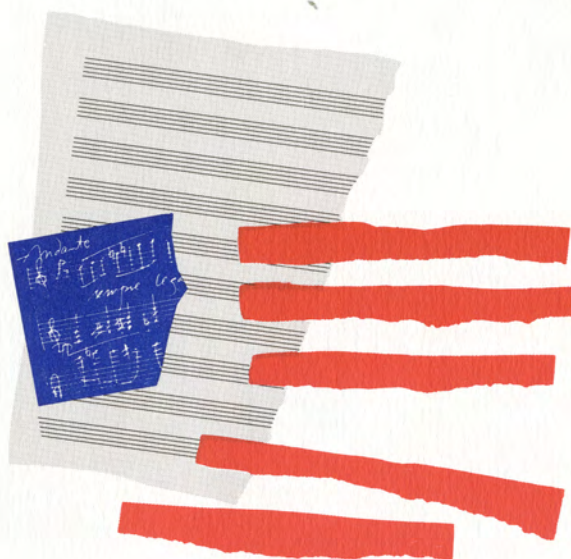


FESTIVAL OF
AMERICAN CONTEMPORARY MUSIC
at Rice University

November 3-9, 1990
celebrating American Music Week



CAMBIATA SOLOISTS

Sunday, November 4, 1990
8:00 p.m. in Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Three Subtropical Vistas (1988) * Daniel Adams
for mezzo-soprano and percussion Text by Stephen Cocran Singleton

Key Vaca

The Matecumbes

Tavernier

Isabelle Ganz, mezzo-soprano

Ray Dillard, percussion

Dialogues for Harp and Percussion (1981) Michael Horvit

Prelude

Romance

Intermezzo

Evanesence

Finale

Joan Eidman, harp

Ray Dillard, percussion

Sometimes, Stillness (1985) ** Ray Dillard
for two percussion and voice Text by George W. de Schweinitz
and e. e. cummings

Tim Tull and James Metcalfe, percussion

Isabelle Ganz, voice

INTERMISSION

Internal Combustion (1985) * Glen Velez

Glen Velez and Layne Redmond, frame drums

Bendir (1985) * Glen Velez

Rain (1985) ** Glen Velez

Snake Eyes (1987) ** Glen Velez

Improvisation

assisted by Ray Dillard and James Metcalfe

* Texas premiere

** Houston premiere

PROGRAM NOTES

The texts for **Three Subtropical Vistas** are taken from a collection of poetry by Stephen Cocran Singleton entitled **A Song of Years in Florida**, published in 1948. Singleton's poems describe the pristine beauty, tranquility, and the legacy of the Florida Keys during the early decades of the twentieth century. The composer, a native South Floridian, was born in 1956 and will never know the Florida Keys as seen by Singleton. Nevertheless, he attempts to portray the beauty, mystique, and caprice that he has come to know through his many visits to these islands in his settings of Singleton's poetry.

Dialogues for Harp and Percussion was commissioned in 1981 by Frank and Marian Shaffer, the timpanist and harpist of the Memphis Symphony Orchestra. They premiered the work that summer at the Sewanee Music Festival. **Dialogues** consists of five movements. The Prelude is a cheerful exchange of ideas between the harp and percussion instruments of indefinite pitch. The second movement, Romance, is a gentle, lyrical love song, featuring the marimba and vibraphone. The third movement is a cheerful, dance-like Intermezzo. Evanescence, the fourth movement, is an evocative, delicate tone painting. The last movement is a driving Finale.

Sometimes, Stillness is one of several songs written by Ray Dillard between 1982 and 1985. Compositionally, it utilizes simple, repeated lines that interact and contrast one with another throughout the piece. The majority of the text is from the poem **Bayoux**, by the late George W. de Schweinitz. Dr. de Schweinitz resided in Beaumont, Texas, where he had retired from the faculty of Lamar University. The remaining text is by e. e. cummings. Juxtaposition breaks the mood of stillness from time to time, much as it does in our society.

Internal Combustion incorporates the two qualities of strength and flexibility, thereby providing a comfortable format for improvisation while maintaining a strong inner logic.

Bendir was inspired the music of Hamza el-Din, the wonderful Nubian musician. The Bendir is a North African frame drum with snares and a goat skin head. The use of overtone singing is an important part of this piece, and tries to establish a dual time frame, one being the fast movement of the drumming, the other being the slow, "out of time" feeling of the singing.

Rain is played on a Middle Eastern tambourine with fishskin head and five sets of disk jingles. Improvisation is on a rhythmic cycle of 12, subdivided 5-4-3, using three of the Arabic playing styles for this instrument.

