



DON Quixote's
EXCELLENT ADVENTURES

Sunday, May 21 at 6pm

Zilkha Hall

Hobby Center for the Performing Arts

MATTHEW DIRST
Artistic Director

Good evening and welcome to *Don Quixote's Excellent Adventures*, Ars Lyrica's whimsical 2016/17 season finale. For this musical salute to Miguel de Cervantes' hapless knight-errant, we've put together a diverse selection of musical works that are part of a considerable legacy: Don Quixote has been an artistic brand since at least the 17th century. We're delighted to be able to share this unusual and engaging repertoire with you, and we offer warm thanks for your patronage and support, which make possible Ars Lyrica's distinctive programming.

Along with a sizable ensemble of period strings and winds, this program features three Ars Lyrica artists in solo roles: soprano Dominique McCormick, guitarist and lutenist Richard Savino, and violinist Kurt Johnson. Ars Lyrica's flagship outreach ensemble, the Crumhorn Collective, also makes an appearance, thanks to a timely residency on the Hobby Center's Discovery Series, which annually serves thousands of children from Houston area schools.

We look forward to seeing you on September 22 for the first program in our 2017/18 season of *Artful Women*, which spotlights female musical pioneers, their modes of musical expression and patronage, and the enduring power of female icons.



MATTHEW DIRST
Artistic Director

DESIGN: SPINDLETOP DESIGN

PROGRAM

I – A KNIGHT ON HIS STEED

<i>Propiñán de Melyor</i>	Anon (Spanish, c1480)
<i>Si habrá en este baldrés</i>	Juan del Encina (1468–1529)
<i>Die Fechtschule</i> (The Fencing School)	Heinrich Schmelzer (1623–1680)
<i>Aria I & II</i>	
<i>Sarabande</i>	
<i>Courante</i>	
<i>Fechtschule</i>	
<i>Bader Aria</i>	

II – OBSESSIONS & OSTINATOS

<i>Aquella Sierra Nevada</i>	José Marín (1618–1699)
<i>Folia & Canario</i>	Gaspar Sanz (1640–1710)
<i>Esperar, sentir, morir</i>	Juan Hidalgo (1614–1685)
<i>Folia</i>	Anonymous (Spain, c1700)

III – AMOROUS ADVENTURES

Songs from the Incidental Music to <i>Don Quixote</i> , Z 578	Henry Purcell (1659–1695)
<i>Lads and Lasses</i>	
<i>From Rosy Bowers</i>	

INTERMISSION

IV – MELANCHOLIA & OTHER ENCHANTMENTS

<i>Hypocondrie</i>	Jan Dismas Zelenka (1679–1745)
Excerpts from <i>Don Quichotte chez la duchesse</i>	Joseph Bodin de Boismortier (1689–1755)
<i>Overture</i>	
<i>Gavottes I & II / Song of the Lovers</i>	
<i>Air de la Japonaise</i>	
<i>Chaconne</i>	

Don Quixote Burlesque, TWV 55:G10

Georg Philipp Telemann
(1681–1767)

Overture

Quixote's Reveille (Bugle Call)

Battle with the Windmill

Amorous Sighs for Princess Dulcinea

Sancho Panza the Fool

Rocinante's Gallop

Sancho's Donkey Trots

Don Quixote Slumbers

All texted works on this program are sung in the original language with English-language surtitles.

Special thanks to the Moores School of Music, University of Houston, for use its John Phillips harpsichord (after Florentine models, c1700) and to St Philip Presbyterian Church for providing rehearsal space for this program.

PROGRAM NOTES

Few literary characters cast longer shadows over Western culture than Don Quixote. Protagonist of *The Ingenious Hidalgo Don Quixote of La Mancha* (1605/15), he is the invention of Miguel de Cervantes, the central literary figure of Spain's "Golden Age," and the inspiration behind countless artworks in virtually all media, including film. His spirit animates a wide range of musical works, from Baroque operas to rap songs, with *Man of La Mancha* cementing his cultural ubiquity. From the 17th through the 19th centuries, *Don Quixote* traversed linguistic and national boundaries; everyone, it seems, knew this picaresque tale about an endearing but utterly deluded Spanish knight-errant.

Quixote's outrageous adventures, as you may recall, were the direct result of his unhealthy obsession with the chivalric romance. This literary genre, in which valorous knights rescue worthy damsels, was, by Cervantes' day, ripe for ridicule. And yet the most familiar themes of such tales are still with us: unrequited love, for example. Perhaps this explains Quixote's eternal popularity. In any case, the late medieval romance provides us with an organizing principle for this evening's wide-ranging musical selections, which are grouped around central elements of Quixote's imaginary world.

