocturne and Love Song
Song for the Warriors' Departure
Fantastic Interlude
Song of Agony and Desolation
Song of the Prophecy

LYNN GRIEBLING, soprano
WEDNESDAY, NOVEMBER 4
8:00 p.m., Hamman Hall

SYZYGY: New Music at Rice
THOUVENEL STRING QUARTET
EUGENE PURDUE, violin
JANET CALKINS, violin
SALLY CHISHOLM, viola
REBECCA SEIVER, cello

SAMUEL BARBER
String Quartet, Op. 11 (1936)
  Molto allegro e appassionato
  Molto adagio - Molto Allegro (come prima)

ELLIOTT CARTER
String Quartet No. 4 (1986)
  Appassionato
  Scherzando (stesso tempo)
  Lento (stesso tempo)
  Presto

INTERMISSION

ERNST KRENEK
String Quartet No. 3, Op. 20 (1923)
  Allegro molto vivace
  Adagio
  Allegro moderato, ma deciso
  Adagio
  Allegro molto moderato -
    Gemächliches Walzertempo -
    Ganz langsames Walzertempo
  Allegro moderato -
    Tempo I (Allegro molto vivace)
THURSDAY, NOVEMBER 5
8:00 p.m., Hamman Hall

GEORGE GERSHWIN
Lyrics by Ira Gershwin

CAMBIATA SOLOISTS

Of Thee I Sing -
A Tribute to George Gershwin

Preludes for Piano (1926)

That Lost Barber Shop Chord (1926)
Love Walked In
from "Lady Be Good" (1924)
Love Is Here To Stay
from "Goldwyn Follies" (1938)
Fascinating Rhythm
from "Lady Be Good" (1924)
Nobody But You
from "La La Lucille" (1919)
(Lyrics by Arthur Jackson and B.G. Sylva)
Blah-Blah-Blah (1930)
But Not For Me
from "Girl Crazy" (1930)
Hangin' Around With You
from "Strike Up The Band" (1930)
How Long Has This Been Going On?
from "Rosalie" (1928)
Slap That Bass
from "Shall We Dance" (1937)
Naughty Baby
from "Primrose" (1924)
Someone To Watch Over Me
from "Oh, Kay!" (1926)
By Strauss (1936)

INTERMISSION
GEORGE GERSHWIN
Lyrics by Ira Gershwin

CUBAN OVERTURE (1932)

JUST ANOTHER RHUMBA (1938)

EIN MANN FÜR MICH

from “LADY BE GOOD” (1924)

MISCHA, YASCHA, TOSCHA, SASCHA (c. 1921)

SOPHIA

from “KISS ME, STUPID” (1964)

ALL THE LIVELONG DAY AND THE LONG, LONG NIGHT

from “KISS ME, STUPID” (1964)

RHAPSODY IN BLUE (1924)

OF THEE I SING

from “OF THEE I SING” (1930)

SHARON LEY and ANN CHADWICK,
piano duo

PATTI SPAIN, soprano

ISABELLE GANZ, mezzo-soprano

ROBERT M. GERBER, tenor

ROY ALAN WILSON, baritone

DORCEAL DUCKENS, bass-baritone

Special thanks to Mr. Peter Perrin, director of the Alliance for American Song in New York, for his arrangement of “That Last Barber Shop Chord” and copies of music otherwise difficult to locate.

This concert is funded in part by a grant from the City of Houston through the Cultural Arts Council of Houston.
FRIDAY, NOVEMBER 6
8:30 p.m., Hamman Hall

SYZYGY: New Music at Rice
MIKE LIPSKIN, stride piano

DUKE ELLINGTON
Rodgers and Hart
Rodgers and Hart
James P. Johnson
Thomas 'Fats' Waller
Mike Lipskin
John Lennon/Paul McCartney
Duke Ellington
Duke Ellington
Duke Ellington

INTERMISSION

Thomas 'Fats' Waller
Willie The Lion Smith
Mike Lipskin
Mike Lipskin
Kent/Brandon/Robinson/Ware/Spotswood
James P. Johnson
Jerome Kern
Mike Lipskin

Duke Ellington
Rodgers and Hart
James P. Johnson

In a Sentimental Mood
Have You Met Miss Jones
I Wish I Were In Love Again
Snowy Morning Blues
Wild Cat Blues
Nothing Missing Now
Yesterday
I Got It Bad
Don't Get Around Much Anymore
Ring Dem Bells

Eb Blues
Echo of Spring
Could It Be You're Falling In Love
Am I Blue
Hold Tight
Mule Walk
All The Things You Are
Down On The Tropical Isle
TUESDAY, NOVEMBER 10
8:00 p.m.
Shepherd School
Recital Hall

EDMUND CIONEK

SYZYGY: New Music at Rice
PIERROT PLUS ENSEMBLE
DAVID COLSON, conductor

ARTHUR GOTTSCALK

Octet (1987)
I. Largo
II. Giocoso
III. Fast, light

ELLSWORTH MILBURN

Fakebook (1985) (Premiere)
I. Garner
II. Monk
III. Shearing
SUE LANGLAS GRACE, piano

SUE LANGLAS GRACE, piano

INTERMISSION

RICHARD LAVENDA

Alternating Currents (1987) (Premiere)
BRICOLAGE, piano-percussion duo:
SUE LANGLAS GRACE
DAVID COLSON

CINDY McTEE
Text by Sappho

Songs of Spring and the Moon (1983)
KATHLEEN ATTEBERRY, soprano
KATHLEEN ATTEBERRY, soprano, is a resident of Fort Worth where she maintains a private voice studio. No newcomer to contemporary music, she has premiered several works, including Ross Lee Finney’s *Earthrise* for solo, chorus and orchestra. She worked with George Crumb on the midwest premiere of his *Apparition*. She has also performed the works of Thea Musgrave, Ellsworth Milburn, Joe Packales, and Richard Lavenda. She is currently working on the completion of her doctoral degree in voice from the University of Michigan.

