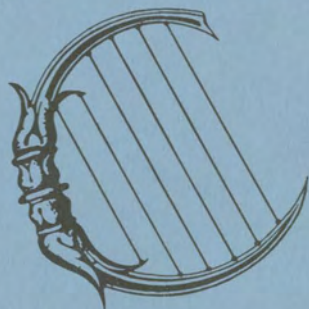


CAMBIATA



*Cambiata Soloists*

present

*Ancient Voices*

Thursday Evening, FEBRUARY 24, 1983 at 8 p.m.

Hamman Hall, Rice University

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## PERFORMERS

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TOSHIYUKI SHIMADA, *conductor*

RICHARD NUNEMAKER, *clarinet*  
*and soprano saxophone*

ISABELLE GANZ, *mezzo-soprano*

JORGE GARZA, *boy soprano*

KAREN KIRK, *harp*

AMY WINN, *flute*

AMY TEARE, *violin*

IRVING WADLER, *violin*  
*and mandolin*

WAYNE CROUSE, *viola*

STEVE ESTES, *violoncello*

CHRISTINE SCHAFFER, *harpsichord*

LINDA WATSON, *piano and toy piano*

JANET RARICK, *oboe, harmonica*

GEORGE WOMACK, *musical saw and*  
*percussion*

SANFORD SIEGEL, *percussion*

GERMAINE PETRY, *percussion*

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## PROGRAM

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SONATA for Recorder and  
Continuo, Op. 4, No. 11

JEAN-BAPTISTE LOEILLET

Adagio

Allegro

Sarabande, Adagio

Allegro

INTRODUCTION AND ALLEGRO for Harp,  
Flute, Clarinet and String Quartet

MAURICE RAVEL

### Intermission

ANCIENT VOICES OF CHILDREN (1970)\*

GEORGE CRUMB

I. The little boy was looking for his voice

DANCES OF THE ANCIENT EARTH

II. I have lost myself in the sea many times

III. From where do you come, my love, my child?  
(DANCE OF THE SACRED LIFE-CYCLE)

IV. Each afternoon in Granada, a child dies each afternoon

GHOST DANCE

V. My heart of silk is filled with lights

*\*Houston premiere*

## THE LORCA TEXTS

El niño busca su voz.  
(La tenía el rey de los grillos.)  
En una gota de agua  
buscaba su voz el niño.

No la quiero pára hablar;  
me haré con ella un anillo  
que llevará mi silencio  
en su dedo pequeñito.

Me he perdido muchas veces por el  
mar  
con el oído lleno de flores recién  
cortadas,  
con la lengua llena de amor y de agonía.  
Muchas veces me he perdido por el mar,  
como me pierdo en el corazón de  
algunos niños.

¿De dónde vienes, amor, mi niño?  
De la cresta del duro frío.  
¿Qué necesitas, amor, mi niño?  
La tibia tela de tu vestido.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!  
En el patio ladra el perro,  
en los árboles canta el viento.  
Los bueyes mugen al boyero  
y la luna me riza los cabellos.  
¿Qué pides, niño, desde tan lejos?  
Los blancos montes que hay en tu  
pecho.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!  
Te diré, niño mío, que sí,  
tronchada y rota soy para ti.  
¡Cómo me duele esta cintura  
Donde tendrás primera cuna!  
¿Cuando, mi niño, vas a venir?  
Cuando tu carne huele a jazmín.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!

Todas las tardes en Granada,  
todas las tardes se muere un niño.

Se ha llenado de luces  
mi corazón de seda,  
de campanas perdidas,  
de lirios y de abejas,  
Y yo me iré muy lejos,  
más allá de esas sierras,

### I

The little boy was looking for his voice.  
(The king of the crickets had it.)  
In a drop of water  
the little boy was looking for his voice.

I do not want it for speaking with;  
I will make a ring of it  
so that he may wear my silence  
on his little finger.

### II

I have lost myself in the sea many  
times  
with my ear full of freshly cut flowers,  
with my tongue full of love and agony.  
I have lost myself in the sea many  
times  
as I lose myself in the heart of certain  
children.

