



New Year's in Berlin

ARS
LYRICA
HOUSTON 

Sunday, December 31 at 9pm

Zilkha Hall, Hobby Center for the Performing Arts

MATTHEW DIRST | *Artistic Director*

Good evening and welcome to *New Year's in Berlin*. Tonight's concert features music from the household of a gifted musician, legendary hostess, and one of most influential patrons in music history: Sara Itzig Levy. On the menu are concerti by Wilhelm Friedemann and Carl Philipp Emanuel Bach, including a double concerto premiered by Levy herself in 1788. Her personal library also included many chamber works by Georg Philipp Telemann, whose passing 250 years ago (in 1767) has been commemorated worldwide in 2017. The spotlight shines tonight on our instrumentalists and several soloists especially, as the ensemble takes center stage.

Our 2017/18 season of *Artful Women* continues February 16, when Ars Lyrica collaborates with Bach Society Houston on a double-bill of Handel's *Esther* plus the first American oratorio, *Jonah* by Samuel Felsted. Secure your tickets now for this single performance, since it's likely to sell out. Check the Ars Lyrica website for the most up-to-date offers and information: www.arslyricahouston.org.

On behalf of the musicians, staff, and board of Ars Lyrica Houston, I offer heartfelt thanks for your patronage and support in 2017 and wish you all the best during 2018.

Happy New Year!



MATTHEW DIRST
Artistic Director

DESIGN: SPINDLETOP DESIGN

PROGRAM

Concerto in E-flat Major for Harpsichord and Fortepiano, H. 479 Carl Philipp Emanuel Bach
(1714–1788)

Allegro di molto
Larghetto
Presto

“Paris” Quartet in G Major, TWV 43:G4 Georg Philipp Telemann
(1681–1767)

Prélude: un peu vivement
Légèrément
Gracieusement
Vite
Modéré
Lentement

Flute Concerto in D Major, BR C15 Wilhelm Friedemann Bach
(1710–1784)

Un poco Allegro
Largo
Vivace

Concerto in F Major for Two Horns, TWV 52:F3 G. P. Telemann

Largo
Allegro
Siciliana
Allegro

Special thanks to the Moores School of Music, University of Houston, for use of its John Phillips harpsichord (after Ruckers-Taskin, c1780) and Chris Maene fortepiano (after Walther, 1790) and for providing rehearsal space for this program.

PROGRAM NOTES

On this New Year's Eve 2017, at the midpoint of a season devoted to *Artful Women*, we celebrate the musical patronage of Sara Itzig Levy (1761–1854), whose Berlin home was a meeting place for literary and musical giants, including Bach's eldest sons and the young Felix Mendelssohn, Levy's grandnephew. Our Levy-inspired program includes several works from her extensive collection of musical manuscripts, including a W. F. Bach flute concerto and a C. P. E. Bach double keyboard concerto closely connected with our legendary hostess, who played one of the solo parts at its 1788 première.

Carl Philipp Emanuel Bach composed this double concerto in the last year of his life, likely on commission from Sara Levy and destined for performance at one of her weekly salons. Her manuscript copy of the work, which she eventually gave to the Berlin Sing-Akademie, is the basis of the edition we're using this evening. The work is singular: there are no other concertos for this combination of instruments. Despite its provocative combination of timbres, with the venerable harpsichord facing off against the dynamic fortepiano, the two solo instruments share the same material: it's a party piece, not a duel. Scored colorfully, with an accompanying ensemble of flutes, horns, and strings, this cheery and somewhat cheeky concerto is classic Emanuel Bach—with wit, humor, and elegant expressiveness in abundance.

Emanuel Bach's elder brother Wilhelm Friedemann spent most of his final decade in Berlin and was a frequent guest at soirées chez Mme. Levy. At one of these he likely premiered his D-major flute concerto while presiding at the harpsichord. The only surviving set of parts for the work, which like Philipp Emanuel's double concerto were donated by the Levy household to the Sing-Akademie, were part of a treasure trove of material rediscovered in 1999 in Kiev, where it had been moved for safekeeping during World War II. Once thought to be the work of virtuoso Berlin flautist Johann Joachim Quantz, this flute concerto has all the hallmarks of Friedemann Bach's style, including abundant appoggiaturas ("sigh" figures), taut counterpoint, and unpredictable phrase shapes.