SAMUEL BARBER, once called “fortune’s favorite child” by a reporter of *The New York Times*, was one of the few composers of his time to achieve early recognition. Barber enjoyed an enduring success unique for a serious American composer. His list of international awards and honors includes two Pulitzer Prizes, one of which was for his first opera, *Vanessa*, recently seen by national television audiences in a production originating at Spoleto, USA. He was elected to the American Academy and Institute of Arts and Letters at age 25, the youngest ever to be inducted at that time. In addition, unlike many of his colleagues, Barber had nearly all of his works recorded. He was among such ASCAP giants of the 20th Century as Aaron Copland and Virgil Thomson. His music was marked by romanticism and an intensely lyrical character. The New York Daily News once called Barber the “graceful misfit” of musical composition because when most composers were involved in avant-garde experimentation, he consistently and stubbornly produced melodic works rich with subtle and sensuous harmonies. He was a master of the art song, and it is this genre that marks the spirit of his work. Barber died at age 70 in 1981.

Born in Nebraska in 1916, GORDON BINKERD attended South Dakota Wesleyan University and Eastman School of Music, and taught in Kansas and Indiana. He enrolled as a doctoral candidate at Harvard, studying musicology and working in composition with the late Walter Piston. In 1949 he came to the Urbana campus of the University of Illinois, where he remained as a professor of composition until 1971, retiring early to devote his time to his own music. The few intervening years since his retirement have seen a prodigious creative outpouring, almost doubling his catalog: transcriptions for wind ensemble, orchestra and strings, of works by composers of the 16th, 17th and 18th centuries; three sets of virtuoso piano pieces, a string trio, a sonata for violin and piano, a major work for solo violin and orchestra, and compositions for voice and chamber instruments. In addition to the foregoing, he has written approximately ten new choral pieces each year. Binkerd has had commissions from the University of Illinois, the St. Louis Symphony, Fromm Musical Foundation, the McKim Fund of the Library of Congress, and an award from the National Institute of Arts and Letters. He has been a Guggenheim Fellow, and a member of the Center for Advanced Study at the University of Illinois.
Y CHARLES BOONE was born in Cleveland in 1939 and raised there and in Southern California. He studied in Los Angeles, San Francisco, and Vienna, and has been a resident of San Francisco for twenty years. His music - all published by Editions Salabert in Paris - has been played by the orchestras of San Francisco, Los Angeles, Chicago, and Paris, as well as by the San Francisco Contemporary Music Players, Monday Evening Concerts, Aspen, Cabrillo, Berlin, Avignon, Royan, LaRochelle, and other festivals. Mr. Boone has received several NEA commissioning grants and was DAAD composer-in-residence in Berlin (1975-77).

Y RICHARD BROWN, a native of Philadelphia, has a Bachelor of Music Education degree from Temple University, Philadelphia, and a Master of Music degree from Catholic University, Washington, D.C. He started his career in 1968 with the Chamber Symphony of Philadelphia. He was in the United States Army Band in Washington, D.C., and then moved to Houston to play with the Houston Symphony, a position he held for eight years. While in Houston, he established the Percussion Department at The Shepherd School of Music, Rice University.

Richard Brown left the Houston Symphony to establish a free-lance career in New York City. He worked in the studios recording film scores, records, and radio and TV jingles, played several Broadway shows, and worked with the Metropolitan Opera, the Orchestra of St. Luke’s, and the New York Philharmonic. He has also traveled around the world as percussionist for Ann-Margret and Liza Minnelli, and recently performed with Shirley MacLaine in her successful Broadway show. In the summer, he is a member of the Grand Teton Music Festival Orchestra in Jackson Hole, Wyoming. After a six-year absence, Richard Brown returned to The Shepherd School of Music as a full-time Professor of Percussion, and plays regularly with the Houston Symphony.

Y JOHN CAGE was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1949 he received a Guggenheim Fellowship and an Award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951 he organized a group of musicians and engineers to make music on magnetic tape. In 1952, at Black Mountain College, he presented a theatrical event considered by many to have been the first Happening. A twenty-five year retrospective concert of his compositions was presented at Town Hall in 1958.

He is Musical Advisor for the Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. Cage was elected to the Institute of the American Academy and Institute of Arts and Letters in 1968, and to the American Academy of Arts and Sciences in 1978. He has been a Fellow of the Centers for Advanced Studies at Wesleyan University and at the University of Illinois, and Composer-in-Residence at the University of Cincinnati and the University of California at Davis. He was Regent’s Lecturer at the University of California at San Diego (1980). Recent commissions include Thirty Pieces for Five Orchestras (1981) for the Orchestre de Lorraine and the Centre Europeen pour la Recherche Musicale, and Dance/4 Orchestras (1981) for the 1982 Cabrillo Festival, Apts, California.

ELLIOTT CARTER's reputation grew steadily since the 1950's due to a cumulative sequence of large-scale works. At its best his music sustains an energy of invention that is unvaried in contemporary composition.

Carter was educated at the Horace Mann School and at Harvard. From 1932 to 1935 he studied at the Ecole Normale de Musique in Paris and privately with Boulanger. He was a professor of composition at the Peabody Conservatory from 1946 to 1948, and at Columbia University from 1948 to 1950.

