



# Scalable HEIGHTS

**Sunday, February 12 at 6pm**

Zilkha Hall

*Hobby Center for the Performing Arts*

MATTHEW DIRST  
*Artistic Director*

ROARING TWENTIES GALA  
 1720'S MEETS 1920'S  
 COCKTAILS | CONCERT | DINNER

JOIN US FOR AN EVENING HONORING

ROBIN ANGLY  
 & MILES SMITH

SATURDAY, MARCH 11, 2017

- ESPERSON -  
 Downtown Houston, Texas



HONORARY CHAIRS

Robin Angly  
 & Miles Smith

CO-CHAIRS

Daffin Davis  
 & Mario Gudmundsson

SPONSORED BY



The *ROARING TWENTIES GALA* will be an intimate fundraising event in support of Ars Lyrica Houston's 2018/19 Season production of Handel's opera *AGRIPPINA*. This production will be our first full-length operatic endeavor and our most ambitious Handelian project to-date. The artistic and production costs alone amount to \$80,000, of which 50% needs to be raised this season.

The musical program for the gala will feature acclaimed countertenor John Holiday, Ars Lyrica Artistic Director Matthew Dirst at the harpsichord, plus violinist Elizabeth Blumenstock and viola da gambist Mary Springfels in a festive mix of music from the 1720s and the 1920s—*Handel meets the jazz age!*

- TICKETS & TABLES -

available online now at [www.arslyricahouston.org/20s-gala](http://www.arslyricahouston.org/20s-gala)

FROM THE ARTISTIC DIRECTOR

Good evening and welcome to *Scalable Heights*, Ars Lyrica's salute to the late Baroque cult of the virtuoso. On the program are works that famously extended the reach and capabilities of the harpsichord, natural trumpet, and voice, all while providing multiple challenges for the accompanying strings, too. We're delighted to welcome back Baroque trumpet specialist Nathaniel Mayfield and introduce soprano Sherezade Panthaki, who makes her Ars Lyrica Houston debut this evening.

Ars Lyrica offers two additional subscription programs during Spring 2017. On April 2 we'll be exploring *Classical Spectres* with a setting of the Pygmalion story by J. C. F. Bach and Ludwig van Beethoven's "Ghost" Trio, among other works. *Don Quixote's Excellent Adventures*, our festive season finale on May 21, celebrates Miguel de Cervantes' great literary character with music by Purcell, Boismortier, and Telemann and a special appearance by the Crumhorn Collective. We look forward to sharing these rarely heard gems with you, and offer warm thanks for your patronage and support, which make all this possible.



MATTHEW DIRST  
 Artistic Director

## PROGRAM

---

Concerto in D minor for Harpsichord and  
Strings, BWV 1052

Johann Sebastian Bach  
(1685–1750)

Allegro  
Adagio  
Allegro

---

*Su le sponde del Tebro*

Alessandro Scarlatti  
(1660–1725)

Sinfonia  
Recitative: *Su le sponde del Tebro*  
Aria: *Contentatevi, o fidi pensieri*  
Recitative: *Mesto, stanco e spirante*  
Arioso: *Infelici miei lumi*  
Aria: *Dite almeno, astri crudeli*  
Recitative: *All'aura, al cielo*  
Aria: *Tralascia pur di piangere*

---

*See texts & translations on pages 6-9.*

---

## INTERMISSION

---

Sonata in D minor, RV 63 (“La Follia”)

Antonio Vivaldi  
(1678–1741)

*Jauchzet Gott in allen Landen*, BWV 51

J. S. Bach

Aria: *Jauchzet Gott in allen Landen!*  
Recitative: *Wir beten zu dem Tempel an*  
Aria: *Höchster, mache deine Güte*  
Chorale: *Sei Lob und Preis mit Ehren*  
Aria: *Alleluja!*

---

*See texts & translations on pages 6-9.*

## PROGRAM NOTES

---

**B**ach’s D-minor Concerto, BWV 1052, has long been the subject of musicological “detective” work. Though given pride of place at the head of Bach’s autograph score of six harpsichord concertos (c.1738), it is considered by many to be an arrangement of a lost violin concerto. Thus scholars attributed its violin-like figuration to a precursor that vanished during various re-workings of the same material, notably as sinfonias to various Leipzig church cantatas from the late 1720s featuring organ in the solo role. To this way of thinking, the precise character of its virtuosity is the central question: does the solo part seem better suited to violin or keyboard playing?

