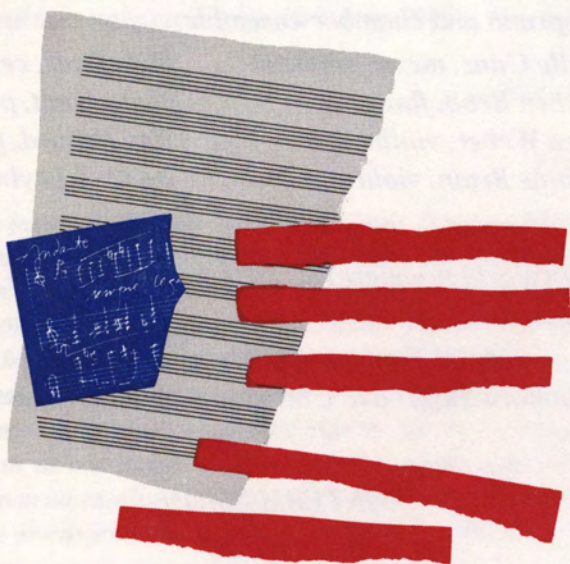


FESTIVAL OF
AMERICAN CONTEMPORARY MUSIC
at Rice University

November 5-15, 1989
celebrating American Music Week



CAMBIATA SOLOISTS

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

RICE UNIVERSITY

the
Shepherd
School
of Music

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^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 Pizzaola (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 exorcize 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. Musical reflections. Musical expression.

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

Liaisons/Voyager II Aubrey Tucker

- i. Adagio
- ii. Allegro Misterioso
- iii. Moderato
- iv. Allegro Capriccioso
- v. Lento

Liaisons/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. *Liaisons/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 *Liaisons/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.