In 1950 a second Guggenheim Fellowship and a grant from the National Institute of Arts and Letters enabled him to work in seclusion in Arizona on his String Quartet no. 1. This won first prize in the International Quartet Competition at Liege, Belgium, in 1953, and in the same year Carter received a fellowship to the American Academy in Rome, where he worked on his Variations for Orchestra, commissioned by the Ford Foundation for the Louisville Orchestra. In 1955-56 he was a professor of composition at Queens College, New York; in 1956 he was elected a member of the National Institute of Arts and Letters, and his Sonata for flute, oboe, cello, and harpsichord received the Naumburg Prize. In 1958 he taught at the Salzburg Seminars. In 1960 his String Quartet no. 2 won the Pulitzer Prize and the Critics' Circle Award, and in 1961 the same work gained the UNESCO Prize, also being nominated "best received contemporary classical composition" by the National Academy of Recording Arts and Sciences. Also in 1961 Carter received the Sibelius Medal and the Critics' Circle Award for his Double Concerto.

From 1960 to 1962 Carter was a professor of composition at Yale. In 1963 he was elected a member of the American Academy of Arts and Sciences (Boston) and was appointed composer-in-residence at the American Academy in Rome. In 1965 he received the Brandeis University Creative Arts Award, and in 1967 the Harvard Glee Club Medal. In 1969 he was elected a member of the American Academy of Arts and Letters. In 1967 he was appointed to teach composition at the Juilliard School and was also named Andrew D. White Professor-at-Large of Cornell University. He has also taught at the Dartington and Tanglewood summer schools and served in the League of Composers, the ISCM, and the ACA. He has received honorary doctorates from the New England Conservatory of Music (1961), Swarthmore College (1963), Princeton University (1967), Ripon College (1968), Oberlin College, and Boston, Yale, and Harvard Universities (1970), as well as the Peabody Conservatory (1974) and the University of Cambridge (1983). He received the Handel Medallion in 1978, the Ernst von Siemens Prize in 1981, the Edward MacDowell Medal in 1983, the George Peabody Medal in 1984, and the National Medal of Arts in 1985.

YANN CHADWICK and SHARON LEY have performed together as duo-pianists since 1975. They were well-known in Houston musical circles as soloists and accompanists, but the success of their performance of some of the small Bartok and Stravinsky two-piano works encouraged them to focus on the wealth of two-piano literature. They have performed frequently at the Junior League of Houston presenting an all-Poulenc program, an all-Rachmaninov program, An American Review, French Cabaret Music of the 20th Century, Menotti's The Telephone, a Rodgers-Hammerstein Review, and two special Gershwin concerts as a tribute to the past presidents of the League. The first of these, in 1979, was the basis for the original Champagne and Gershwin show which they created for the Texas Opera Theater. One of the first of many subsequent Gershwin music revivals, it was presented with consistent success in Houston and other Texas cities for several years. Other special concerts have included benefits for the Houston Symphony, a "Turn-of-the-Century" concert for the gala opening of the Galvez Hotel at Galveston, a Gershwin concert benefitting Ashton Villa at the reopening of the Galveston Opera House, and a presentation concert (again, Gershwin) at Congregation Beth Israel of Houston for the Andy Warhol silk screens of the most important Jewish figures of the 20th century - Golda Meir, Albert Einstein, and, of course, George Gershwin.

Sharon Ley was a founding board member of the Texas Opera Theater and the Shepherd Society at Rice University and currently serves on the boards of the Houston Opera Guild and Young Audiences. Ann Chadwick has been President of Cambiata Soloists for the past ten years. They both studied with William Chaissen.
JOHN CHORBAJIAN graduated with a Master of Music degree from the Manhattan School of Music following composition studies with Vittorio Giannini. As part of the Contemporary Music Project sponsored by the Ford Foundation, he was the recipient of a grant as composer-in-residence as well as numerous commissions, including a Juilliard Repertory Project Commission. Although he has written many non-vocal works, including a rhapsody for orchestra (Lament for a Dying Swan) and a violin sonata, the bulk of his writing has been in the vocal area. Representative works include Four Christmas Psalms, a cantata for opera based on the Sophocles tragedy, as well as numerous a cappella choral works. John Chorbajian is currently active as a private teacher of theory, composition and piano in the New York area.

EDMUND CIONEK received the Doctor of Musical Arts degree in composition from the University of Michigan in 1981 where his principal teachers were William Bolcom, Eugene Kurtz, George B. Wilson, and Ross Lee Finney. He also attended L'Ecole Normale de Musique in Paris as a composition student of Max Deutsch under a grant from the French Institute of New York. In 1978 he taught theory, composition, and was Director of the Electronic Music Studio at the University of Wisconsin-Oshkosh. Since 1979 Cionek has lived in New York City where he has composed a variety of music including Sinfonietta for orchestra, and Ghost Rhapsodies, Rumble, and String Quartet No. 1 for chamber ensembles. Among the groups having performed his works are the League-ISC M Chamber Players, Algonquin String Quartet, North-South Consonance, and the New York Quintet. In response to the London premiere of Cionek's Dancing with a Phantom (solo piano), The New York Times critic James Campbell wrote: "I was captivated ... it emerged as genuinely inspired." His Octet was premiered by the New York Art Ensemble in Merkin Concert Hall, New York, in January, 1987.

DAVID COLSON received the Bachelor of Music degree at the University of Michigan where he studied percussion with Charles Owen and composition with George Balch Wilson; he received the Halik Composition Award and the Earle V. Moore Scholarship. He was also the founder and conductor of the Current and Modern Consort, a new music ensemble based in Ann Arbor, Michigan. He received a Master of Arts degree from the University of Iowa where he was a member of the Center for New Music; he studied composition with William Hibbard and received the University’s Philip Greetle Clapp Composition Award. At Rice University, where he is studying for a Doctorate of Musical Arts, he and his teacher, Paul Cooper, formed "Pierrot Plus", the University’s contemporary music ensemble. In 1986, he was awarded the Gallie Shepherd Perkins prize for highest achievement in music at Rice University.