That’s a seemingly straightforward question, but without prior works on which to base an opinion about the advent of a keyboard concerto style, how does one decide? Recent scholarly work proposes a different alternative that neatly skirts the issue. Bach’s earliest versions of this and several sister works may have been as concertos he debuted in a famous recital on the new Silbermann organ at St Sophia Church in Dresden in 1725. This scenario means that Bach was thinking about the incipient keyboard concerto as a fairly plastic genre, one that could be adapted easily from one instrument to another, and—perhaps most significantly—well before anyone else so radically transformed the continuo player’s usual role in the ensemble. With its two large, imposing *Allegro* movements and probing central *Adagio*, BWV 1052 makes no bones about its composer’s ambition: the keyboard concerto was here to stay.

---

A master of vocal idioms large and small, Alessandro Scarlatti catered to star singers and their devoted public with over 100 operas, 600 cantatas, and 30 oratorios over the course of a long and productive career. This prodigious output—even when compared to that of Handel, Telemann, or Bach—defined the Italian vocal style for most of the eighteenth century. The majority of Scarlatti cantatas call for just solo voice and continuo, but a few exceptional works like *Su le sponde del Tebro* require a full complement of strings plus occasional

obbligato instruments. This particular work showcases two virtuoso soloists, with soprano and trumpet engaging in highly spirited play in the first and final arias in particular.

Likely composed in Rome in the 1690s, *Su le sponde del Tebro* tells a familiar story, of the beautiful but heartless shepherdess Clori who betrays her lover Aminta. The latter's litany of complaints found a sympathetic ear in Signor Scarlatti, who, doubtless inspired by the reference to "trumpets" in the first aria's second strophe, uses this instrument as a foil for the poor shepherd's broken heart. Aminta's grief is more conventionally expressed in the highly dissonant arioso "Infelici miei lumi," whose murky middle style (somewhere between recitative and aria) captures perfectly the idea of an intensely private emotional breakdown.

---

For his "**La Follia**" **Sonata for two violins and continuo, RV 63** (Op. 1, No. 12), Antonio Vivaldi took his inspiration from Arcangelo Corelli's solo violin sonata based on the same venerable progression. A standard set of chords, dubbed the "folia" (or "follies") since it arose in Spain as a peasant dance, this 16-measure pattern inspired centuries of music-making and countless composers during the seventeenth and eighteenth centuries especially. Such a piece operates the same way as a jazz blues: one repeats a basic pattern multiple times, adding all manner of changing figuration along the way. Like many settings of this bass line, Vivaldi's "La Follia" begins modestly, with a simple statement of the two large phrases of this harmonic ostinato. Repetitions of the entire pattern get steadily more complex as the work progresses, with distinct figuration and tempos for each variation and ever more powerful musical fireworks.

---

*Jauchzet Gott in allen Landen, BWV 51*, received its first performance in Leipzig on 17 September 1730, though the exceptionally clean appearance of its autograph score suggests that, for this occasion, Bach adapted a work he had written earlier, perhaps for the birthday of Duke of Weißenfels in February 1729. Unusually, its title wrapper carries the designation "per ogni tempo" ("for any occasion"), a notation that has proved prescient: Cantata 51 is now one of a handful of Bach cantatas that appears regularly on concert programs.

Whatever its precise origins, the work's fame is richly deserved. *Jauchzet Gott* is the only church cantata by Bach with florid coloratura for both soprano and trumpet, who both must ascend repeatedly to high C above the staff, a note rarely seen in Baroque music. The identity of Bach's trumpet player has long been known: Leipzig town musician Gottfried Reiche (1667-1734), the great trumpet player of his era, was apparently still playing well in his early 60s. But who sang this piece at its 1730 première? The cantata makes demands well beyond the abilities of Bach's boy sopranos at the Leipzig Thomasschule. Two opera singers from the nearby Dresden court are mentioned in the literature as possibilities: the soprano Faustina Bordoni Hasse, wife of the composer Johann Adolph Hasse, and the soprano castrato Giovanni Bindi. Given Hasse's 1731 arrival in Dresden and her well-known preference for roles that ascend only to high A (not C), the Venetian castrato seems the most likely candidate.

For this work an unknown librettist cobbled together a text with allusions to various Psalms and passages from Matthew's Gospel for the 15th Sunday after Trinity, plus a chorale verse from "Nun lob, mein Seel, den Herren" (1530) and a concluding "Alleluia." Its musical textures range just as widely, from operatic flamboyance in the opening and closing arias to intimate pastoral-like writing in the second aria. Perhaps most unusual is the penultimate movement, in which a simple chorale verse is surrounded by a vigorous instrumental trio that seems to take no notice of it.

