

CLIBURN
CONCERTS
1984-1985

BOOK
1

The Cliburn at the Kimbell
Kimbell Art Museum
Tuesday November 20 1984 at 8 pm

ANNAPOLIS BRASS QUINTET

David Cran, Robert Suggs trumpet
Arthur Brooks horn, Wayne Wells trombone
Robert Posten bass trombone and tuba

and

SCHOLA CANTORUM OF TEXAS

Gary Ebensberger, director/conductor

THE AGE OF SPLENDOR

Sixteenth and seventeenth century music for brass alone
and for brass and voices

GIACHES DeWERT
(1535-1596)

Two Madrigals
Vani e Sciocchi
Vaghi Boschetti

JOSQUIN DESPREZ
(c. 1440-1521)

Two Settings of a Flemish Song
Si J'ay Perdu Mon Amy

ANONYMOUS
(16th century)

Si J'ay Perdu Mon Amy

ANTONIO DeCABEZON
(1510-1566)

Suite from *Obras de Musica*
(published 1587)
Diferencias sobre la pavana italiana

ANONYMOUS
(Juan DeCabezon)

Quien llamo al partir partir

JUAN DeCABEZON
(1510/19-1566)

Pues a mi desconsolado

HERNANDO DeCABEZON
(1541-1602)

Susana un jur

ANDREAS HAKENBERGER
(c. 1574-1627)

*Exultate Deo

*for brass and voices

continued

BAGELS,
CHALLAH AND
RYE BREAD.
PASTRAMI AND
CORNER BEEF.
LOX AND
CREAM CHEESE.
WINE ♦ BEER
AND MORE.

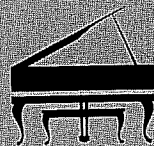
Restaurant, Take-Out & Party Trays
Closed Monday

CARSHON'S

3133 Cleburne Road 923-1907
(1 block south from 8th & Berry near T.C.U.)

**FOR YOUR
NEIGHBORS'
SAKE ...**

The acoustics of this beautiful hall are as sensitive to coughing as to music. Patrons are earnestly requested, for the sake of their neighbors, to stifle their coughs to the quietest *pianissimo*.



Best wishes for a successful season!

Smith Studios
architectural arts

Leaded and faceted stained glass,
sculpture, mosaics, custom
designed appointments.

HENRICH SCHÜTZ
(1585-1672)

Three Sacred Pieces

*Lord, Who is My Guide but Thee?
Sinfonia from *The Seven Last Words of Christ*
on the Cross
*Sing to the Lord a New Song

intermission

WILLIAM BYRD
(1543-1623)

Three Pieces from *The Battell*

The Marche Before the Battell
The Souldiers' Summons
Galliard for the Victorie

ANTHONY HOLBORNE
(died 1602)

Three Dances

The New-Yeeres Gift (Galliard)
Infemum (Pavan)
Galliard, Sic semper soleo

SAMUEL SCHEIDT
(1587-1654)

Canzona Gallicam

HIERONYMUS PRAETORIUS
(1560-1629)

*Ein Kindelein so Lobelich

CONSTANZO ANTEGNATI
(1549-1624)

Two Venetian Canzoni

Canzon vigesima (La Moranda)

GIOSSEPPE GUAMI
(1540-1611)

Canzon decimanona a 5

GIOVANNI GABRIELI
(c. 1553/6-1596)

Three Pieces

Canzon Prima a 5
Intonation in A
*Gloria in Excelsis

Receptions at the Kimbell Art Museum are made possible by the
Cliburn Council, the principal auxiliary of the Van Cliburn Foundation.

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and the Texas Commission on the Arts. The Van Cliburn Foundation is a funded member of the Arts
Council of Fort Worth and Tarrant County.