Mr. Colson has performed and taught extensively. He has been a member of the Music Faculty at Coe College, Cornell College and has taught at the University of Iowa and Rice University. In addition, he was a member of the Toledo Symphony and the Northwood Orchestra. In 1982, he was a winner of the Percussive Arts Society Composition Contest.

Mr. Colson along with Sue Langlas Grace form the piano/percussion duo, Bricolage. During 1986-87, Bricolage performed in Texas, Colorado, Pennsylvania and Ohio. Last month, Bricolage premiered Carlton Gamer’s New Beginnings especially composed for them. This spring, the duo will be the featured ensemble of the South Dakota Contemporary Music Festival.
JOHN CORIGLIANO attended Columbia University where he studied with Otto Luening, and the Manhattan School of Music where he studied with Vittorio Giannini; he also worked privately with Paul Creston. After working as a programmer for radio stations WOXR and WBAI in New York and as associate producer of musical programs for CBS television, Corigliano began teaching composition at the Manhattan School of Music in 1971, and at Lehman College, City University of New York in 1974 where he holds the position of Distinguished Professor of Music. In January 1987 Corigliano was named composer-in-residence at the Chicago Symphony, beginning with the 1987-88 season. Corigliano came to prominence after winning the chamber music prize at the 1964 Spoleto Festival for his Sonata for Violin and Piano. This led to many commissions and to repeat performances of his works. His most important commissions have come from the New York Philharmonic (Clarinet Concerto, 1977), the Metropolitan Opera for its centennial (an opera on the third Beaumarchais play, tentatively titled A Figaro for Antonio, in progress), the San Antonio Symphony (Piano Concerto, 1986), Chamber Music Society of Lincoln Center (Poem in October, 1970), New York State Council on the Arts (Oboe Concerto, 1975), the Washington Performing Arts Society (Etude Fantasy, 1976), James Galway (Pied Piper Fantasy, 1982), and the Boston Symphony Orchestra (Promenade Overture, 1981). Corigliano’s music to the film, Altered States (1980), received an Academy Award nomination. John Corigliano has received grants from the National Endowment for the Arts and a Guggenheim Fellowship. His music is recorded on RCA, New World, Philips, and CRI. Corigliano deliberately writes in an accessible style that is often lyrical, with tonal harmonies, brilliant orchestration, virtuoso instrumental writing, and some bombastic touches.

DORCEAL DUCKENS received his B.A. and M.A. degrees from Prairie View A & M University having studied under Dr. Robert Henry. He has performed nationally and internationally in such operas as La Boheme, Magic Flute, and Fanciulla Del West. Duckens is best known for Houston Grand Opera’s production of Scott Joplin’s Treemonisha in the role of “Ned”. He recently performed the role of “Ernest” in the first Bahamian opera, Our Boys, in Nassau.

Lyric mezzo-soprano ISABELLE GANZ is head of the Voice Department of Houston Community College, Westchester Campus, as well as Musical Director and Composer for the Young Company of the Alley Theatre, and an artist-teacher for the Texas Institute for the Arts in Education. She holds a Doctor of Musical Arts degree in Voice and Music Literature from the Eastman School of Music, where she was a student of Jan De Gaetani. Twice monthly she officiates as Cantor of the Rossmoor Jewish Congregation in Jamesburg, New Jersey and concertizes in the New York area.

A champion of contemporary music, Ms. Ganz has premiered numerous works, including John Cage’s Ryoanji for Voice and Percussion, which she recorded for Mode Records. Her recent solo appearances have ranged from tours of Greece, Roumania, and Korea, to the Grand Teton and Aspen Music Festivals. Last spring Ms. Ganz was soloist with the Brooklyn Philharmonic Orchestra, performing works of Francis Schwartz. This season her performing schedule will take her to Buffalo, Atlanta, Los Angeles, Wesleyan University in Connecticut, Diverse Works in Houston, as well as concerts throughout New York. Her Sephardic music trio, Alhambra, toured Spain in 1985 and has been invited to perform in London in October, 1986. The group will present a solo concert at Carnegie (Weill) Recital Hall this April and will be heard on American Public Radio stations this coming summer. Ms. Ganz has recorded for Opus One Records, Mode Records, Global Village Music, Spectrum Records, and for the Prestige/International label.
ROBERT GERBER  received his B.M. degree in 1970 from the University of Michigan at Ann Arbor, followed by advanced voice studies with Marinka Gurewich in New York City. In 1983 he graduated from the Hebrew Union College Jewish Institute of Religion. Robert Gerber has cantorial experience with several Jewish congregations, and he is presently Cantor at Congregation Beth Israel in Houston. His professional musical experience includes two years as soloist at the Israeli National Opera Company in Tel Aviv, one year as soloist with the Israeli Chamber Ensemble, and principal tenor for two seasons with the Landestheater Detmold in Detmold, Germany.

ALBERTO GINASTERA was born in Buenos Aires in 1916. He graduated from the Conservatorio Nacional de Musica of Buenos Aires with highest honors in 1938. In 1941 he was commissioned by Lincoln Kirstein to write the ballet Estancia (premiered in Buenos Aires in 1952). In 1945 he traveled to the U.S. on a grant from the Guggenheim Foundation. During his American sojourn of fifteen months, Erich Kleiber conducted his suite from Panammbi with the NBC orchestra in New York. The Panamerican Union in Washington and the League of Composers in New York performed concerts of his chamber works. In 1948, back in Argentina, he organized the Conservatory of Music and Dramatic Arts in La Plata, and was instrumental in founding the Argentine Section of the ISCM. He was removed from his post at the Conservatory in 1952 by followers of Juan Peron; in 1956, after Peron’s overthrow, he was reinstated as Superintendent. Ginastera’s first European success came with the premiere of his String Quartet No. 1 at the 25th International Festival of Contemporary Music in Frankfurt in 1951. As in the U.S., his works have retained a steady popularity since that time.