© MATTHEW DIRST *Artistic Director*



Tonight's program is part of the 2017 Houston Early Music Festival. More details available at: [HOUSTONEARLYMUSICFESTIVAL.ORG](http://HOUSTONEARLYMUSICFESTIVAL.ORG)

## TEXT AND TRANSLATIONS

---

### *Su le sponde del Tebro*—Alessandro Scarlatti

#### Sinfonia

#### Recitative

*Su le sponde del Tebro  
ove le Dee latine fecero à gl'Archi*

*lor corde del crine,  
colà, Aminta il fido da Clori vilipeso*

*con dolore infinito disse al ciel,  
disse al mondo, io son tradito!*

On the banks of the Tiber,  
where Roman goddesses made  
their bows  
from strings in their tresses,  
there faithful Aminta, scorned  
by Clori,  
with endless sorrow declared to heaven  
and the world: I am betrayed!

#### Aria

*Contentatevi, o fidi pensieri,  
trattenervi per guardie al mio core.  
Che gl'affanni giganti guerrieri  
dan' l'assalto et è duce il dolore.*

Be content, faithful thoughts,  
bring calm and watch over my heart.  
For incalculable misfortunes assault me,  
with sorrow in the lead.

*Oricalchi di mesti sospiri segno  
danno d'attacco potente  
ed a truppe i tiranni martiri  
fanno breccia al mio seno innocente.*

Brazen trumpets, your sad sighs  
signal a potent attack,  
and troops of tyrannical martyrs  
breach my innocent heart.

#### Recitative

*Mesto, stanco e spirante  
dal duol che l'opprimea,  
rivolto a gl'occhi suoi, così dicea:*

Sad, weary and expiring,  
with sorrow oppressing him,  
he opens his eyes and says:

#### Arioso

*Infelici miei lumi,  
già che soli noi siamo,  
aprite il varco al pianto  
e concedete al core  
che tramandi su gl'occhi il mio  
dolore.*

Unhappy eyes of mine,  
now we are alone,  
open yourselves to my tears,  
and allow my heart  
to share my sorrow with you.

#### Aria

*Dite almeno, astri crudeli,  
quando mai vi offese il petto,  
che ricetto voi lo fate di dolore.  
E già martire d'amore  
nelle lagrime fedeli  
a sperar solo è costretto.  
Dite almeno, astri crudeli...*

Tell me, cruel stars,  
when I am this heartbroken,  
what remedy you have for sorrow.  
This martyr to love,  
whose faithful tears  
are his only hope.  
Tell me, cruel stars...

*Dimmi, o ciel, se de miei danni,  
sono satie ancor le sfere  
che sì fiere à penar m'han destinato?  
Crudo ciel, perfido fato,  
Con saette più mortali  
del mio sen fate l'arciere.  
Dimmi, o ciel, se de' miei mali...*

Tell me, O heaven, if my ills  
are enough for the stars  
who destined me for such suffering?  
Cruel heaven, wicked fate,  
with arrows more deadly  
than my own fatal archer.  
Tell me, O heaven, if my ills...

#### Recitative

*All'aura, al cielo, à i venti  
pastorello gentil così parlava,  
e pur l'aura crudel fido adorava.*

To the breeze, to heaven, to the winds  
the gentle shepherd spoke thus,  
and then paid homage to the cruel  
zephyr.

*Ma conscendo al fine  
che nè pianti, nè preghi,  
sapevano addolcire un cor di sasso,  
risoluto e costante così disse  
al cor schernito, schernito amante:*

But finally understanding  
that neither weeping nor prayers  
would soften a heart of stone,  
resolute and constant he spoke  
to his scorned heart and mistress:

#### Aria

*Tralascia pur di piangere,  
povero afflito cor.  
Che sprezzato dal tuo fato  
non ti resta che compiangere  
d'un infida il suo rigor.  
Tralascia pur di piangere...  
Non ti curar di vivere,  
misero nel mio sen.  
Chè spietata Clori ingrata  
hà per uso il saper fingere  
e negl'occhi il bel seren.  
Non ti curar di vivere...*

Cease your weeping,  
O afflicted heart.  
Though disdained by fate,  
you still must lament  
your faithless lover's cruelty.  
Cease your weeping...  
You cannot live  
with a broken heart.  
For pitiless, ungrateful Clori  
feigns understanding  
and in her eyes, fair serenity.  
You cannot live...

## Jauchzet Gott in allen Landen—J. S. Bach

### Aria

*Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
an Geschöpfen in sich hält,  
müssen dessen Ruhm erhöhen,  
und wir wollen unserm Gott  
gleichfalls itzt ein Opfer bringen,  
daß er uns in Kreuz und Not  
allezeit hat beigestanden.*

Praise God in every land!  
In heaven and on earth,  
all living creatures  
should exult in God's glory;  
and now we, too, shall bring  
an offering to our God,  
since He, through suffering and pain,  
has at all times stood by us.

