

ARS
LYRICA
HOUSTON



HOMAGE TO THE SUN KING

LOUIS XIV OF FRANCE 1638-1715

Friday, November 20 at 7:30pm

Zilkha Hall

Hobby Center for the Performing Arts

MATTHEW DIRST

Artistic Director

Good evening and welcome to Ars Lyrica's *Homage to the Sun King*, our tribute to Louis XIV of France, whose long and eventful reign ended exactly 300 years ago in 1715. The "Sun King," as he was known among contemporaries, patronized the arts on an unprecedented scale, from the sprawling palace and grounds of Versailles to lavish opera houses across Europe. His highly ritualized world of elaborate manners, fanciful decoration, and top-down control set the bar for virtually all European rulers of his day. Though the Enlightenment brought about other forms of government, we continue to value art from time for its timeless beauty; thus our eternal fascination with mansard roofs, voluptuous pastoral scenes, and music permeated by ornaments.

Homage to the Sun King covers the three main spheres of musical activity in the *Ancien Régime*: chamber, church, and opera house. Its centerpiece is Marc-Antoine Charpentier's scintillating chamber opera *Les Arts Florissants*, for which we're delighted to welcome back to Houston Catherine Turocy and her New York Baroque Dance Company plus guest lecturer John Powell, one of the world's leading authorities on Charpentier's music.

We hope to see many of you on December 31 for Houston's most elegant New Year's Eve celebration. Ars Lyrica's *Fire & Ice* festivities include an 8 pm dinner at Artista Restaurant, a 9:30 pm program in Zilkha Hall featuring Handel's *Apollo e Dafne*, and a gala party afterward in the Hobby Center Founders Club—where panoramic views, a silent auction, and plenty of bubbly await! Limited seats are still available, so get your tickets now and ring in the new year with Ars Lyrica Houston.

With warm thanks for your continued patronage and support.



MATTHEW DIRST
Artistic Director

DESIGN: SPINDLETOP DESIGN

PROGRAM

Suite from *Armide*

Jean-Baptiste Lully
(1632–1687)

Ouverture

Gavotte

Menuets 1 & 2

Marche

Sarabande

Canaries

Passacaille

In convertendo Dominus

Jean-Philippe Rameau
(1683–1746)

Récit de haute-contre

In convertendo Dominus
captivitatem Sion,
facti sumus sicut consolati.

Accompanied recitative (Tony Boutté)

When the Lord turned again the
captivity of Zion,
we were like them that dream.

Choeur

Tunc repletum est gaudio os nostrum,
et lingua nostra exultatione.
Tunc dicent inter gentes:
Magnificavit Dominus facere cum eis.

Chorus

Then was our mouth filled with laughter,
and our tongue with singing.
Then said they among the heathen:
The Lord hath done great things for them.

Duo de dessus et basse

Magnificavit Dominus facere nobiscum;
facti sumus lætantes.

Duet (Megan Stapleton & Mark Diamond)

The Lord hath done great things for us;
whereof we are glad.

Récit de basse-taille

Converte, Domine, captivitatem nostram,
sicut torrens in austro.

Accompanied recitative (Timothy Jones)

Turn again our captivity, O Lord,
as the streams in the south.

Choeur dialogué

Laudate nomen Dei cum cantico,
Et magnificate eum in laude.

Dialogue (Julia Fox and chorus)

I will praise the name of God with a song,
and will magnify him with thanksgiving.

Trio de dessus, haute-contre et basse

Qui seminant in lacrimis, in
exultatione metent.

Choeur

Euntes ibant et flebant,
mittentes semina sua.
Venientes autem venient cum exultatione,
portantes manipulos suos.

*Trio (Julia Fox, Sonja Bruzauskas,
Timothy Jones)*

They that sow in tears shall reap in joy.

Chorus

He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.