Among the many commissions received by Ginastera were the Piano Sonata (Carnegie Institute of Technology and the Pennsylvania College for Women); Variciones Concertantes (Sociedad de Amigos de la Musica, Buenos Aires); Pampeana No. 3 (Louisville Orchestra); String Quartet No. 2 (Elizabeth Sprague Coolidge Foundation, Library of Congress); Cantata Para America Magica (Fromm Foundation); Piano Concerto (Koussevitzky Foundation); Violin Concerto (New York Philharmonic); the operas Bomarzo and Beatriz Cenci (Opera Society of Washington); and opera Don Rodrigo (the City of Buenos Aires). Alberto Ginastera died in Geneva, Switzerland in 1983. Performances of his music have been as numerous since that time as during his life.

ARTHUR GOTTSCHALK is Associate Professor of Music Theory and Composition, and Director of the Rice University Electronic Music Facilities, at The Shepherd School of Music. Educated at the University of Michigan, he studied composition with Ross Lee Finney, Leslie Bassett, and William Bolcom, and electronic music composition with Mario Davidovsky and George Wilson. A recipient of the Charles Ives Prize of the American Academy and National Institute of Arts and Letters, he has received numerous national awards and honors, and was Composer-in-Residence at the famed Columbia-Princeton Electronic Music Center in 1982.
A SUE LANGLAS GRACE studied at the University of Iowa with John Simms; she currently coaches with Benjamin Kaplan in London. She has performed solo recitals and appeared as soloist with orchestras in the United States and Europe. She has, in addition, earned recognition as a chamber music artist in the Soviet Union and China, and has performed in numerous festivals, including the Grand Teton Festival, Music at Oxford and the Heimstey Festival in England. She has recorded for the Belgium National Radio and the American Society of University Composers.

Ms. Grace is Principal Pianist and Director of Student Performances at Colorado College. She is also Principal Pianist for the Colorado Springs Symphony and is on the distinguished faculty of the Colorado College Conservatory for the Gifted Young Musician. She has been principal accompanist and coach for the Central City Opera, the Colorado Opera Festival, the Colorado Children's Chorale, as well as accompanist for the National Affiliate Artist Program.

LYNN GRIEBLING, a native of Kenosha, Wisconsin, received her Bachelor of Music in piano from St. Olaf College, and her Master of Music in voice from the University of Wisconsin. She spent the next few years as both artist and teacher including concerts with Robert Shaw and the Cleveland and Minnesota orchestras.

Her career then took her to England, where her concerts for the B.B.C., the London Bach Festival, Les Musiciens du Roi and other groups have been acclaimed by both press and public alike. Her programs have encompassed art songs in many languages and many premieres of 20th century music.

Lynn Griebing now makes her home in Houston, and has appeared with the Houston Symphony, the Houston Ballet, the Texas Chamber Orchestra, and with the Houston Grand Opera, in addition to concerts and recitals all over the country. She has been on the faculties of Carleton College, California State University L.A., Morley College, London, and is currently Artist Teacher of Voice at The Shepherd School of Music, Rice University.

MICHAEL HORVIT studied at Yale, Tanglewood, Harvard, and Boston University where he received his D.M.A. degree. Michael Horvit's composition teachers have included Aaron Copland, Lukas Foss, Walter Piston, and Gardner Read. He is Coordinator of the Theory and Composition Program at the University of Houston School of Music, and his works, many of which incorporate the electronic medium, range from solo instrumental and vocal pieces to large symphonic compositions and operas. Among the ensembles and individuals that have commissioned and premiered his works are the Houston Ballet, the National Symphony of Mexico, the American Wind Symphony Orchestra, the Arkansas Symphony String Quartet, David Burge, David Tomatz, and Temple Emanuel, Houston. He is currently completing a concerto for brass quintet and orchestra, on commission from the Chicago Chamber Brass.

Michael Horvit is co-author of three widely used theory texts published by Houghton Mifflin. He is the recipient of awards from organizations that include BMI, ASCAP, the Martha Baird Rockefeller Foundation, the National Endowment for the Arts, and the Fridge Trust.

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ERNST KRENEK, born in Vienna in 1900, began his musical studies at the Vienna Academy of Music in 1916, continuing with his teacher, Franz Schreker, in Berlin until 1923. After a sojourn in Switzerland and Paris, where in 1924 he became acquainted with the ideas of neoclassicism, he became assistant to the director of the opera house in Kassel and then at Wiesbaden. After the success of his opera *Jonny spielt auf*, written around 1925, he returned to Vienna and approached gradually the twelve-tone technique. His first accomplishment in this style is his stage work *Karl V.*, of 1933. Krenek also pursued literary work for the Frankfurter Zeitung and other papers and magazines. After his emigration to the United States in 1938, he held teaching positions at Vassar College (1939-1942) and Hamline University (1942-1947) and was a guest professor at several universities. After 1947 he made his home in Southern California, devoting his time to composing and regularly touring Europe, conducting his own works in opera houses, concerts and broadcasts. He has written more than 200 works, among them twenty operas, five symphonies, eight string quartets, six piano sonatas, four song cycles, choral works, and numerous other compositions.