Played on the Remo Bodhran, **Snake Eyes** is from Glen Velez's **Seven Heaven** album, dedicated to the memory of master musician Zevulon Avsholomov, his teacher of Kavkazi music, who passed away in Arad, Israel, April 5, 1987.

GLEN VELEZ is internationally recognized as the leading exponent, authority and performer of the frame drum. As a master percussionist and composer, he has combined his classical training in Western percussion with the study of traditional non-western music. A member of Steve Reich & Musicians for twelve years and the percussionist for the Paul Winter Consort, he has also performed with Charlie Mariano, Sonny Fortune, Nexus Percussion Ensemble, the Israeli Philharmonic, Brooklyn Philharmonia, Group for Contemporary Music, and Orchestra of Our Time. Recently, he has recorded with Richard Stoltzman, Eddie Daniels, Lyle Mays, Roger Kallaway, and Rabia Abou-Kahil.

*LAYNE REDMOND, who has been performing as a percussionist with Glen Velez since 1984, is also a painter and performance artist. She has presented performances at the Institute for Contemporary Art in London, Franklin Furnace, P.S. 122, Experimental Intermedia Foundation, and Williams College. Her music video, **Painted Songs**, was shown at New Music America, and she has received five commissions for her rhythmically structured light paintings from Art in Public Spaces.*

CAMBIATA SOLOISTS, co-founded in 1971 by mezzo-soprano Isabelle Ganz and composer/pianist Yvar Mikhashoff, began presenting contemporary and little-known works of the past to Texas audiences. Performing members are drawn from university faculties and performing organizations in Houston. Guest artists are frequently invited to perform on the series. Cambiata Soloists has to its credit many Houston premieres of important works by such composers as George Crumb, Elliott Carter, John Cage, Paul Cooper, Ellsworth Milburn, and more. Critically acclaimed for their innovative programming, the group has also performed in San Antonio and Austin, as well as in Albany, Buffalo and Rochester, New York.



This concert is sponsored in part by the City of Houston
through the Cultural Arts Council of Houston.

Special support for this concert has been provided by
Remo USA, Doubletree Hotel at Allen Center,
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TEXT

Three Subtropical Vistas Daniel Adams
Text by Stephen Cocran Singleton

Key Vaca
(*Marathon*)

Long years it lay and nodded in the sun,
A hidden, fruitful island.
No billows crashed upon its shore;
Tamed by the distant reefs and shoals
The tides of Bay and Ocean
Crept gently back and forth
With soft caresses.

Here, with no winter rigors to be faced,
Long years beyond the allotted span
Men lived, and from the teeming waters,
Supplied their simple needs;
Their only commerce with the world
Borne in their sturdy sail boats.

Across the waters then was flung
A highway to the homes of all the Nations
And all the Nations knew an added joy
Of balmy air; and winter days that knew no touch
Of Winter's bitterness.

Here, where the rocks and mangroves reigned,
The emerald of a velvet lawn
Vies with the emerald of the sea,
And smooth highways and walks
Supplant the ancient trails
That led from Bay to Ocean.

O dream come true; O vision realized!
How hath this stone, forgotten of the builders,
Become a corner stone on which shall rise
An edifice of Health and Happiness
And, 'twixt the glory of the sea and sky
Become the home of joyous people.

The Matecumbes
(Islamorada)

Sunrise over the Ocean,
The setting sun over the Bay,
My heart is torn 'twixt two true loves;
To neither can I say "Nay".

The sun shouts over the Ocean
Like a king, in golden array;
But the purple clouds, they march in troops,
When the sun sets over the Bay.

Moonlight over the Ocean,
A waning moon over the Bay
A whisper of tropical breezes
That linger, but can not stay.
Between the shout from the Ocean,
And the whisper that comes from the Bay
I will build me a home on this narrow isle;
And have joy of them both, always.

Tavernier

Serene and beautiful, through all the ancient days,
Through years of moon-lit nights, thy palm lined ways
Waited in silent solitude until, at last,
The world has found thee and thy waiting's past.

Sometimes, Stillness Ray Dillard
Text by George W. de Schweinitz
and e. e. cummings

Bayoux

Messages in eyes float miraculously.
They don't even declare their being.
But they hang on even without declaration.
They stand like bayou waters that
ask for transcript long after being named
and mapped. Bayou waters hold sunken logs
which fish swim around and through,
long-emptied vials that do not stand,
but lie, for emblems of out-of-the-water
life, or life on land, and where bayoux
can't gather débris of such a permanent account.

Bayoux, with sunshine on them, smile mockingly.
The bottoms are rank, stifled with discards.
But they serve as images of lost life.