INTERMISSION

Les Arts Florissants

an Opéra/Idyle en Musique in Five Scenes

Catherine Turocy, *Stage Director/Choreographer*

Matthew Dirst, *Music Director/Conductor*

See page 8 for Cast, Ensemble, and Dancers

Marc-Antoine Charpentier
(1643–1704)

*Special thanks to John Powell for his edition of Les Arts Florissants, St Philip
Presbyterian Church for rehearsal space and the use of its harpsichord (John Phillips,
2012), Nancy & Dr. Pete Etheridge, Joyce & David Fox, Kate & Malcolm Hawk, and
Bettie Cartwright for providing accommodations to Ars Lyrica artists.*

PROGRAM NOTES

A *rmide* was the last *tragédie en musique* on which Jean-Baptiste Lully collaborated with his favorite librettist, Philippe Quinault. It premiered at the Paris Opéra on February 15, 1686. Quinault retired from the stage after *Armide*, and Lully died the following year. From its first performance, *Armide* was recognized as their masterpiece.

The subject matter was of the King's choosing: Louis XIV selected the story in May of 1685 from among several offered by Quinault. *Armide* is based on an episode of *Gerusalemme liberata*, a popular epic poem by the 16th-century Italian poet Torquato Tasso. It uses the story of the capture of Jerusalem by Christians during the First Crusade (1096-99) as the starting point for a fabulous extravaganza of heroism, villainy, war, star-crossed lovers, sorcery, bad temper, warrior maidens, and eventual total victory by the forces of good. The episode on which *Armide* is based tells the story of Armida, a sorceress who falls in love with the Crusader Rinaldo, her sworn enemy.

The Suite's overture and first three numbers (*Gavotte, Menuet, and Haut-Bois*) are from the allegorical Prologue, in which Glory and Wisdom praise the wise and glorious rule of the king and refer to a "monster" he vanquished. (The political event uppermost in the minds of Parisians at the beginning of 1686 was the 1685 Revocation of the Edict of Nantes, the climax of years of persecution of the Huguenots; thus the "monster" was Protestantism, demonized here as in all officially approved literature. Metaphorically this theme may be read in the tragedy itself: the virtuous European Crusader Rinaldo symbolizing the King of Catholic France and the seductive Middle Eastern princess-magician Armida symbolizing the Protestant heresy.) In Act 1 the people of Damascus sing and dance a *March* to show their joy that Armida's charms have subdued the Crusaders whom she has taken captive. However, Armida is angry and frustrated because she has not been able to prevail over Rinaldo, the most valiant of the Christian knights. The *Sarabande* occurs in the midst of these choral celebrations of Armida's victory.

Two of Rinaldo's companions, Ubalde and the Danish Knight, come to Armida's enchanted island in Act 4 searching for their hero to

rescue him from Armida. They are met by a band of islanders—really demons in disguise—who sing and dance the *Canaries*, a strange and fantastic dance with a strong barbaric flavor (purportedly from the Canary Islands via Spain). The *Passacaille* is part of the celebration in Act 5, where Armida has a band of fortunate and happy lovers entertain Rinaldo with their songs and dances. Lully based his lengthy and impressive passacaille on an ostinato outlining a descending minor tetrachord; it became a much admired model of the genre that was emulated by many composers, including Purcell and J. S. Bach.

Even though he was employed as a church musician for at least 26 years, Jean Philippe Rameau appears to have composed remarkably little sacred music. *In convertendo* is one of the four surviving motets of Rameau's early career, dating to the period 1710-1714 when he was working in Dijon or Lyon; other similar works appear to have been lost. The collector Jacques Joseph Marie Decroix, a lawyer and friend of Rameau who built a large collection of his manuscripts after the composer's death, searched assiduously for missing Rameau sacred works during the later 18th century but was unable to locate anything further.

It may well be that Rameau's motets were intended not so much for church as for concert use. This is certainly true of the surviving version of *In convertendo*, which was rewritten and updated in style for a performance at the *Concert spirituel* in Paris in 1751. The motet is scored for multiple voices, winds, strings, and continuo, and includes, after the fourth verse, a verse not in the original psalm, "Laudate nomen Deo cum cantico" (Praise the name of God in song). It has a quasi-secular character with frequent graphically descriptive passages and bold orchestral writing. In its use of clear-cut, autonomous movements, elaborate arias and ensembles, predominantly contrapuntal choruses and a vigorously independent orchestra, it resembles the *grands motets* of Lalande. Solos and to a lesser extent choruses tend to be more brilliant and technically demanding than those of Lalande and older contemporaries.