### Recitative

*Wir beten zu dem Tempel a,  
da Gottes Ehre wohnt,  
da dessen Treu,  
so täglich neu,  
mit lauter Segen lohnet.  
Wir preisen, was er an uns hat getan.  
Muß gleich der schwache Mund  
von seinen Wundern lallen, so kann  
ein schlechtes Lob ihm dennoch  
wohlgefallen.*

We pray at your temple,  
where God's honor dwells,  
and where His faithfulness,  
which is daily renewed,  
dispenses purest bliss.  
We praise what He has done for us.  
Even though our feeble lips  
babble before His wonders,  
our humble praise still pleases Him.

### Aria

*Höchster, mache deine Güte  
ferner alle Morgen neu.  
So soll vor die Vätertreu  
auch ein dankbares Gemüte  
durch ein frommes Leben weisen,  
daß wir deine Kinder heißen.*

O Divine One, make Your goodness  
be renewed every morning.  
Then, thanks to your fatherly love,  
our grateful spirits in return  
show though a virtuous life  
that we are indeed your children.

### Chorale

*Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, Heiligem Geist!  
  
Der woll in uns vermehren,  
was er uns aus Gnaden verheißt,  
daß wir ihm fest vertrauen,  
gänzlich uns lass'n auf ihn,*

Glory and praise, with honor be  
to God the Father, Son, and  
Holy Spirit!  
May he increase in us  
that which He promised through grace,  
so that we trust Him always,  
rely fully on Him,

*von Herzen auf ihn bauen,  
daß uns'r Herz, Mut und Sinn  
ihm festiglich anhangen;  
drauf singen wir zur Stund:  
Amen, wir werdn's erlangen,  
glaub'n wir aus Herzensgrund.*

and make Him our foundation,  
so that our heart, mind, and will  
remain devoted to Him.  
And so now we sing:  
Amen, all this shall be,  
this we believe wholeheartedly.

### Aria

*Alleluja!*

Alleluia!

---

## ARTISTIC PERSONNEL

### ARS LYRICA HOUSTON

Matthew Dirst, *Artistic Director*

### SCALABLE HEIGHTS ARTISTS

Sherezade Panthaki	<i>soprano</i>	Barrett Sills	<i>cello</i>
Nathaniel Mayfield	<i>natural trumpet</i>	Deborah Dunham	<i>violone</i>
Brandi Berry	<i>violin</i>	Michael Leopold	<i>theorbo</i>
Kurt Johnson	<i>violin</i>	Matthew Dirst	<i>harpsichord &amp; conductor</i>
Erika Lawson	<i>viola</i>		

*Special thanks to St Philip Presbyterian Church and the Moores School of Music, University of Houston, for providing rehearsal space for this program.*

## ABOUT THE ARTISTS



Soprano **Sherezade Panthaki**'s international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (Cleveland Plain Dealer), "astonishing coloratura with radiant top notes" (Calgary Herald); a vocal color "combining brilliance with a dark, plumlike tone" (The Wall Street Journal), and passionately informed interpretations, "mining deep emotion from the subtle shaping of the lines" (The New York Times). An acknowledged star in the early-music field,

Ms. Panthaki has developed strong collaborations with many of the world's leading interpreters including Nicholas McGegan, Simon Carrington, the late John Scott, Mark Morris, Matthew Halls, Nicholas Kraemer, and Masaaki Suzuki, with whom she made her New York Philharmonic debut in a program of Bach and Mendelssohn.

Highlights of her current and recent seasons include Handel's *Messiah* with Bach Collegium Japan (Tokyo), National Symphony Orchestra (Kennedy Center, Washington D.C.), National Arts Center Orchestra (Ottawa, Canada), Calgary Symphony, and Nashville Symphony; Handel and Bach oratorios with the Philharmonia Baroque Orchestra in San Francisco; several productions with the Mark Morris Dance Group, including Handel's *L'Allegro, il Penseroso ed il Moderato*, Purcell's *Dido and Aeneas*, and the title role of Galatea in the company's premiere performances of Handel's *Acis and Galatea*; Handel's *Saul* with the Tafelmusik Baroque Orchestra in Toronto; Orff's *Carmina Burana* with the Houston Symphony; Bach's *St. John Passion*, *St. Matthew Passion*, and Brahms *Requiem* with the late John Scott and the Choir and Orchestra of St. Thomas Fifth Avenue, New York City; numerous Bach cantatas and Mozart *Requiem* with Music of the Baroque (Chicago); Handel's *Solomon* with the Radio Kamer Filharmonie in Holland; Handel at Carnegie Hall with William Christie and the Yale Philharmonia; Bach's *Christmas Oratorio* and solo cantatas with the Orchestra of St. Luke's in New York city; Mozart's *Exsultate, jubilate* and *Requiem* with the Washington Bach Consort (Washington D.C.); and solo concerts of Bach, Handel, and Vivaldi cantatas with the Rebel Baroque Orchestra. She is a frequent soloist with the most accomplished early music ensembles in New York, including the Choir and Orchestra of Trinity Church Wall Street (with whom she performed on a Grammy nominated recording).