We begin with a familiar image: a knight on his steed. Had Cervantes provided a musical score to accompany his novel, Spanish dances and songs would surely figure prominently. Our first set thus includes a couple of Spanish Renaissance dances—one anonymous arrangement from the *Cancionero de Columbina* (Seville, c1534) and a spirited *villancico* from the composer and playwright Juan del Encina—alongside a musical tutorial on the art of fencing from the great Austrian violinist and composer Heinrich Schmelzer. The second group features songs from two highly accomplished harpists at the Spanish royal chapel—José Marín and Juan Hidalgo, whose *tonos humanos* were an important precursor of *sarzuella*—and various instrumental dances, with emphasis on the guitar. The "folia," originally a peasant dance, arose in Spain as a way of improvising around a familiar harmonic pattern,

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in the obsessive manner of a jazz blues. Its name (“follies” in English) encapsulates its alleged effect: singlemindedness can lead to madness, as Cervantes well knew.

The Comical History of Don Quixote, a Thomas D’Urfey play with incidental music by Henry Purcell and others, caused a stir at London’s Theatre Royal during the 1694/95 season. Its songs, which plumb both the comic and tragic sides of Cervantes’ tale, are represented here by two excerpts: one short and bawdy, the other expansive and unsettling. The latter song, “From Rosy Bowers,” dramatizes that moment in Part 2 of the novel when Altisidora, at the behest of the Duke and Duchess, tries to humiliate Don Quixote by pretending to fall in love with him. To Quixote’s credit, he fails to take the bait, and remains steadfast in his devotion to his beloved Dulcinea.

By the early 18th century virtually every European culture embraced Cervantes’ story, and artists responded to it with great creativity and enthusiasm. The eighty-year-old Georg Philipp Telemann was so taken with it that he required two distinct compositional outlets for his response: a 1761 comic opera (*Don Quichotte auf der Hochzeit des Camacho*) and a spunky 1767 orchestral suite, which closes tonight’s program. Joseph Bodin de Boismortier’s 1743 ballet *Don Quichotte chez la Duchesse* favors the same chapters of Cervantes’ book as did D’Urfey and Purcell, with short dance movements and occasional songs exploring the many practical jokes Quixote suffers at the hands of the Duke and Duchess.

A multi-sectional overture by the Czech composer Jan Dismas Zelenka, finally, provides a musical bridge of sorts between the psychological sensibilities of the Baroque and our own era. In Zelenka’s day “Hypochondria” encompassed a spectrum of other maladies, from melancholy to mania, not just worry over trivial symptoms. Don Quixote’s evident madness—his raging against windmills, his idolization of the imaginary Dulcinea, his sheer ridiculousness—found its musical equivalent in experimental works like this, which are purposefully disorienting. Listen especially for the odd harmonic turns in Zelenka’s piece, which frustrate the normal expectations of the overture format. Boismortier’s *ouverture*, which follows directly, achieves its ends through more rational, conventional means.

ARTISTIC PERSONNEL

ARS LYRICA HOUSTON

Matthew Dirst, *Artistic Director*

DON QUIXOTE ARTISTS

Dominique McCormick	<i>soprano</i>	Erika Lawson	<i>viola</i>
Anne Leek	<i>oboe 1</i>	Eva Lymenstull	<i>viola da gamba</i>
Pablo Moreno	<i>oboe 2</i>	Malachai Bandy	<i>viola da gamba</i>
Ellis Reyes Montes	<i>bassoon</i>	Barrett Sills	<i>cello</i>
Kurt Johnson	<i>violin 1</i>	Andrew Koutroubas*	<i>cello</i>
Maria Lin	<i>violin 1</i>	Deborah Dunham	<i>violone</i>
Oleg Sulyga	<i>violin 1</i>	Richard Savino	<i>guitar and theorbo</i>
Stephanie Raby	<i>violin 1</i>	Matthew Dirst	<i>harpsichord</i>
Alan Austin	<i>violin 2</i>		
Hae-a Lee	<i>violin 2</i>		
Andrés González	<i>violin 2</i>		
Ceren Turkmenoglu*	<i>violin 2</i>		

**With thanks to the Department of Historical Performance, Longy School of Music of Bard College (Sean Yung-Hsiang Wang, acting chair) for making possible the participation of two of its current students on this program.*

Special thanks to Cheryl and Don Barker, Joyce and David Fox, and Janet and Ed Hess for providing accommodations for Ars Lyrica Houston artists.