Les Arts florissants (The Flourishing Arts) was composed by Marc-Antoine Charpentier, probably in the mid-1680s when he was employed as composer-in-residence at the Hôtel de Guise in the Marais quarter of Paris. In fact, Charpentier had two patronesses

during this time: Marie de Lorraine (known as Mademoiselle de Guise) who resided at the Hôtel de Guise, and her niece Elizabeth d'Orléans (Madame de Guise), the first cousin of Louis XIV. According to the gazettes of the time, Mlle de Guise maintained one of the "finest musical establishments in Paris." *Les Arts florissants* was clearly performed by the Guise musicians, for the names of the singers employed at the Hôtel de Guise are notated on the score and the set of partbooks prepared by Charpentier for performance.

In his full score Charpentier identified *Les Arts florissants* as an "opera," but in his partbooks he entitled it an "Idylle en musique." However labeled, the work embodies many of the features of Lully's operas—notably the five-section structure, the homage paid to the king by allegorical characters, and the choral conclusion. Indeed, the libretto gives pride of place to the king who, while not actually on stage, is regularly mentioned throughout the work. Furthermore, much of the action revolves around Louis XIV—as shown by such lines as "And war, your enemy, of which Louis has driven away the mournful horrors"; "only great entertainment is good enough for Louis"; and "the peace that Louis guarantees the universe."

These references to Louis XIV might suggest that the work was given in his presence, but in fact, almost nothing is known about the first performance. Directions notated in the score give tantalizing evidence of either a staged or semi-staged performance with dancing and props: at one point we read "furies dancing if desired," and bit further on Charpentier notes that "during this *ritournelle* a thunderbolt strikes the Furies and sends them headlong to the depths of Hell." In Charpentier's score the instrumental ensemble is listed together with the cast as "la Suite de la Musique." The term "suite" was a term used in ballet and opera to indicate a group of singers or dancers who physically appear on-stage; consequently, this indication suggests that the musicians accompanied on-stage the allegorical character Music, who opens the first scene.

The original cast of *Les Arts florissants* comprised the singers of Mlle de Guise's musical establishment, most of whom had other household roles as well. Music and Poetry were sung respectively by Jacqueline Geneviève de Brion and Antoinette Talon, chambermaids "ordinarily with the music," Peace was sung by the chambermaid

Elisabeth Thorin (also referred to in Charpentier's score as "Isabelle"), and Architecture by Marie Guillebault de Grandmaison, a girl "close to her Highness." The male singers were all "musicians in ordinary" in the Guise establishment: Pierre Beaupuis (Discord), Germain Carlié and Henri de Baussan (both choral singers). Charpentier, the Mlle de Guise's composer-in-residence, even gave himself a singing role, that of Painting.

The dramatic action of *Les Arts florissants* involves the struggle between Peace and Discord and is organized into three basic parts: (1) the world of peace and serenity in scene 1; (2) the world of discord, hell, and its tension in scenes 2 and 3; and—after a brief suspension of the action in scene 4—(3) a return to the world of peace in scene 5. A synopsis of the plot is as follows. Music rejoices to see the return of Peace, which reigns anew thanks to the courage of Louis (*Que mes divins concerts*); now that Louis has banished Discord and War, the learned arts may flourish. After a dance of Warriors, each of the Arts promises to place all of her talents in the King's service. Poetry strives to praise the magnificence of Louis's exploits, but struggles to find words sufficiently sublime (*Dans la noble ardeur qui m'enflamme*). Painting hopes that the mere fact that he has tried to record Louis's deeds for posterity will serve to excuse his boldness in attempting such a bold feat (*Mon pinceau, mes couleurs, ne perdent point courage*). Architecture, by contrast, has succeeded in erecting a magnificent palace in a sterile wasteland, and forced rivers to flow uphill to send "a thousand jets of water up to heaven's vault" (*Joignons-nous, sçavant Peinture*).