MIKE LIPSKIN, a native of Queens, New York, was impressed in his youth by the classic Harlem stride piano style. He heard his first Waller record in 1945, when he was only three, and by the time he was in high school he was making regular trips to Harlem to study with the masters. He has dedicated himself to preserving a musical style which was nearing extinction. During the 1960's and '70's, Lipskin worked for RCA Records, where he was involved in the Vintage Series of historical reissues as well as mastering, editing and producing recordings by Sam Cooke, Elvis Presley, Jefferson Airplane, Willie The Lion Smith, Gil Evans, Cedar Walton, Papa John Creach and others. But his first love has always been the intricate and rollicking piano style that first captured his ear with its steady rolling left-hand rhythms and rippling right-hand runs. He has recorded three albums of classic and original material for Buskirk Productions, of Nicasio, California, co-produced and performed at a sold-out Harlem stride piano concert at Carnegie Hall, and lectured and performed at the Newport Jazz Festival, the Inverness Music Festival and the Pacifica Concert Series. For the past eight years, to the joy of countless San Franciscans, Lipskin has been ensconced at the Washington Square Bar & Grill. He was recently hailed by the San Francisco Bay Guardian as the Bay Area's best bar pianist, no doubt because he is so much more than that.

RICHARD LA VENDA is Assistant Professor of Composition and Theory at The Shepherd School of Music at Rice University. From 1983 to 1987 he held a similar position at Texas Wesleyan College in Fort Worth. Lavenda received a Bachelor of Arts in philosophy from Dartmouth College, a Master of Music in composition from Rice University, and a Doctor of Musical Arts in composition from The University of Michigan. His music is published by Norruth Music, Inc., and has been played by orchestras, chamber ensembles, and soloists nationwide. In addition to composing concert music for a variety of ensembles, Lavenda has worked with choreographers and poets to create several dramatic and multi-media works. One of these, *The Weary Man Whispers*, was produced at last year's Festival of American Contemporary Music at Rice University. Lavenda is a member of the American Music Center, the Texas Composer’s Forum, and the Houston Composers Alliance. *Alternating Currents* was written for the duo Bricolage (Sue Langlas Grace and David Colson).
A FRANK A. MCKINLEY was born in Winnipeg, Ontario. His family later moved to New Concord, Ohio where he graduated from Muskingum College in 1937 with a Bachelor of Science Degree in Education with Music Supervision. While continuing his education at Westminster Choir College in Princeton, New Jersey, McKinley was a member of the famous Westminster Choir and served as minister of music at the Calvin Presbyterian Church in Philadelphia. He received the Master of Music degree in 1940 and accepted a position as voice teacher and director of the Chapel Choir at North Texas State University (NTSU). Following a four year tour of duty as a Warrant Officer in the European theatre during World War II, McKinley served as director of the music department at Kentucky Wesleyan College for a year. He then rejoined the NTSU faculty in 1947 and remained there until his retirement in 1980. In 1980-81 he served as Choral Director at Colorado University, Boulder, Colorado. Under his leadership for over 30 years, the NTSU A Cappella Choir presented concerts throughout the U.S. and, in 1964, made a twelve-week, nine country trip to Europe under the sponsorship of the U.S. State Department's Cultural Presentations Program. On returning to the U.S., the choir performed at the Texas Pavilion of the World's Fair in New York City. In 1972 McKinley served as a participating conductor for the Third International Choral Festival at the Lincoln Center for the Performing Arts, and in 1974 and 1976 prepared choruses for performances at the Kennedy Center for the Performing Arts with the National Symphony Orchestra. In 1978 the A Cappella Choir became the first collegiate choir to record with the Royal London Philharmonic. In 1978 Frank McKinley received the Alumni Merit Award from Westminster Choir College and, in 1979, the President's Award from NTSU. He was named "Distinguished Texas Choirmaster" in 1980 by the Texas Choral Directors Association. Most recently a scholarship was named in his honor, and because of his outstanding contribution to music education and international cultural relationships, the Muskingum Alumni Association gave him its highest honor in 1984, the Alumni Distinguished Service Award. Frank McKinley is presently Visiting Professor of Music and Director of Choral Activities at The Shepherd School of Music.

A CINDY McTEE, born in Tacoma, Washington in 1953, received a Bachelor of Music degree from Pacific Lutheran University, a Master of Music degree studying with Krzysztof Penderecki and Jacob Druckman at the Yale School of Music, and a Ph.D. under the direction of Richard Hervig from the University of Iowa. She also completed one year of study in Poland at the Krakow Conservatory. She has received a BMI award, two grants from the Washington State Arts Commission, and a DAAD fellowship. Dr. McTee taught at Pacific Lutheran University from 1981 to 1984 and subsequently joined the faculty of North Texas State University's School of Music where she is currently Assistant Professor of Composition.

A ELLSWORTH MILBURN is currently Professor of Music at The Shepherd School of Music where he teaches composition and theory. He received his musical education at U.C.L.A., Mills College, and the College-Conservatory of Music of the University of Cincinnati. From 1963-1968 he was music director for The Committee, San Francisco's improvisational theatre company, and composed music for radio, television, and films. In 1970, he was appointed to the faculty of the College-Conservatory of Music (Cincinnati), where he established the Contemporary Music Ensemble and directed Music '71-75, Cincinnati's contemporary series. As a composer, he has received awards from the National Endowment for the Arts and commissions from a number of ensembles including the Concord String Quartet, the Montagnana Trio, the Philadelphia Composer's Forum, the Houston Symphony, the Springfield (Missouri) Symphony, and the Concert Artists Guild.
DAVID RAKSIN received his Bachelor of Music degree from the University of Pennsylvania. He studied in composition privately with Isadore Freed (1934-35) and with Arnold Schoenberg (1937-38). Raksin eventually arranged music for radio programs, one of which was an arrangement of 'Got Rhythm' that was heard by George Gershwin. Gershwin subsequently recommended him to become a member of the famous Harms/Chappell team that arranged the scores of nearly every Broadway show of that time. This led to a call to Hollywood to assist Charlie Chaplin on the score of his film, Modern Times, which he orchestrated with Edward Powell. He was then twenty-three. He has since composed music for more than 100 films, including Laura (the theme of which has become one of the most often recorded pieces, with more than 300 different versions), Forever Amber, Carrie, Force of Evil, The Secret Life of Walter Mitty, Separate Tables, The Lordly Hudson, Laura, The Bad and the Beautiful, etc. Stage works include three musicals, several ballets, and incidental music for many plays. Raksin composed the original instrumentation for band of Igor Stravinsky's Circus Polka, as staged by George Balanchine for the Ringling Bros. Barnum & Bailey Circus. His television credits include themes and scores for more than 300 individual shows.