*for brass and voices

THE AGE OF SPLENDOUR

The *Age of Splendour* as defined by the music on this evening's program, was at once a time of great wealth and of extreme poverty. Musicians of the period were often on the fringes of the wealth and grandeur of the church or the court, but, in most cases, on the fringes only. Anthony Holborne held a minor title as Gentleman Usher at the court, and William Byrd, last and perhaps greatest of the English Catholic Church composers, was apparently a favorite of Queen Elizabeth I. Even at that, however, he was constantly scheming to improve his financial lot. Where Josquin was subtle, weaving esoteric criticism of his patrons' stinginess into his music, Byrd can only be called audacious. When his dreams to succeed in business as receiver of the exclusive commission to manufacture and sell lined manuscript paper collapsed, he boldly petitioned Her Majesty for outright subsidy. He received the money.

The *Age of Splendour* was also an age of disease and pestilence. Giaches deWert contracted malaria in the prime of his creative life, and Samuel Scheidt suffered the loss of his wife and all four children to the plague within the space of a single month.

Expatriation and international travel, especially among prominent musicians of the age, was the rule rather than the exception. At the turn of the seventeenth century most of Western Europe looked toward Italy as the seat of culture and fashion. Giovanni Gabrieli, as *maestro di cappella* at St. Mark's in Venice, held the most prestigious musical post in Italy and was considered then, as he is still today, *the* musician of his time. Musicians from all over Europe traveled to study with Gabrieli, and he saw his new polychoral style imitated not only by contemporary Italian musicians like Con-

stanzo Antegnati, but by composers north of the Alps, such as Andreas Hakenberger of the Polish Court, and Heinrich Schütz, who, after studying with Gabrieli, brought the polychoral style to Germany. The use of contrasting choirs of vocal and instrumental groups as practiced by the Venetians led to the emergence of the concerted style or "concerto," a form which later produced such diverse results as the concerti grossi of Vivaldi, Corelli, Handel, the solo concerti for piano and violin of Mozart, Beethoven and Brahms, and the Concerto for Orchestra of Béla Bartók in our own time.

The musicians that flourished during the *Age of Splendour* were not casual in every respect about what we term today "performance practice." Notions of a single correct instrumentation for a particular piece seem scarcely to have existed. All of that came later. The music of this age was fit, as well as it was able and without apology, to the musicians and instruments at hand and to the occasion. It is in this spirit, rather than in an attempt at exact historic reconstruction, that tonight's program is offered. The limits of deviation from what actually exists have, in every case, been dictated by matters of musicality and taste. Many of the brass works are consort pieces which were either specified for brass instruments or were likely to have been played on them, at least by some of our more adventurous musical ancestors. Notable exceptions are the vocal works of Josquin and Wert and the music from *The Battell*, which originally appeared as a keyboard work. These have been included chiefly because of the suitable way in which they lend themselves to performance on the brass instruments. It is interesting to note that, consistent with the cavalier attitude of the age, the *Marche*

Before the Battell existed in at least three different versions during Byrd's lifetime.

Perhaps more than anything else, the *Age of Splendour* was an era of irres-

sible optimism and opportunity, an age when composers could sleep to dream that most seductive dream — to be remembered by ages yet to come, beyond their own *Age of Splendour*.



Annapolis Brass Quintet

America's first full-time performing brass ensemble, the Annapolis Brass Quintet has become recognized as one of the world's finest chamber ensembles. Founded in 1971, the Quintet now performs more than 150 concerts each year. They have concertized throughout the United States, Western Europe, Canada, Central America and the Orient.

The Annapolis Brass Quintet made their first extended concert tour in this country in 1972. Since that time, their United States concerts have taken them to virtually every state in the country. They are returning to Fort Worth after a popular appearance in the 1982-83 Cliburn Concerts Series.