Suddenly a "dreadful noise" sounds and the Arts and Warriors flee in terror (*Fuyons, éloignons-nous*). Discord appears, announcing the spread of chaos and the fires of war (*Renversons le ciel, la terre et l'onde*), for Louis's glory is agony and his clemency has enchained Discord in hell's gloom. Discord intends to turn Louis's vanquished foes once more against him. To this end the Chorus of Furies taunts: "May this king, so dear to Bellona, tremble on his throne from the fearful disaster that is preparing to disturb his too happy states." A wild dance of the Furies, with rushing notes and jagged, dotted rhythms, follows directly.

Peace then enters to a stately prelude, and orders Discord and his "criminal following" to return to hell (*Fille de la nuit éternelle*). But

Discord refuses to leave until Louis's subjects are overwhelmed. Peace announces that "as long as this noble hero will maintain me in his realm...none of these ills will befall them." At this Discord calls upon Dispute, Insurrection, Fury, Vengeance, and Rage to unchain themselves and enter into the hearts of men, "so that steel in their bloody hands may spread horror and carnage everywhere." Peace then turns to Jupiter and begs him for his help (*Souffres-tu, Monarque des Dieux*). Although he does not appear, Jupiter disables Discord and his suite by striking them with a thunderbolt, hurtling them down to hell.

Finally alone, Peace announces the end of the battle and calls for the return of the Sun, Harmony, and her "learned sister" (*Parois dans ta beauté première*), and a menuet restores order to the kingdom. All the Arts reappear and, to the music of a chaconne, sing of the return of peace to France now that the "cruel monsters" have been subdued (*Charmante Paix, du ciel à propos descendue*). Music promises to continue singing of Louis's good deeds, Poetry will favor peace above all other subjects, and Painting and Architecture express their hope that the Monarch of the Lilies will bring peace to France. A trio comprised of a Warrior, Poetry, and Music, seconded by the chorus, calls for a return to a Golden Age of peace such as experienced under the reign of Saturn (the Roman god of agriculture and harvest) and his wife Rhea during a mythical age when Saturn ruled and a great feast called the Saturnalia was held around the time of the winter solstice (*O paix si longtemps désirée*).

Program notes by John S. Powell

ARTISTIC PERSONNEL

CAST

Megan Stapleton	<i>soprano, La Musique</i>
Julia Fox	<i>soprano, La Poesie</i>
Cecilia Duarte	<i>mezzo-soprano, La Paix</i>
Sonja Bruzauskas	<i>mezzo-soprano, L'Architecture</i>
Tony Boutté	<i>tenor, La Peinture</i>
Eduardo Tercero	<i>tenor, Un Guerrier</i>
Mark Diamond	<i>baritone, La Discorde</i>
Timothy Jones	<i>bass-baritone, Un Guerrier</i>

NEW YORK BAROQUE DANCE COMPANY

Catherine Turocy	<i>Artistic Director</i>
Brynt Beitman	<i>dancer, Les Guerriers</i>
Carly Horton	<i>dancer, L'Attendant de La Paix</i>
Alexis Silver	<i>dancer, La Furie, une femme de court</i>
Andrew Trego	<i>dancer, Les Guerriers</i>

INSTRUMENTAL ENSEMBLE

Colin St Martin	<i>traverso</i>	Erika Lawson	<i>Baroque viola</i>
Kathryn Montoya & MaryAnn Shore	<i>Baroque oboe & recorder</i>	Barrett Sills	<i>viola da gamba</i>
Benjamin Kamins	<i>Baroque bassoon</i>	Deborah Dunham	<i>violone</i>
Alan Austin & Brandi Berry	<i>Baroque violin</i>	Richard Savino	<i>theorbo & Baroque guitar</i>
		Matthew Dirst	<i>harpsichord</i>

ARS LYRICA STAFF

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Jenna Wallis, <i>Surtitles</i>

ABOUT THE ARTISTS



Catherine Turocy began her career in Cleveland, Ohio dancing with the Ballet Guild of Cleveland directed by Alex Martin. After studying modern dance with Kathryn Karipedes she went on to study at Ohio State University and was introduced to historical dance by Dr. Shirley Wynne. Recognized as one of today's leading choreographer/reconstructors and stage directors in 17th and 18th century period performance, Turocy has been decorated by the French Republic as a Chevalier in the Order of Arts and Letters. She received the prestigious BESSIE Award in New York City for sustained achievement in choreography and the Natalie Skelton Award for Artistic Excellence. She received the Dance Film Association Award for "The Art of Dancing" video. NEA International Exchange Fellowships supported extended visits where she lived in London and Paris, conducting research and interacting with other artists. She worked under famed stage directors Pier Luigi Pizzi and Jean Louis Martinoty and is thankful for their guidance. Currently she is the director of the Santa Barbara Historical Dance Workshops and visiting faculty at Juilliard in addition to her work with the NYBDC. *Photo by Catherine Andraço.*