Born and raised in India, Ms. Panthaki holds an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music, where she won multiple awards, including the prestigious Phyllis Curtin Career Entry Prize, awarded to launch the career of a student who demonstrates exceptional promise and talent as an artist. She earned a Masters degree from the University of Illinois and a Bachelors degree from West Virginia Wesleyan College.

Ms. Panthaki is an active and passionate music educator, frequently called upon to present vocal masterclasses at Universities and Arts Schools across the United States. She teaches as an adjunct voice professor at Yale University.



Originally from Austin, TX, **Nathaniel Mayfield** was awarded a four-year scholarship to study trumpet at Interlochen Arts Academy in Interlochen, MI. At age 18, he competed in the Young Arts Talent Search sponsored by the National Foundation for Advancement in the Arts, and was one of 20 high school artists chosen to receive the prestigious Presidential Scholarship in the Arts from President Bill Clinton, an honor that included a Rose Garden ceremony and solo performance

in the Kennedy Center. After acceptance into both The Juilliard School and Columbia University, Mr. Mayfield graduated after three years of studies with Professor Raymond Mase (Chairman of the Juilliard Brass Department), and earned a BA in Classical History from Columbia. Other awards and honors included first prizes in The National Trumpet Competition, The Aspen Music Festival Concerto Competition, and the International Trumpet Guild Solo Competition.

Mr. Mayfield went on to receive a Fulbright Scholarship to pursue graduate work with Professor Reinhold Friedrich in Karlsruhe, Germany. During this time, he won positions in music festivals such as The Round Top Institute, National Repertory Orchestra, and The Pacific Music Festival in Sapporo Japan, as well as performed with a variety of professional orchestras including Tenerife Symphony Orchestra, Singapore Symphony, Des Moines Metro Opera, and Mannheim Opera.

A world-renowned baroque trumpet soloist, Mr. Mayfield has presented masterclasses at such institutions as: The Juilliard School, Eastman School of Music, Laval University in Quebec, UT Austin, Baylor, TCU, Lausanne Conservatory Switzerland, and many others. Further, he was a three-year assistant at The Chosen Vale International Trumpet Seminar in Enfield, NH, faculty member of the Domaine Forget Brass Academy Quebec, and has participated in international trumpet competitions Kiev, Ukraine; Paris, France; Markneukirchen, Germany; and Bad-Säckingen, Germany.

Upon returning to Austin, Mr. Mayfield founded the Lake Austin Strings booking agency and the Austin Brass Institute (a 501-c3 non-profit), joined the faculties of Texas A&M University in College Station and Concordia University, performed frequently with the Austin Symphony, Austin Lyric Opera, and Austin Chorus, and served on the Board of Directors at the Austin School for the Performing and Visual Arts before being named its Artistic Director.

In addition to his performance schedule with numerous period instrument ensembles, Mr. Mayfield is President of Mayfield Energy, LLC (an oil and gas exploration and production company), Director of Sales and Marketing at Mayfield Dairy Queens, and recently completed an Executive MBA at the McCombs School of Business at the University of Texas at Austin.

Mr. Mayfield lives in Austin with his wife, Ulrike, and their three daughters Elizabeth, Charlotte and Rebecca.



Ars Lyrica Founder & Artistic Director **Matthew Dirst** is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition (1990) and the Warsaw International Harpsichord Competition (1993). Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his “clear and evocative conducting” of Handel’s *Alexander’s Feast*, which

“yielded a performance as irresistibly lively as it was stylish.” Dirst’s recordings with Ars Lyrica have earned a Grammy nomination and widespread critical acclaim. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar and as an organist, Dirst is Professor of Music at the Moores School of Music, University of Houston, and Organist at St Philip Presbyterian Church in Houston. He is the author of *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and the editor of *Bach and the Organ* (University of Illinois Press, 2016).