As a conductor, apart from work in films, stage, recordings, radio and television, Raksin has appeared in concerts of symphonic and chamber music, such as the Monday Evening Concerts, and presented premiers of contemporary works. A number of concerts featured sequences from his film scores synchronized with picture. His concert pieces have been performed by many orchestras, including the Philadelphia, New York Philharmonic, Chicago, BBC, Boston Pops, San Francisco, Canadian Broadcasting Corp., Toronto, Montreal, Ojai, Minnesota, Detroit, Ottawa, St. Louis, Los Angeles Philharmonic (conducted the latter twice at Hollywood Bowl), etc.

David Raksin is a recipient of an Elizabeth Sprague Coolidge Commission from the Library of Congress. Oedipus Mmneai (Oedipus Remembers), for bass-baritone soloist/narrator, six-part chorus and chamber ensemble, text by the composer, was conducted by him at its premiere, a special Founder’s Day concert, October 30, 1986, in the Library’s Coolidge Auditorium. Previous holders of Coolidge Commissions have included Arnold Schoenberg, Igor Stravinsky, Bela Bartok, Paul Hindemith, Maurice Ravel, Aaron Copland and Darius Milhaud.

TIME Magazine has described NED ROREM as 'the world's best composer of art songs,' yet his musical and literary ventures extend far beyond this specialized field. Rorem has composed three symphonies (plus his most recent instrumental work, the String Symphony (1985)), three piano concertos and an array of other orchestral works; six operas, choral works of every description, ballets and other music for the theater, and literally hundreds of songs and cycles. At seventeen he entered the Music School of Northwestern University, two years later receiving a scholarship to the Curtis Institute in Philadelphia. He studied composition under Bernard Wageman at Juilliard, taking his B.A. in 1946 and his M.A. degree in 1948. Rorem studied on fellowship at the Berkshire Music Center in Tanglewood in the summers of 1946 and 1947; in 1948 his The Lordly Hudson was voted the best published song of that year by the Music Library Association. In 1949 Rorem moved to France, and lived there until 1958. His years as a young composer among the leading figures of the artistic and social milieu of post-war Europe are absorbingly portrayed in The Paris Diary of Ned Rorem (Braziller, 1966). He currently lives in New York City.

PATTI SPAIN is a native of Houston who received her music education and vocal training in the U.S. and abroad. Although the area of her expertise is baroque music, she also teaches and performs the musical theater repertoire and other modern literature. Ms. Spain sings regularly with the Houston Baroque Ensemble, Texas Baroque Ensemble and the Early Music Consort of Kansas City. She has also been a frequent guest soloist of the Concert Chorale of Houston, Houston Oratorio Society and the New Mexico Symphony. Ms. Spain teaches at Houston International Theater School and is soprano soloist at First Presbyterian Church and Congregation Beth Israel in Houston.
Since its inception, the THOUVENEL STRING QUARTET has distinguished itself with its probing and virtuosic interpretations of the chamber music repertoire. Formed in 1975 at Indiana University where its members were graduate students, they soon accepted an Artists-in-Residence position that was created for them in Midland, Texas. From this base they have established themselves as “a quartet in the upper echelons” according to Donal Henahan of The New York Times. They first gained international recognition in 1979 when Andrew Porter of The New Yorker wrote of their performance of the complete quartets of Ernst Krenek, “a young, expert, alert ensemble, very well balanced, lithe, musical, sweetly and truly tuned.” In 1980, following tours of both coasts and the Midwest, their reputation grew further in winning the Weiner International String Quartet Competition. Later that year they made a triumphant New York debut of which Peter Davis of The New York Times wrote “The Thouvenel Quartet surmounted all the difficulties expertly, playing with a sweet tone, polished ensemble precision and a bracing vitality.” They are now well established on the New York concert scene appearing every year in either Alice Tully Hall, Carnegie Recital Hall, or Abraham Goodman House of the 92nd Street “Y”. In 1982, they were honored not only by a tour in Mexico, but also by an invitation to give a four-concert series on the Victoria, Austria Music Festival where their performances received unanimous praise by European critics. They were also selected for live broadcasts and archive recordings for Austrian National Radio. In 1985 the Thouvenel received a prestigious invitation by the Chinese People’s Association for Friendship with Foreign Countries to conduct an unprecedented concert tour of China as one of the first American classical performing arts groups ever to be sponsored directly by the Chinese government. This momentous occasion, which was brought about by the signing of the Cultural Agreement by President Reagan in April, 1984, has marked the opening of a new era in Chinese-American cultural ties. Following the Thouvenel’s return, their recording of Ernst Krenek’s Fifth String Quartet was released by CRI Records.