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. His book *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* was published by Cambridge University Press in 2012. He is also the editor of *Bach and the Organ*, which appears in the Bach Perspectives series from the University of Illinois Press in early 2016.

Soprano Megan Stapleton “has a crystalline, ethereal voice. She sings purely and seemingly effortlessly...” (*Broadwayworld.com*). Megan has performed with Houston Grand Opera, Mercury–The Orchestra Redefined, Houston Baroque, Galveston Symphony Orchestra, Bach Society Houston, Houston’s Gilbert and Sullivan Society, Ensemble Correnti, Boston Early Music Festival, Boston Metro Opera and Boston Opera Collaborative. Megan holds degrees with honors from New England Conservatory and Sam Houston State University. More about Megan can be found at www.meganstapleton.com.

Soprano Julia Fox, known for delivering an “excellent performance” (Gramophone) “with dazzling effect” (Pittsburgh Stage Review), shines in opera, concert, chamber, and new music. Operatic appearances this season include returns to Opera Theater Pittsburgh, Houston Grand Opera’s *Opera to Go!*, and her debut with Opera in the Heights. She makes her Carnegie Hall debut with Duo Scordatura, and appears locally with Aperio, Greenbriar Consortium, and Houston Baroque, in addition to Ars Lyrica. A native Houstonian and graduate of Amherst College, Ms. Fox apprenticed with the Brentano String Quartet, Peabody Trio, and was a Fellow with both SongFest and Da Camera.

Mezzo-soprano Cecilia Duarte made her ALH debut in Spring of 2014, when she stepped in as Daniel in Handel’s *Susanna*. Her latest credits include Zerlina (Don Giovanni); and Loma Williams (Cold Sassy Tree). Cecilia created the role of Renata in Houston Grand Opera’s world premiere of *Cruzar la Cara de la Luna*, touring with it at the Théâtre du Châtelet in Paris, France, Chicago Lyric Opera, SanDiego Opera and Arizona Opera. Cecilia has performed with the Bach Society of Houston, Ars Lyrica Houston, the Oregon Bach Festival, the Festivalensemble in Stuttgart, Germany, and the Festival de Música Barroca de San Miguel de Allende, México. She is active in the contemporary music circle, collaborating with composers and premiering their works. Upcoming performances include *All in a Garden Green*, songs about springtime (Feb) with Ars Lyrica Houston.

Mezzo-soprano Sonja Bruzauskas, born in Germany, was a soloist with the Staatsoperette Dresden prior to her move to the United States. Recent performances include the Santa Fe Opera, Da Camera, the Houston Chamber Choir, ROCO and the Baton Rouge Symphony Orchestra. Sonja teaches interdisciplinary collaboratives for CSSSA at Cal Arts, Los Angeles and this fall she will lecture about Creativity at the Glascock School of continuing Studies at Rice University. Upcoming engagements include 2 Mozart Requiems, solo recitals at the Round Top Festival Institute and the University of Houston as well as chamber music concerts of new music with the Greenbriar Consortium. A new solo album of vocal chamber music by composer Robert Nelson will be released by DELOS in 2016.

Tenor Tony Boutté enjoys a thriving career performing and championing works from the Baroque to today. Tony’s performances have taken him all over the world, and his over 20 recordings are a testament to his diversity and artistry. Tony is a Louisiana native, now living in Miami, FL where he is currently on the voice faculty of University of Miami’s Frost School of Music. He is also artistic director of *New American Voices*, an initiative to encourage commissions and performances of new works for voice and piano. A recent review in *Opera News* reads, “His performance was so pure and emotional, his tenor so exciting...” For more info, visit www.tonyboutte.com.

