FESTIVAL OF
AMERICAN CONTEMPORARY MUSIC
at Rice University
November 5-15, 1989
celebrating American Music Week

CAMBIATA SOLOISTS

Monday, November 6, 1989
8:00 p.m. in Hamman Hall

RICE UNIVERSITY
PROGRAM

**Tango** (1987)(Texas premiere) .......................... Ted Piltzecker
  Rodica Weber, violin  Sanford Siegel, percussion
  Pamela Bingham, clarinet  Joan Eidman, harp
  Christina Carroll, vibraphone  Andrew Levin, conductor

**Revenants** (1978) .......................... Ellsworth Milburn
  for mezzo-soprano and chamber ensemble
  Isabelle Ganz, mezzo-soprano  Max Dyer, cello
  Gretchen Bebb, flute  Mary Hunt, piano
  Rodica Weber, violin  Ray Dillard, percussion
  Christine Brain, viola  Andrew Levin, conductor

**Mirrors** (1989)(World premiere) .......................... Charles Sepos
  for 2 keyboards and 2 percussionists
  Meryl Ettelson and Mary Hunt, piano
  Sanford Siegel and Christina Carroll, percussion

**INTERMISSION**

**Liaisons/Voyager II** (1989)(World premiere) .......................... Aubrey Tucker
  for B♭ clarinet and piano
  Pamela Bingham, clarinet
  Christine Schaffer, piano

**Vox Femina** (1984)(Houston premiere) .......................... Dan Welcher
  a cycle of poems by and about women
  for soprano and 5 instruments
  Jodi Levin, soprano  Rodica Weber, violin
  Gretchen Bebb, flute  Max Dyer, cello
  Pamela Bingham, clarinet  Sharon Ley, piano
  Andrew Levin, conductor

This evening's performance is dedicated to the memory of Christa Cooper.
PROGRAM NOTES

Tango ....................................... Ted Piltzecker

Tango, written for Ruben Gonzales, concertmaster of the Chicago Symphony, received its premiere in July 1987, at the Aspen Music Festival and was also aired nationally by National Public Radio.

Mr. Piltzecker’s choice of instrumentation, while not traditional, reflected his desire to create a piece for certain admired colleagues. Jazz influences and the work of Astor Pizzarelli (b. 1920), a tango practitioner who is known for his large and colorful orchestral tango arrangements during the 1940’s, may be heard in the style of the work.

—Note by Ted Piltzecker

Revenants ................................. Ellsworth Milburn

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 exorcise them to acceptance of their inevitable presence.

The poem is 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.

—Note by Ellsworth Milburn

Mirrors ............................... Charles Sepos

Mirrored floor, mirrored ceiling.
What moves up, reflected, moves down.
What moves down, reflected, moves up.
Object and reflection remain distinct.

Mirrored wall.
Object and reflection move apart.
Object and reflection come together, yet remain separate.


Mirrors was commissioned by Cambiata Soloists with funding from Meet the Composer, Texas, and contributions from Barbara R. Friedman, Harvey Gordon, Richard Kummins and Cheryl DeWitt, Alan Livingston, Robin and John Stephenson, William F. Stern, C. Bradley Tashenberg, and Exxon Corporation.

—Note by Charles Sepos
Liasons/Voyager II .......................... Aubrey Tucker
  i. Adagio
  ii. Allegro Misterioso
  iii. Moderato
  iv. Allegro Capriccioso
  v. Lento

Liasons/Voyager II was suggested by the amazing flight of Voyager II past the
four great planets and beyond. Particularly fascinating were photographs showing
the planets and their orbiting moons, rings, and cosmic debris in great detail for the
first time. They seemed as gods in boudoirs surrounded by fussy attendants, being
spied upon by voyeurs. Liasons/Voyager II suggests inherent contradictions:
leaving safe and warm friends for a dangerous, cold and final, but glorious journey.
Vast, regal power and majesty are juxtaposed with the ideas of intimate secrecy and
the temporal violation of the spiritual heavens.

The basic musical vocabulary for Liasons/Voyager II is serial with an emphasis
on consonant intervals. The program is that which seems most natural to you, the
listener.

—Note by Aubrey Tucker

Vox Femina ................................. Dan Welcher

Vox Femina is conceived as a ceremonial concert-piece, in that the soprano
soloist must represent (in the beginning and ending) a lady troubadour, a proud
black woman of Solomon's time, a love-struck young girl, a religiously transported
visionary, a dramatic narrator of a violent scene from the Bible, and a coy
contemporary American woman, teasing with her poetry. The soprano should strive
to fit all of these personae into her own character without trying to change her voice
from its natural state. There is a common theme, both musical and poetic, running
through the cycle; one of the timelessness of the emotions expressed here, and their
relevance throughout history.

—Note by Dan Welcher

This concert is sponsored in part by the Cultural Arts Council of Houston, the Texas
Composers Forum, the Texas Commission on the Arts, and many generous friends of
Cambiata Soloists.