ADDITIONAL BIOGRAPHIES

DANIEL ADAMS is an Assistant Professor of Music at Texas Southern University. He has previously held positions at the University of Miami, Miami Dade Community College, and at the Performing and Visual Arts Center of Dade County Public Schools, where he also served as Composer-in-Residence for the theater program. A co-founder of the South Florida Composers' Alliance, Mr. Adams is now an active member of the Houston Composers' Alliance. He holds a Doctor of Musical Arts from the University of Illinois, a Master of Music from the University of Miami, and a Bachelor of Music from Louisiana State University. Mr. Adams has received grants and awards from the American Symphony Orchestra League, the Percussive Arts Society, ASCAP, Meet the Composer, the Greater Miami Youth Symphony, Outstanding Young Men of America, the Minnesota Composers Forum, the Maryland Clarinet Composition Contest, and the Music Teachers National Organization. His compositions are published by Plymouth Music, Inc., Studio Four Productions, Dorn, Inc., and the T.U.B.A Manuscript Series.

RAY DILLARD, an active composer and performer, has written several pieces for percussion soloists and chamber ensembles. In 1979, he formed the Dillard/Eason Duo and has appeared in numerous concerts, including one for the American Society of University Composers. Mr. Dillard has been a percussionist for the Amarillo Symphony Orchestra, director of Percussion Studies at West Texas State University and guest Lecturer/Instructor of Percussion at Texas Tech University. He is currently Percussion Instructor at San Jacinto College and performs with James Metcalfe as the percussion duo, Convergence.

Among MICHAEL HORVIT's awards are those from the Martha Baird Rockefeller Fund and the National Endowment for the Arts with commissions including works for the Houston Ballet, Houston Symphony, the Arkansas Symphony String Quartet, the American Wind Symphony Orchestra, the Chicago Chamber Brass, and the National Symphony Orchestra of Mexico. His music publishers include C. F. Peters, E. C. Schirmer, Shawnee Press, Southern Music, and Transcontinental; his widely used co-authored theory texts are published by Wadsworth. He is coordinator of the composition and theory programs at the University of Houston School of Music.

JOAN EIDMAN, a native Houstonian, has been the principal harpist with the Houston Ballet Orchestra since 1980. She plays second harp with the Houston Symphony and freelances with Houston Grand Opera, Theatre Under the Stars, and Society for the Performing Arts. Miss Eidman studied harp at the Cleveland Institute of Music and at the Salzedo School in Maine. She maintains an active teaching schedule at Houston Community College and in her private studio.

Co-founder of Cambiata Soloists, ISABELLE GANZ is a faculty member of Houston Community College and teaching artist for the Texas Institute for the Arts in Education. Her solo performing schedule last season included appearances with the Portland, Maine Symphony, the Lincoln Center "Out-of-Doors" Festival, several presentations in New York's Merkin Hall, a concert of John Cage works at the Contemporary Arts Museum in Houston, the "Ijsbreker" in Amsterdam, at the "Milanopoesia" Festival of contemporary music in Milan, Italy, and recordings at Pierre Boulez' I.R.C.A.M. in Paris. Last seasons' performances also included many concerts throughout the U.S. and Puerto Rico as well as contemporary music performances in the New York area and with the Cambiata Soloists. Ms. Ganz has appeared as soloist under the baton of such distinguished conductors as Lukas Foss with the Brooklyn Philharmonic and Luciano Berio at the Aspen Music Festival.

JAMES METCALFE received his Bachelor of Music in Education from West Texas State University. While a graduate assistant in percussion at the University of Iowa, he worked with the Cedar Rapids Symphony and the Tri-City Orchestra. Mr. Metcalfe also studied with Steve Houghton, Joe Pocar, Efrain Torro, and Ralph Humphrey at the Percussion Institute of Technology in Hollywood, California. He has worked with Art Wood, a session drummer and programmer for the T.V. series *Fame*. In 1987 he studied North Indian tabla drumming with Pandit Sharda Sahai and performed with him and Bob Becker in Toronto, Canada. Other concert appearances include performances with members of the Nexus Percussion Ensemble in Ottawa, performances with the Young Audiences duet Convergence, and with the Houston Oratorio Society. He recently performed his commissioned piece, *Of Inner Origins*, with the University of Houston Clear Lake Dance Ensemble.

TIM TULL, a resident of Houston since 1982, is very active as a professional percussionist. A member of the Houston Ballet Orchestra, he has also performed with orchestras for Houston Grand Opera, Theater Under the Stars, Cambiata Soloists, Society for the Performing Arts, Houston Oratorio Society, Gilbert and Sullivan Society, as well as numerous chamber music ensembles. Mr. Tull came to Houston as Director of the Wind/Percussion Department at the High School for the Performing and Visual Arts. He remains a faculty member but teaches only on a part-time basis, devoting more time to a career as a percussionist. Mr. Tull is also quite active as a music copyist and works as music librarian for the Houston Ballet.