Tenor Eduardo Alberto Tercero, a native of Panama City, is described as a “dashing” performer by the Houston Chronicle. As a concert artist his credits include the world premiere of *Nicholas of Myra* by Robert Nelson in the role of Marcus, Piacere in the Houston premiere of Handel’s *Il Trionfo del Tempo e della Verita*, Adamo in the Houston premiere of *Il Primo Omicidio* by Scarlatti, Obidah in *Elijah* by Mendelssohn, *Messiah* by Handel with the Des Moines and La Cross Symphony Orchestras, Houston Chamber Choir and Bethany (KS) and Augustana (IL) Colleges, Montiverdi’s *Vespro della Beata Vergine 1610* with Ars Lyrica Houston, and his Houston Symphony debut as the Narrator in Copeland’s *The Lincoln Portrait*. He is longtime member of the Houston Chamber Choir, frequent soloist for Ars Lyrica, and staff singer at Christ Church Cathedral, Houston. He can also be heard in the Newport Classic’s recording of *Cassanova’s Homecoming* by one of America’s leading composers, Dominick Argento, and is the tenor soloist for the World Premiere Recording of G.P. Colonna *Psalmi ad Vesperas (1694)* on MSR Classics.

Baritone Mark Diamond debuted with Ars Lyrica last season in Bach’s Coffee Cantata. Mr. Diamond is a graduate of the Houston Grand Opera Studio where performances included Figaro in *Il barbiere di Siviglia* and Marcello in *La bohème*, and has since returned to sing Count Carl-Magnus in *A Little Night Music*. Last season Mr. Diamond debuted with the French opera theaters of Limoges, Caen, and Reims. He is the first prize Winner of the 2010 Eleanor McCollum Competition as well as the recipient of the Richard F. Gold Career Grant from Glimmerglass Festival and the Sarah Tucker Study Grant.

Bass-baritone Timothy Jones is one of the most respected concert singers of his generation. Timothy has soloed with the Cleveland Orchestra, Detroit Symphony, Baltimore Symphony, Utah Symphony, Baton Rouge Symphony, and Boston Baroque. A favorite of living composers Jones has premiered over fifty works written specifically for his voice. He has been praised in the opera world, where he has amassed over thirty leading roles, for his passionate performances, solid vocal technique, and outstanding musicianship. Dr. Jones’s first, full-time academic appointment was at the University of Texas in San Antonio back in 1994. He is currently an Associate Professor at the University of Houston’s Moores School of Music.

Brynt Beitman earned a B.F.A. from The Juilliard School and is a Presidential Scholar in the Arts. His credits include Bruce Wood Dance Project, Heidi Latsky Dance, TAKE Dance, and Lydia Johnson Dance. His own works have been shown internationally at The Juilliard Theater, Alice Tully Hall, Bryant Park, Dance New Amsterdam, Galapagos Art Space, Socrates Sculpture Park, Moyses Hall, and most recently at Baruch Performing Arts Center as a part of REVERB Dance Festival. He joined the New York Baroque dance Company in 2007.

Carly Fox Horton is a New York City based dancer and choreographer who has enjoyed performing in concert dance, opera, musical theatre, television, film, and with early music ensembles across the U.S. and abroad. She is a specialist in baroque dance and reconstruction who has been a soloist with the New York Baroque Dance Company since 2010 and has performed for Aston Magna, Tom Baird, and Caroline Copeland. Carly has worked with choreographers such as Sean Curran, Catherine Turocy, Kathryn Alter, DJ Gray, James Koroni, Barbie Diewald, and Robert Royston to name a few. Carly grew up in Missouri City, TX.

Alexis Silver was born in Copenhagen, Denmark and grew up in Berkeley, CA and Boston, MA. She performs with The New York Baroque Dance Company, Becky Radway Dance Projects, and Sarah Skaggs, among others. She has danced in operas with the Boston Early Music Festival and the International Händel Festival in Göttingen, Germany. She trained with Ronn Guidi's Oakland Ballet, and Marcus Schulkind in Cambridge, MA. She is the 2015 recipient of the Nordic Baroque Dance Company's International Summer Academy Scholarship. Alexis is also an accomplished photographer, www.asilverphotography.com. Sarah Lawrence College: B.A. Liberal Arts; London Contemporary Dance School: Certificate of Higher Education.