The instrumental works of Georg Philipp Telemann, the most sought-after musician of his day, formed the backbone of collections like that of Sara Levy. Like many of us, Telemann felt a strong pull towards French culture and music; going well beyond the Francophilia of his great contemporaries Handel and Bach, Telemann composed music for French tragedies and mastered French verse. After many years of admiring its culture from afar, he travelled to Paris in the autumn of 1737—and like it so much that he stayed until the spring of 1738. While there Telemann wrote several new works, including the so-called "Paris" Quartets, which comprise six suites of diverse pieces for transverse flute, violin, viola da gamba or cello, and basso continuo—a unique combination of instruments for this time. Like its sister works, the G-Major Quartet present a series of movements whose general character is suggested by allusive French tempo headings.

Among Telemann's dozens of extant concertos are several for one or more instruments. Their slow movements typically feature refined contrapuntal lines or dance gestures for the soloists, who weave delicately in and out of the string tutti; the fast movements, by contrast, toss vigorous ideas back and forth between chattering soloists and their support group, the *ripieno*. The Concerto for Two Horns in F Major, TWV 52:F3, is one of several Telemann wrote for this classic sonority, one redolent of the hunt for generations of composers.

Just in case you've always wondered about the alphabet soup of letters and numbers after musical program titles, a quick word of explanation. TWV stands for "Telemann Werke-Verzeichnis," literally a directory of Telemann's works. Such scholarly tools—often the work of German musicologists—became necessary for those composers who assigned no particular numbers (opus or otherwise) to their works. Prolific composers like Telemann complicate matters further: he wrote at least two concertos in F major for two horns and orchestra, plus several others for this disposition in other keys. The numbers after TWV indicate a genre number (52 = concerti for two instruments and orchestra), and the following combination of letter and number identifies both key and position of the work within the larger group. Both W. F. and C. P. E. Bach's respective outputs have inspired multiple classification schemes, hence one sees either "F." (Falk) or "BR" ("Bach Repertorium") for the former and "Wq." (Wotquenne) or "H." (Helm) for the latter. These numbers help us keep our libraries in good order and may be useful when searching for your favorite work on recording. Happy listening in the new year!

© MATTHEW DIRST

ARTISTIC PERSONNEL

ARS LYRICA HOUSTON

Matthew Dirst, *Artistic Director*

ITALIAN SIRENS ARTISTS

Mario Aschauer	<i>fortepiano</i>	Elizabeth Blumenstock	<i>violin 1</i>
		Oleg Sulyga	
Matthew Dirst	<i>harpsichord</i>	Maria Lin	
		Hae-a Lee	
Colin St-Martin	<i>traverso</i>		
Adam Buttyan		Brandi Berry	<i>violin 2</i>
		Alan Austin	
Paul Avril	<i>natural horn</i>	Noel Martin	
Loren Tayerle			
		James Dunham	<i>viola</i>
Benjamin Kamins	<i>bassoon</i>	Erika Lawson	
		Barrett Sills	<i>cello</i>
		Deborah Dunham	<i>violone</i>

Special thanks to Douglas D. Koch, MD, Janet & Ed Hess, and Elizabeth Duerr for providing accommodations for Ars Lyrica Houston artists.

ABOUT THE ARTISTS



Austrian conductor, harpsichordist, and musicologist **Mario Aschauer** works at the interface of music scholarship and performance. He has built up a diverse repertoire specializing in Austrian Baroque music. As member of the Calamus-Consort he has performed at numerous renowned early music festivals such as Resonanzen Vienna, Bach Fest Leipzig, and Itinéraire Baroque en Périgord Vert (France). Having earned a degree in conducting from the Linz Bruckner Conservatory at the young age of seventeen, Mario had already conducted major works from the choral and symphonic canon before he graduated from high school. He holds a PhD in musicology from the University of Vienna and an MA in harpsichord performance from the University of Music and Performing Arts, Vienna. Before Mario came to Texas to teach music history, historically informed performance, and early keyboard instruments at Sam Houston State University, he was a postdoctoral fellow and visiting guest lecturer at the Yale School of Music.



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).



Colin St-Martin, who since childhood was interested in 17th and 18th century European culture, began playing the traverso at the age of 14. His studies took him to Brussels, Belgium, where he obtained a First Prize (bachelor of music) from the Royal Conservatory of Music under the tutelage of the renowned master, Bart Kuijken. He returned to the US to complete graduate work at the Early Music Institute at Indiana University. Currently, Mr St-Martin is busy as a performer and recording artist with many early music ensembles across the US in addition to being sought after as a master teacher.