### III

From where do you come, my love,  
my child?  
From the ridge of hard frost.  
What do you need, my love, my child?  
The warm cloth of your dress.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
In the courtyard a dog barks,  
in the trees the wind sings.  
The oxen low to the ox-heard,  
and the moon curls my hair.  
What do you ask for, my child, from so  
far away?  
The white mountains of your breast.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
I'll tell you, my child, yes,  
I am torn and broken for you.  
How painful is this waist  
where you will have your first cradle!  
When, my child, will you come?  
When your flesh smells of jasmine-  
flowers.  
Let the branches ruffle in the sun  
and the fountains leap all around!

### IV

Each afternoon in Granada,  
a child dies each afternoon.

### V

My heart of silk  
is filled with lights,  
with lost bells,  
with lilies, and with bees,  
and I will go very far,  
farther than those hills,

más allá de los mares,  
cerca de las estrellas,  
para pedirle a Cristo  
Señor que me devuelva  
mi alma antigua de niño.

farther than the seas,  
close to the stars,  
to ask Christ the Lord  
to give me back  
my ancient soul of a child.

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Excerpts from "Selected Poems" by Federico García Lorca. Copyright © 1955 by New Directions Publishing Corporation. Copyright © Aguilar, S. de Ediciones. All rights reserved. Used with permission of the publisher, New Directions Publishing Corporation, New York, U.S.A. English translations: W. S. Merwin (I), Stephen Spender and J. L. Gili (II), J. L. Gili (III and V), Edwin Honig (IV).

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through the Cultural Arts Council of Houston.*

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**ISABELLE GANZ**, lyric mezzo-soprano, is the co-founder of the Cambiata Soloists (with pianist Yvar Mikhashoff, in 1971). She holds the Doctor of Musical Arts degree from the Eastman School of Music, is a student of Jan De Gaetani, and commutes regularly from Houston to New York, where she teaches Voice and Vocal Techniques of Twentieth Century Music at the Manhattan School of Music and the Hebrew Arts School. She performs regularly with many New York ensembles such as the "Alliance for American Song", "Musica Sacra", the "Bowery Ensemble", "Musical Elements", and tours with the trio "Alhambra", which specializes in the performance of Sephardic and Middle-Eastern music. In addition, she officiates as a cantor at various Reform synagogues in the New York, New Jersey area. On April 12th she will appear on the John Cage concert with the Shepherd School of Music "Syzygy" ensemble.

**JORGE GARZA**, 13-year-old son of Mr. and Mrs. Jose Garza, is a student at Burbank Middle School. He has been a member of The Singing Boys of Houston for five years and sang the part of Amahl in Menotti's "Amahl and the Night Visitors" at Sacred Heart Co-Cathedral in December, 1982.

**KAREN KIRK** attended the University of California at Santa Barbara and the Music Academy of the West where she studied harp with Suzanne Balderston, and did her graduate work with Lucile Lawrence at Boston University and the Tanglewood Institute. Her professional orchestral experience includes performances with the Santa Rosa, Santa Barbara and San Jose Symphonies in California, and two seasons as principal harpist with the Orquesta Sinfonica del Estado de Mexico. Currently Karen plays with the Houston Pops Orchestra and is the second harpist with the Houston Symphony.

**RICHARD NUNEMAKER** has played clarinet, bass clarinet and saxophone with the Houston Symphony since 1967. He is active in the Houston and South Texas area as a featured soloist and recitalist appearing with the Houston Symphony Orchestra as featured artist in such works as Ingolf Dahl's Concerto for Saxophone, Pierre Max Dubois' Concerto for Alto Saxophone and Strings, Hector Villa Lobos' Fantasia for Soprano Saxophone and Orchestra, and Aaron Copland's Concerto for Clarinet and Orchestra. He is a member of the University of St. Thomas music faculty and the Houston Pops Orchestra.