Andrew Trego graduated from the High School for the Performing and Visual Arts in Houston in 2007. He graduated from the Boston Conservatory in 2011 and soon joined Peridance as a dancer. The Metropolitan Opera in NYC, The People Movers, The Boston Early Music Festival and Balam are companies where he frequently performs. He began working with The New York Baroque Dance Company in 2014.

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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. Both the Hasse recording and Ars Lyrica’s recording of Domenico Scarlatti’s comic intermezzo *La Dirindina* feature 2013 Cardiff Singer of the World Jamie Barton, who returns for a program with the ensemble during the 2015/16 season.

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Emilee Peters
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Nan Schissler
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F. Martin Caylor
Dean Dalton & Zsofia Sztranyiczki
Jeremy & Helen Davis
Kathleen & Joseph Eichberg
Emily Estill
Todd Frazier
Jose Gonzalez-Jauregui
Josephine Helland*
Peter Hodgson and Bob Wimpelberg
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Robert & Marianna Simpson
Emily Leland Todd
Hywel Upshall
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Jane & Paul Bassett
Laura Bodenheimer
Andrew Bowen
James Broadhead
Sandra Clark
Jan & Jack Fox
Christianne & Charles Gell
Timothy Hester & Jasmine Hatem
Frank & Lynda Kelly
Henry Kirby
Marilynn & Bob Kline
Judge & Mrs. Ward Koehler
Rodney & Mary Koenig
Anita Kruse
Fritz Lanham & Kellye Sanford
Polly Lewis & Michael Pierson*
Michael Linkins
Milton & Gail McCollough
Rev. Robert & Kathy Moore
Gloria Nath
Catherine O'Harra
Yoshiyuki Ozaki
Kelly Reynolds
Jack Rooker
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JOIN US FOR HOUSTON'S MOST STYLISH NEW YEAR'S EVE EVENT!

FIRE AND ICE NEW YEAR'S EVE

Dinner, Concert & Gala
THURSDAY, DECEMBER 31, 2015
HOBBY CENTER FOR THE PERFORMING ARTS

New Year's Eve 2015 brings a star-studded evening with music that is by turns hot and cold. Vivaldi's *Winter* sets the stage for Handel's *Apollo e Dafne*, which tells the story of too-ardent love and a unique transformation. This very special evening at the Hobby Center for the Performing Arts begins with dinner at 8:00 pm at *Artista* Restaurant and continues in Zilkha Hall with the Fire and Ice concert at 9:30 pm. Ars Lyrica Houston's annual fundraising gala (with silent auction) extends the festivities past midnight at the exclusive Founders Club, so that you can ring in 2016 — *in style!*

PROCEEDS FROM THE NEW YEAR'S EVE EVENT SUPPORT ARS LYRICA'S EDUCATIONAL PROGRAMMING

Each year, Ars Lyrica presents its highly popular programs *Renaissance Rock* and *Harp History* to over 4,000 students in the Houston area.



This season Ars Lyrica premieres its newest bilingual program, *Songs from the Heart*, which introduces K-12 students to period instruments and early vocal literature, with special emphasis on Spanish and Latin American repertoire.

The program is curated by *mezzo-soprano* Cecilia Duarte and percussionist Jesús Pacheco Manuel. To Learn More about our Outreach Efforts please visit us online.

Sponsorship Opportunities Still Available:
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**BACH
SOCIETY
HOUSTON**

December 13, 2015 | 6:00 pm
ADVENT VESPERS

JS Bach: *Wachet auf, ruft uns die Stimme*, BWV 140,
Bereitet die Wege, BWV 132

Bach Choir Houston and Mercury

First Lutheran Church
 1311 Holman Street
 Houston, TX 77004

No ticket required; Pre-concert lecture at 5:15pm

*See full information at www.bachsocietyhouston.org
 or call 713-400-0514.*

*Bach Society Houston is funded in part by a grant from the City of Houston
 through Houston Arts Alliance.*



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**CHIARA STRING
QUARTET**
 December 8, 2015
Ravel, Bartók, Brahms