ABOUT THE ARTISTS



Dominique McCormick is a lyric soprano from Long Island, New York. She is a graduate of the Eastman School of Music, Aaron Copland School of Music and the Conservatoire National de Région Boulogne-Billancourt in France. Performing in the United States and Europe, her roles include: Gretel in Humperdinck's *Hansel and Gretel*; Laetitia in Menotti's *The Old Maid and the Thief*; Susanna in Mozart's *Le Nozze di Figaro*; Sola Myrrhis, in

Messager's *Coup de Roulis*; Lady Marian in De Koven's *Robin Hood*; Hanna Glavari in Lehar's *The Merry Widow*. As soloist, works include: Pergolesi's *Stabat Mater*; Mozart's *Mass in c minor* and *Requiem*, Brahms's *Requiem*; Handel's *Messiah* and *Dixit Dominus*; Bach's *Mass in b Minor*, *Magnificat*, and *St. Matthew's Passion*; Poulenc's *Gloria*; Mendelssohn's *Psalm 42* and *Lauda Sion*; Recitalist for *Les Musicales de Normandie*; and *Les Nuits de Cheronne*. Currently completing her doctoral dissertation in music, Dominique is happy to be newly relocated to the Houston area and is overjoyed to be performing with Ars Lyrica.



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).



Grammy nominated guitarist, lutenist and director **Richard Savino's** performances and recordings have been praised by critics throughout the world. Within his extensive discography of over 30 commercial recordings of music ranging from the early 17th century through virtuoso music of Paganini and Mertz is the only recording of Mauro Giuliani's Op. 30 Concerto for Guitar and Orchestra with the original orchestration and no cuts on a period instrument.

He is also the recipient of a *Diapason d'Or* from *Compact (the French Grammy)* and a *10 du Répertoire*. The latter has also placed his Boccherini recordings in their "Great Discoveries" category, which they deem as essential to any classical music collection. He has been a featured guest on numerous national and international television and radio programs such as NPR, PBS and CBC and CBS, and has been chosen three times as the *Global Hit* on the Public Radio International/ BBC program *The World* most recently in 2016 to celebrate the release of his cd *What Artemisia Heard, Music from the Time of Caravaggio and Gentileschi*. This cd surveys the life of the great 17th century painter Artemisia Gentileschi through music. He has also created concert programs and cds on the lives of Francisco Goya and Peter Paul Rubens. In December 2016 he was asked by the Leiden Collection in New York to create a series 20 of soundtracks to accompany videos describing the world's largest collection of privately held Rembrandts, the only private Vermeer and dozens of additional paintings by other great Dutch masters.

Mr. Savino has toured and recorded with some of the world's most important performers including Joyce Di Donato, Monica Huggett, Stephanie Chase, Chanticleer, and Paul Hillier. And as a continuo player has performed as principal with groups such as the Houston Grand Opera, San Francisco Symphony, Los Angeles Opera, West Edge Opera, Santa Fe Opera, San Diego Opera, Opera Colorado, Dallas Opera and Glimmerglass Opera. He has also guest directed the Aston Magna Music Festival, Santa Fe Chamber Music Festival, Ensemble Rebel and Milano Classical Chamber Orchestra. From 1986-98 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute. Presently he is director of the ensemble *El Mundo*.

An avid writer, Mr. Savino has composed all of his cd notes and had articles and editions published by Cambridge University Press, Editions Chantarelle and Indiana University Press. He is presently a Professor of Music at the San Francisco Conservatory of Music and at Sacramento State University where he has been the only music professor to receive "outstanding and exceptional" and "best" sabbatical awards. Mr. Savino instructors have included Andres Segovia, Oscar Ghiglia, Eliot Fisk, Albert Fuller and Jerry Willard. He received his Doctorate from SUNY at Stony Brook. For more information go to: www.richardsavino.net.



Violinist **Kurt Johnson** is currently in his 15th season as a member of the Houston Symphony Orchestra. Before joining the HSO, he was a recipient of the Civic/Northwestern String Fellowship and held the concertmaster position of the Civic Orchestra of Chicago for two seasons. Kurt received his undergraduate degree in music from the Oberlin Conservatory of Music and his master's degree from Northwestern University. His teachers have included

Marilyn McDonald, Rachel Barton Pine, Gerardo Ribeiro and David Taylor. Kurt has performed with the Grant Park Symphony Orchestra and the Peninsula Music Festival in Door County, Wisconsin. He performs frequently with Ars Lyrica and the Houston Bach Society. Kurt resides in the Heights with his wife, flutist Colleen Matheu Johnson, their two kids Allegra and Luke and their newly adopted dog Lulu.

ARS LYRICA HOUSTON

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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.

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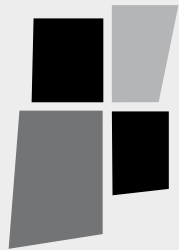
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