**TOSHIYUKI SHIMADA**, who is the assistant conductor of the Houston Symphony Orchestra, was born in Tokyo, Japan and began his musical studies at age four with the violin. He studied at the Hochschule für Musik in Vienna, and was a finalist in the 1979 Herbert von Karajan conducting competition. Among the orchestras he has led are the Danish Radio Orchestra, The Berlin Symphony Orchestra, The Nagoya Symphony Orchestra in Japan and the Nisei Week Festival Music Ensemble in Los Angeles (which he helped found). In August 1982, Shimada was named Music Director of the Shepherd Sinfonia, at Rice University's Shepherd School of Music.

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## PROGRAM NOTES

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### INTRODUCTION AND ALLEGRO      JEAN-BAPTISTE LOEILLET

Jean-Baptiste Loeillet (1680-1730) was a member of a famous family of Flemish musicians. He was proficient on the harpsichord, flute and oboe and most of his compositions are for these instruments. The work performed tonight was transcribed for soprano saxophone by Richard Nunemaker.

The *Introduction et allegro* for harp, string quartet, flute and clarinet was first performed in Paris in 1907. Ravel utilized thematic metamorphosis in this work as he did in his earlier String Quartet and all themes utilize a rising fourth or fifth. Although considered a minor work the composer's technical mastery created a beautifully expressive composition. In this original sound-world we recognize the genius of orchestration Ravel would become. *Notes by Linda Watson*

### ANCIENT VOICES OF CHILDREN      GEORGE CRUMB

*Ancient Voices of Children* was composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation, while I was in residence at Tanglewood, Massachusetts. This work forms part

of an extended cycle of vocal compositions based on the poetry of Federico García Lorca which has absorbed much of my compositional energy over the past eight years.

In *Ancient Voices of Children*, as in my earlier Lorca settings, I have sought musical images that enhance and reinforce the powerful yet strangely haunting imagery of Lorca's poetry. I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea. These "ur-concepts" are embodied in a language which is primitive and stark but which is capable of infinitely subtle nuance. In a lecture Lorca has, in fact, identified the essential characteristic of his own poetry. *Duende* (untranslatable, but roughly: passion, élan, bravura in its deepest, most artistic sense) is for Lorca "all that has dark sounds . . . This 'mysterious power that everyone feels but that no philosopher has explained' is in fact the spirit of the earth . . . All one knows is that it burns the blood like powdered glass, that it exhausts, that it rejects all the sweet geometry one has learned . . ."

The vocal style in the cycle ranges from the virtuosic to the intimately lyrical.

The instruments employed in *Ancient Voices* were chosen for their particular timbral potentialities. The pianist also plays toy piano (in the 4th song), the mandolinist musical saw (2nd song) — although a separate player can be used for the saw — and the oboist harmonica (4th song). Certain special instrumental effects are used to heighten the "expressive intensity" — e.g., "bending" the pitch of the piano by application of a chisel to the strings (2nd song); use of a paper-threaded harp (in "Dances of the Ancient Earth"); the frequent "pitch-bending" of the oboe, harp and mandolin. The mandolin has one set of strings tuned a quarter-tone low in order to give a special pungency to its tone. The three percussionists command a wide range of instruments, including Tibetan prayer stones, Japanese temple bells and tuned tom-toms. The instrumentalists are frequently called upon to sing, shout and whisper.

In composing *Ancient Voices of Children* I was conscious of an urge to fuse various unrelated stylistic elements, I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation ("Bist du bei mir," from the Notebook for Anna Magdalena Bach), or a reminiscence of Mahler with a breath of the Orient. It later occurred to me that both Bach and Mahler drew upon many disparate sources in their own music without sacrificing "stylistic purity."

It is sometimes of interest to a composer to recall the original impulse — the "creative germ" — of a compositional project. In the case of *Ancient Voices* I felt this impulse to be the climactic final words of the last song: ". . . and I will go very far . . . to ask Christ the Lord to give me back my ancient soul of a child."

Notes by George Crumb

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## ACKNOWLEDGMENTS

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Thanks to: Mr. Joel H. Perkins — musical saw; Mr. Benjamin Kamins — chromatic/harmonica; Mr. Phil Kraus and the Shepherd School of Music — percussion instruments; World Toy and Gift Shop — toy piano.

Special thanks to Mary Schoettle for vocal coaching of Jorge Garza.

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