## ARS LYRICA HOUSTON

### BOARD OF DIRECTORS

John Lemen, <i>President</i>	Taylor Faulkner
Brendan Godfrey, <i>Vice-President</i>	Jeanie Flowers
Richard Viebig, <i>Treasurer</i>	Joyce Fox
Dorry Shaddock, <i>Secretary</i>	Ed Grusnis
Birgitt van Wijk, <i>Immediate Past President</i>	Schubert Huang
Shelby Allen	Ed Rinehart
Alan Austin	Dr. Lijda Vellekoop
Elizabeth Bellows	Eleanor Viebig

### STAFF

Matthew Dirst, *Artistic Director*  
 Kinga Ferguson, *Executive Director*  
 Jacqueline Altobelli, *Marketing & Administrative Director*  
 Michelle Vu, *Operations Manager*  
 Brittany Leavitt, *Administrative Intern*  
 Spindletop Design, *Graphic Design*

### ABOUT ARS LYRICA

Founded in 1998 by harpsichordist and conductor Matthew Dirst, **Ars Lyrica Houston** presents a diverse array of music from the 17th and 18th centuries on period instruments. Its local subscription series, according to the *Houston Chronicle*, “sets the agenda” for early music in Houston and it also appears regularly at major festivals and conferences, including the 2014 Berkeley Early Music Festival & Exhibition. Ars Lyrica’s distinctive programming favors Baroque dramatic and chamber works, and its pioneering efforts have won international acclaim: the ensemble’s world première recording of Johann Adolf Hasse’s *Marc’Antonio e Cleopatra*, hailed by *Early Music America* as “a thrilling performance that glows in its quieter moments and sparkles with vitality,” was nominated for a Grammy Award® for Best Opera 2011.

CKW Luxe is a philanthropic, inspirational, and quality living magazine. Our initials stand for **Caring, Kindness, and Wisdom**. We aim to inspire, educate, and inform our readers with inspirational articles as well as promote charities that improve our world.

WWW.CKWLUXE.COM

CKW LUXE  
CARING KINDNESS WISDOM



## DONORS

Ars Lyrica Houston gratefully acknowledges its donors for their generous support.

*\*Denotes members of the Continuo Circle, a three-year pledge towards Ars Lyrica's artistic planning.*

### ANGEL (\$10,000 and above)

The Brown Foundation  
Robin Angly & Miles Smith\*  
The Cullen Trust for the Performing Arts  
Jeanie Flowers\*  
Brendan & Kathryn Godfrey  
Dian Graves Owen Foundation  
The George & Mary Josephine Hamman Foundation  
The Albert & Ethel Herzstein Charitable Foundation  
Houston Arts Alliance & the City of Houston  
Houston Endowment, Inc.  
Houston Saengerbund Fund  
Texas Commission on the Arts  
Mike & Joan Weltzien\*  
Birgitt van Wijk\*

David Chambers & Alex Steffler  
*(in honor of Robin Angly & Miles Smith)*  
Charles & Loretta Dirst  
Matthew Dirst & Sixto Wagan\*  
Taylor & DeLenn Faulkner\*  
Joseph Fleming  
David & Joyce Fox  
Todd Frazier  
Dr. Robert Furse  
Mikhail & Elena Geilikman  
Ed Grusnis  
Ed & Janet Hess  
Bridget Jensen  
*(in memory of Daniel Flowers)*  
John & Jano Kelley  
Dr. Margaret Kinalska & Wojciech Burakowski  
Robert & Glenna Leonard  
Beth Madison

### BENEFACTOR (\$5,000-9,999)

Anonymous  
Hillcrest Foundation  
Joan O'Connor  
Hilary Smith & Lijda Vellekoop\*

Wil McCorquodale & Mark Hitt  
John & Anne Mendelsohn  
Epitacio Resendez  
Ed & Janet Rinehart  
Shamay Scimeca\*  
Shell Oil Company Foundation  
Rhonda & Donald Sweeney  
Dr. Mindy Vanderford & Mr. Kevin Topek  
David Ashley White & Alan Austin  
Charles & Margaret Alkek Williams  
*(in honor of Robin Angly & Miles Smith)*  
United Airlines Foundation  
Julie & Sid Wells\*

### SPONSOR (\$2,500-4,999)

Shelby Allen & Polly Johnson\*  
Chevron  
ExxonMobil  
Connie Kwan-Wong  
John Lemen\*  
The Accounting Firm of Viebig, McCommon & Associates, PC  
Richard & Eleanor Viebig

### PARTNER (\$500-999)

Dr. Genevera Allen  
Amegy Bank of Texas  
Ann & Jonathan Ayre  
Carrie & Sverre Brandsberg-Dahl  
Robert Chanon  
Ralph & Susan Cherrillo  
Carter & Barbara Crawford  
Dean Dalton Tours