Loren Tayerle leads an active career as both a period instrument specialist and modern hornist. Loren is a member of the American Bach Soloists and has performed with period groups including Philharmonia Baroque Orchestra, Portland and Seattle Baroque Orchestras, Mercury. Loren was a member of the Carmel Bach Festival Orchestra for 27 years and most recently performed at the Corona del Mar Baroque Festival. As a modern hornist, Loren is a member of the Berkeley and Marin Symphonies and has performed with the San Francisco Symphony, San Francisco Opera and San Francisco Ballet Orchestras. Loren is an active chamber musician and recitalist and is director of Orchestral Studies at De Anza College where he conducts the De Anza Chamber Orchestra and teaches music history. He received a Masters degree in Conducting and a Bachelor's of Music in horn performance from the San Francisco Conservatory of Music.

Paul Avril is a resident of Bay Area and performs with Philharmonia Baroque Orchestra, American Bach Soloists and other period instrument ensembles there. In addition to early horn (baroque and classical) he plays the valve horn with the Carmel Bach Festival where a concert may require all three instruments. Outside of California he performs with Ars Lyrica Houston, American Classical Orchestra, Portland Baroque, and the Baroque Orchestra of Colorado. Paul studied French horn at Boston University and later at Catholic University in Washington, D.C. while playing in the Marine Band. Mr. Avril's other interests include collecting vinyl recordings from the last century, practicing Thi Chi, and mountain biking the coast range of central California.

Barrett Sills is a prizewinning cellist in international competitions in Europe and South America. A native Texan, he was a scholarship student at Yale, where he was a teaching assistant to Aldo Parisot and recipient of the prestigious Maxwell Belding Internship Award. Mr. Sills has performed with orchestras in France and Germany, and as recitalist has performed in Paris, the south of France, and throughout South America as an Artistic Ambassador for the United States Information Agency. He is principal cellist with both the Houston Ballet Orchestra and the Houston Grand Opera Orchestra, and he is frequently featured soloist for the Houston Ballet. In addition to performing on the modern cello, he is a recognized artist on both the baroque cello and viola da gamba and is often heard in concert with Ars Lyrica Houston.

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster with the Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists, concertmaster of the International Handel Festival Orchestra in Goettingen, Germany, and Artistic Director of the Corona del Mar Baroque Music Festival in Orange County, California. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Galax Quartet, Live Oak Baroque, Sarasa, and Voices of Music. Ms. Blumenstock teaches regularly for the Juilliard Historical Performance program, at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, the International Baroque Institute at Longy, and the Valley of the Moon Music Festival. She plays a 1660 Andrea Guarneri violin built in Cremona, Italy, on generous permanent loan to her from the Philharmonia Baroque Period Instrument Trust.

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Artful Women HONOREE

Kathryn Godfrey



Kathryn Godfrey and her husband, Brendan, moved to the Houston area six years ago. Originally attracted to Ars Lyrica by its superb Baroque opera performances, they soon became generous supporters of the organization. Additionally, Kathryn has sponsored house parties for Ars Lyrica and recently began hosting the post-concert receptions at Zilkha Hall. She is a nationally respected porcelain painter, active in local, state and national china-painting groups, with her work highlighted in international conventions and magazines. She has donated numerous pieces of music-themed china to Ars Lyrica auctions and sales.

Kathryn also is a member of the Charity Guild of Catholic Women and is a regular volunteer there. The Charity Guild raises substantial funds for programs supporting disadvantaged children, including the Ars Lyrica Outreach Program. While living in Albuquerque, Kathryn was president of the Casa Angelica Auxiliary. Casa Angelica is a home and clinic for severely mentally and physically handicapped children. As part of her volunteer work, she wrote and sold over 20,000 copies of a well-regarded cookbook featured on television and in *Good Housekeeping Magazine*. She raised well over \$250,000 for Casa Angelica. Kathryn also has volunteered at her parishes and at many other charitable organizations as the Godfrey's moved throughout the country during their 45 years of marriage. They have three children, two of whom live in the Houston area. Helen, one of their daughters, also is active in the Ars Lyrica community.

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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ARS LYRICA'S NEXT PERFORMANCE:



Esther & Jonah

Produced in collaboration with Bach Society Houston, this program comprises two concise music dramas: G.F. Handel's *Esther* and Samuel Felsted's *Jonah*. The latter work is the first American oratorio.

2018 HOUSTON EARLY MUSIC FESTIVAL EVENT

FEATURED ARTISTS



Jennifer Bates
soprano



Eduardo Tercero
tenor



Aryeh Nussbaum Cohen
countertenor



Bach Choir
Houston

FRIDAY, FEBRUARY 16 AT 7:30 PM

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