ROY ALAN WILSON made his debut in 1983 with Theater Under the Stars in A Little Night Music and has since played major roles in Here’s Love, Paint Your Wagon and, last season, Guys and Dolls. A performer of remarkable versatility, in over 25 years in “show biz” he has accumulated more than 100 professional credits ranging from dramatic theater to national television and from the operatic stage to musical comedy. On Broadway he played major roles in 1776, Fiddler on the Roof, The Music Man and Rainbow Jones. In regional and dinner theaters coast to coast his roles have ranged from Billy Bigelow in Carousel to El Gallo in The Fantasticks; his dramatic roles from MacDuff in Macbeth to Elyot in Private Lives. He has twice sung on Johnny Carson’s Tonight Show and made numerous appearances on other major variety shows, and he has performed with major opera companies across the U.S. and in Europe.
Syzgy, as a term used in astronomy, refers to the conjunction or opposition of two heavenly bodies. The Greek word from which it is derived means union or conjunction. In poetry it was a combination of two feet, frequently of different kinds, implying a union of opposites, or at least of differences. The term appealed to those of us at the Shepherd School who are interested in new music because it suggested a number of facets of the current state of the art which contribute to its vitality: unity/diversity, synthesis/analysis, action/reaction, conjunction/opposition. It also suggested, to those who adhere to the idea of a musical-philosophical continuum, one aspect of the Harmony of the Universe.

The concert series called "Syzgy" began on April 6, 1977 with performances of works by Thea Musgrave, George Crumb, and Peter Maxwell Davies. The establishment of a series of concerts of new music was made possible by the attitude of the administration, faculty, and students of the Shepherd School, and their enthusiasm can be illustrated by former faculty member Ronald Patterson's comment: "If the ink is dry, we shouldn't play it." Originally, two concerts per year were produced from the internal resources of the school, with a budget that would accommodate only the procurement of music and an occasional guest composer or performer.

Once established, the series expanded, and approximately six concerts per year are currently produced. While the core of the performing personnel continues to be Shepherd School faculty, students, and Houston-area musicians, many guest artists have been presented, including David Burge, the Concord String Quartet, Sonanza, Jan DeGaetani, Laura Hunter, the Montagnana Trio, the Alard String Quartet, Nexus, and others. In addition, composers such as Witold Lutoslawski, John Cage, Charles Wuorinen, Leonard Rosenman, Henry Brant, Ross Lee Finney and Harold Farberman have been invited to participate in the performances of their music.

Historically, Syzgy has attempted to represent the vanguard of composed music of the second half of the twentieth century, while occasionally paying homage to some of the major figures of the period 1900-1950. It has striven for a catholicity of taste and a broad international representation, while emphasizing American music, but has made no claim to total impartiality; it has reflected the strong, sometimes passionate, esthetic convictions of its programming committee; it has also produced concerts which have featured music that was in complete opposition to those convictions; when the situation called for it, pieces and/or whole concerts have been cancelled or postponed. Ultimately, it has provided a medium for the professional performances of new works, in the belief that the great music of our time is being created in our own time.

1987-1988 SYZYGY COMMITTEE:
George Burt, Chairman
David Colson
Paul Cooper
Arthur Gottschalk
Ellsworth Milburn
Tom Littman, ex officio
Richard Lavenda

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The Cambiata Soloists is a group of professional chamber musicians founded in 1971 by mezzo-soprano Isabelle Ganz. Ms. Ganz, along with several outstanding Houston musicians, began bringing little-known works of great value to Texas audiences.

Cambiata Soloists draws on the many fine university faculties and performing organizations in Houston for the remainder of its membership. The personnel of each concert is dependent on the programming for that concert.

Cambiata has to its credit many Houston premieres of important contemporary works such as "The Windwife" by Yvar Mikhashoff (1974), an entire program of little-known works by Ravel (1975), "Revenants" by Ellsworth Milburn (1978), and "Songs of Antigone" by Paul Cooper (1980). In 1983 the group gave Houston premieres of "Ancient Voices of Children" by George Crumb, "Serenade" by Schoenberg and an entire program of Houston premieres of American music in February, 1984, including works of Crumb, Carter, Cage and Fennimore.

Though Cambiata Soloists performs many contemporary works, the group is equally at home with standard repertory. In this area the group enjoys performing forgotten works or those with unusual combinations of voices and instruments which would not otherwise be heard in this part of the country. Works such as the "Introduction and Allegro" by Ravel, an entire program of 16th and 17th century madrigals accompanied by viols, recorder, lute and viola da gamba and "Duet ('with two eyeglasses obbligato')" by Beethoven written for viola and contrabass are regular components of Cambiata programs.

Cambiata Soloists has performed in San Antonio, Austin and Houston, its home base. In addition, the group has appeared in Albany, Buffalo, and Rochester, New York. Cambiata Soloists presented a concert as part of last year's Festival of American Contemporary Music at Rice University. The group has received critical praise for their innovative programming, as well as for their high standards of musical performance and have delighted audiences wherever they have appeared.
## Shepherd Singers
Frank McKinley, conductor

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<th>Soprano</th>
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Shepherd School Symphony Orchestra
David Raksin, guest conductor

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<td>Theresa Vidos</td>
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* Guest member; member of the Houston Symphony Orchestra
Shepherd School
Percussion Ensemble
Richard Brown, director

Laura Bess
David Colson
Philip Dembski
Gabriel Dionne
J. Riely Francis
Rick Hahn
Matthew McCarthy

David Murray
Guillo Rodríguez
Christopher Rose
Richard Skains
Daniel Smith
Theresa Vidos

KEYBOARDS:  Piano I - Jonathan Benjamin
             Piano II - Jonathan Faiman
             Celesta - Michelle Conde
Pierrot Plus Ensemble,
the Shepherd School New Music Ensemble
David Colson, Music Director

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Acknowledgements

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