### GUARANTOR (\$1,000-2,499)

Beth Atkinson  
Phoebe Barnard  
Elizabeth Bellows  
Joan Bitar  
Ralph Burch  
F. Martin Caylor

Dr. Andrew Davis & Corey Tu  
Elizabeth Duerr  
Drs. Rachel & Warren A. Ellsworth IV  
Christopher & Ann Frautschi  
Jeremy Garcia & Brian McCulloch  
Geraldine Gill  
Mario Gudmundsson & Darrin Davis  
Marion & Gary Globber  
Beth & John Harper  
Dr. Gary Hollingsworth & Dr. Ken Hyde  
William & Maarit Harp  
Hobby Family Foundation  
Sue Shirley Howard & Richard Howard  
Candy & Dr. Lin Jones  
Stephanie Larsen  
Benigna & Ernst Leiss  
Helen Mann  
Michael W. Meyer & Eleanor Grant  
Gerald & Barbara Moynier  
Toni Optl & Ed Schneider  
Martha Palmer  
Emilee Peters  
Sheila Perry  
Joyce Randolph\*  
Susan Scarrow  
Carroll & Dorry Shaddock  
Betsy & Ed Schreiber  
Emily Schreiber  
Hinda Simon  
Fran & Jack Steele  
Elizabeth & Alan Stein  
Drs. Ishwaria & Vivek Subbiah  
Patrick Sullivan & Paul Hensley  
Dr. Josey Wagner & Mr. Bryan Wagner  
Jo Dee & Clifford Wright  
Rini & Edward Ziegler

### SUPPORTER (\$250-499)

Helga Aurisch  
Gwyneth Campbell  
James Canino & Mary Margolis-Canino  
Bill Colburn  
Dean Dalton & Zsofia Sztranyiczki  
Kathleen & Joseph Eichberg  
Jan & Jack Fox  
Jose Gonzalez-Jauregui  
Josephine Helland\*  
Peter Hodgson & Bob Wimpelberg

Victor Kendall  
Marcia & Doug Koch  
Rodney & Mary Koenig  
Jana Vander Lee  
John McClintock & Susan Peterson  
Evelyn & Roy Nolen  
Phillips 66  
Robert Richter  
Kate & Greg Robertson  
*(in honor of Robin Angly & Miles Smith)*  
Andrew Schirrmeister  
Luc & Veronique Schlumberger  
Leonard & Diana Schoolman  
*(in honor of Matthew Dirst & Sixto Wagan)*  
Bryan Scrivner  
Gwendolyn Simms  
Gary Tinterow & Christopher Gardner  
Susan & Len Teich  
Emily Leland Todd  
Betty & Jesse Tutor  
*(in honor of Robin Angly & Miles Smith)*  
Hywel Upshall  
Marietta Voglis  
Dr. Priscilla D. Watkins  
Rick & Betsy Weber

### PATRON (\$100-249)

Judge Mary E. Bacon  
Don & Cheryl Barker  
Jamie Barton  
Suzanne Bloom  
Laura Bodenheimer  
Andrew Bowen  
William & Virginia Camfield  
Robert & Annelise Chantlos  
Sandra Clark  
Anne & Hugo Coumont  
Karen & John Dansby  
Scott Ensell  
Emily Estill  
Christianne & Charles Gell  
Thomas & Paulette Goetz  
Adele & Tony Gorody  
Carla Hammock  
Timothy Hester & Jasmine Hatem  
Schubert Huang  
Andrew Hubbard  
Frank & Lynda Kelly

**PATRON cont.**

Henry Kirby  
Judge & Mrs. Ward Koehler  
Coline T. McGehee  
*(in honor of Matthew Dirst)*  
Ruth Milburn  
William Pannill & Molly Hammond  
Polly Lewis & Michael Pierson\*  
Michael Linkins  
Edward Lukasek  
Milton & Gail McCollough  
Susan Mitchell  
Rev. Robert & Kathy Moore  
Yoshiyuki Ozaki

Dr. Wayne Shandera  
Anne Schnoebelen Meixner  
Louis Quiles  
Kelly Reynolds  
Jack Rooker  
John Romeo & Janet Chung  
Pamela & Mark Taylor  
*(in honor of Matthew Dirst)*  
Jeffrey Sposato & Peter Cohen  
Susan Wescott  
Teo & Jocelyn Whitlock  
Elizabeth D. Williams  
Vada Woodall  
Jane Unger-Selowsky