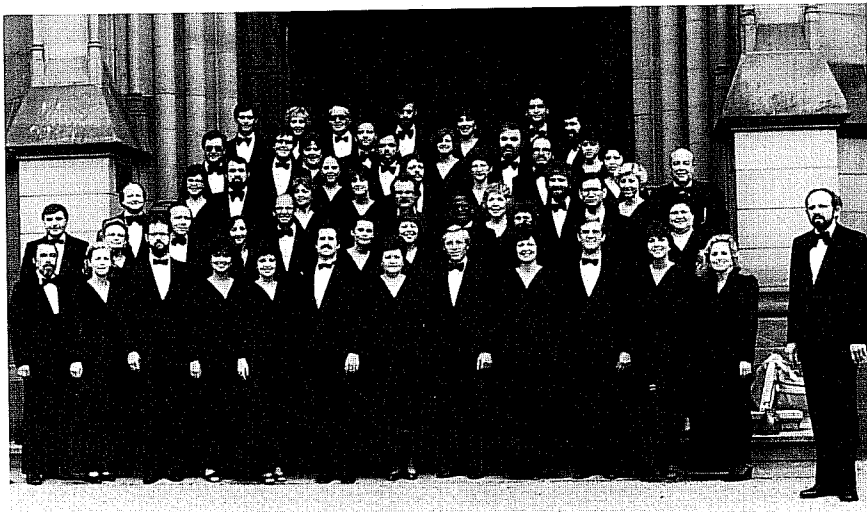
This past season, the Quintet was the first brass ensemble ever to be presented in Kaufman Concert Hall at New York's 92nd Street Y. They have also appeared widely at summer festivals and music camps in the United States and Europe.

In 1980, the Annapolis Brass Quintet established the International Brass Quintet Festival in Baltimore. The month-long summer festival has been recognized as the principal ongoing serious forum for brass chamber music.

In eleven European tours, the Quintet has performed in Germany, France, Belgium, Switzerland, Austria, the Netherlands, Norway, Spain and Portugal. In 1976, they performed the first major concert by a brass quintet in Vienna's Brahmsaal, considered a milestone for brass chamber music in Europe. Under the auspices of the International Communications Agency, the Annapolis Brass Quintet performed a highly successful four-week tour of the Orient in 1981, which included performances in Taiwan, the Philippines, Sri Lanka, Hong Kong and India.

The Annapolis Brass Quintet records for Crystal, Richardson and Orion.

Members of the ensemble are David Cran, trumpet; Robert Suggs, trumpet; Arthur Brooks, horn; Wayne Wells, trombone, and Robert Poston, bass trombone.



Schola Cantorum of Texas

Schola Cantorum of Texas, organized in 1962, has been called one of the finest semi-professional choirs in the United States by critics in this country and abroad, acclaimed for its dedication to excellence in the performance of great choral literature. The 50-voice chorus has sung with the Austin, Dallas, San Antonio and Fort Worth Symphony Orchestras and has been presented in concerts in numerous cities in the United States and Europe.

In 1982, the group sang by invitation as one of two guest choirs at the prestigious Festival of the Mass organized by world-renowned Robert Shaw in San Francisco. The choir was invited to participate in the 1983 Worms International Symposium in West Germany celebrating the 500th anniversary of the birth of Martin Luther. That same year, Schola Cantorum performed in other West German cities and in Salzburg. The 1984-85 season includes a tour of the Eastern United States with performances in Alice Tully Hall in New York's Lincoln Center and the

Kennedy Center in Washington, D.C.

Members of Schola Cantorum of Texas are singers working primarily in a professional capacity as soloists, teachers and choral directors. Auditioned annually, they come from an area some 100 miles in diameter for weekly rehearsals and a four- to six-concert season in addition to special appearances such as their performance with the Annapolis Brass Quintet on the Cliburn Concerts Series.

The choir's repertoire ranges from early Baroque to contemporary and concerts have offered works from a *cappella* style to orchestral oratorios and masses from Bach and Handel to Poulenc and Stravinsky.

Gary Ebensberger is in his tenth year as Music Director and Conductor of Schola. He also serves as Director of Choral Activities and Chairman of the Vocal Division of the School of Music at the University of Texas at Arlington.

Schola Cantorum of Texas is one of the seven funded members of the Arts Council of Fort Worth and Tarrant County.

Concert Etiquette

Byron Belt

The performing arts season is getting into full swing. Audiences — wherever the local orchestra, opera company or drama group isn't out on strike — are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts.

Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbor's Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune, but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony — keep it to yourself. Your neighbor just may be in ecstasy — which also should be kept under quiet control.

Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music — not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply makeup and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the *Newhouse News Service*.

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