**ARS LYRICA HOUSTON SPONSORS**

Albert and Ethel Herzstein  
Charitable Foundation  
Brown Foundation  
Cullen Trust for the Performing Arts  
Dian Graves Owen Foundation  
George and Mary Josephine  
Hamman Foundation  
Hillcrest Foundation  
Houston Endowment  
Moore School of Music,  
University of Houston  
St Philip Presbyterian Church  
Viebig, McCommon &  
Associates, P.C

 **ARTS+CULTURE**

**The only magazine in Texas  
dedicated exclusively to the  
visual and performing arts.**

*Print subscription service available.*

**ARTSANDCULTURETX.COM**





ST. PHILIP IS A MEMBER OF THE PRESBYTERIAN CHURCH - USA  
 4807 SAN FELIPE ST., HOUSTON, TX 77056 [www.saintphilip.net](http://www.saintphilip.net)

LIKE US

[St.PhilipPresbyterianChurch](https://www.facebook.com/St.PhilipPresbyterianChurch)

FOLLOW US

[@StPhilipHouston](https://twitter.com/StPhilipHouston)

# River Oaks Chamber Orchestra

## People are People - *Conductorless!*



**Andrés Cárdenes**, concertmaster and soloist

Luigi Rodolfo Boccherini *Symphony No. 25 in A-Major*  
 Aaron Copland *Three Latin American Sketches*  
 Ricardo Lorenz *Concertino for Violin*  
 (ROCO COMMISSIONED WORLD PREMIERE)

**Fri, Feb 24, 2017 • 7:30 pm**

The Woodlands United Methodist Church (TWUMC)

**Sat, Feb 25, 2017 • 5:00 pm**

The Church of St. John the Divine

For tickets and information call  
**713.665.2700** or visit **WWW.ROCO.ORG**



We specialize in event/performance videography, promotional videos, and commercial work with a majority of our customers coming from the performing and visual arts community. Utilizing only the best local crew and the latest in production gear, post production systems, and techniques, we're ready to handle anything you need to produce.

*Runaway Productions is the Official Videographer for Ars Lyrica Houston*

[WWW.RUNAWAYPRO.COM](http://WWW.RUNAWAYPRO.COM)

281.467.7846

First Houston Recital Appearance

**CHRISTIAN TETZLAFF**, VIOLIN AND **LARS VOGT**, PIANO

Thursday, February 16, 8:00 PM

Cullen Theater, Wortham Theater Center

**HORSZOWSKI TRIO**, FAURÉ, TOWER AND SCHUBERT

Tuesday, February 21, 2017, 7:30 PM

The Menil Collection

Houston Premiere

**BRENTANO STRING QUARTET**, THE ART OF FUGUE

Set Design by **GABRIEL CALATRAVA**

Choreography by **JOHN-MARIO SEVILLA**

Friday, March 3, 2017, 8:00 PM

Cullen Theater, Wortham Theater Center



For tickets call **713-524-5050**  
 or go to [dacamera.com](http://dacamera.com)

**DA CAMERA**

sarah rothenberg  
 artistic & general director

# DISCOVER CLASSICAL

## STREAMING



Tablet



Mobile



Laptop



Desktop

- Streaming live at [houstonpublicmedia.org](http://houstonpublicmedia.org)
- Houston Public Media mobile app for Androids & iPhones
- [iheartradio.com](http://iheartradio.com) (Classical) **iHeartRADIO**  
[tunein.com](http://tunein.com) (KUHF HD 2) **tunein**

## HD RADIO



At Home



In Your Car



On the Go

- On your dial at **88.7 HD 2**

## TELEVISION



At Home

- Tune in to **CHANNEL 8.5**  
*To access, you must have a digital receiver.*



Houston Public Media

TV 8 | PBS News 88.7 | NPR Classical

Houston Public Media is supported with your gifts to the Houston Public Media Foundation.

A SERVICE OF THE **UNIVERSITY OF HOUSTON**

# Houstonia.

Want sharp-eyed arts reviews, in-depth interviews, and curated guides to what to do every weekend?

**WE'VE GOT THAT.**

# On THE Town



Sign up for our FREE e-newsletter!  
[houstoniamag.com/newsletters](http://houstoniamag.com/newsletters)

ARS LYRICA'S NEXT PERFORMANCE:

# CLASSICAL Spectres



A keen interest in the uncanny can be seen in a number of musical works from the late 18th and early 19th centuries, including vocal and instrumental works from this transitional age by J. C. F. Bach and Beethoven.

---

SOLOISTS



Thomas Meglioranza  
baritone



Adam LaMotte  
violin



Barrett Sills  
cello



Matthew Dirst  
fortepiano

---

**SUNDAY, APRIL 2 AT 6 PM**

Zilkha Hall, Hobby Center for the Performing Arts