CHANTICLEER
 January 21, 2016
*"Over the Moon" - Selections
 from Monteverdi, Busnois,
 Mabler, Elgar, Finzi, Barber,
 Mäntyjärvi, Bates and Garvey*

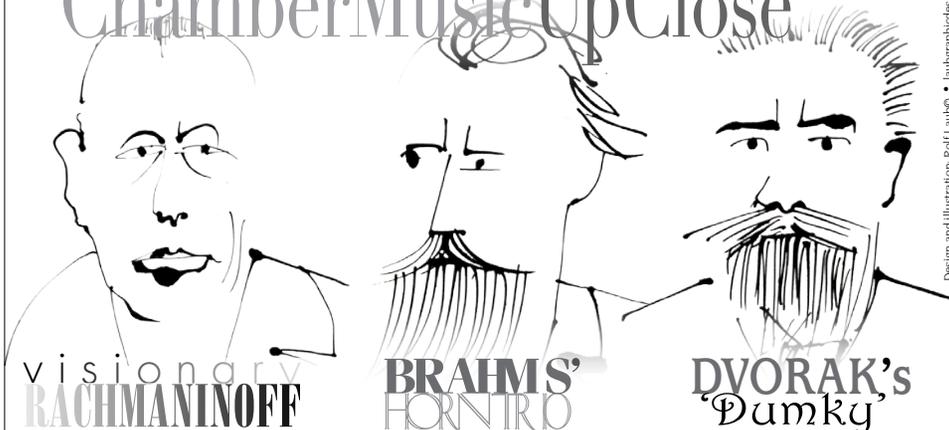
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 February 9, 2016
Mozart, Martinu, Brahms

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 An intimate afternoon of intoxicating songs, piano solos, and the monumental Cello Sonata by the beloved Russian ultra-Romantic.

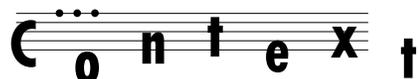
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HORN TRIO

January 24 • Sunday, 4 pm
 Played on the instrument Brahms intended: the *natural* (valveless) horn! With Context's authentic Brahms-era Bösendorfer piano.

DVORAK's
Dumky

February 21 • Sunday, 4 pm
 Wait till you hear it on our gorgeous Romantic-era instruments. With the rarely-heard (and absolutely heavenly) Piano Quartet in D.

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BRASS. BAGPIPES. CAROLS. CHRISTMAS.
SUNDAY, DECEMBER 6, 4 PM.



Houston Brass Band. St. Thomas' Pipe Band. St. Thomas' Parish Choir.
Tickets \$20 | \$15 Senior | \$5 College Student at the door or online: StThomasHouston.org/Concerts. Under 18 Free.

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**Alice Pratt Brown Hall,
at Rice University
December 12, 2015
Starts at 10:00 am**



You are invited to this free public event. Come for an aria or come for the day. Stay for a reception and announcement of winners.

 MONC Houston  MONCHouston@gmail.com

VOX
THE ROB SEIBLE SINGERS

2015-2016
Season Nine

Christmas No. 2

December 5, 2015
St. Stephen's Episcopal Church
1805 W Alabama St
Houston, TX 77098
7:30 PM

*Please join us for the first concert of Season Nine
as we celebrate the Holiday Season!*

This concert will feature a cantata for choir, soloists, and chamber orchestra composed by Houstonian Roger Keele, with guest artist Stephanie Northcutt, entitled "Jesus, Royal Bridegroom". The second half of the program will feature holiday standards, but all in the jazz idiom - a debut of Robert Nelson's "What Child Is This", Will Todd's "Away in a Manger", Rhonda Polay's "Silent Night", and Michele Weir's Holiday Jazz Trio with the tunes "Let It Snow", "I'll Be Home for Christmas", and "Jingle Bell Rock".

Rob Seible, Artistic Director | To stay current with upcoming events, join our mailing list at www.vox-rss.com



Houston Debut! Montrose Trio with Richie Hawley, clarinet

Friday, January 29, 8:00 PM
Cullen Theater, Wortham Theater Center

Beethoven Trio in E-flat Major, Op. 1, No. 1
Pierre Jalbert Street Antiphons
(Houston premiere/Da Camera co-commission)
Tchaikovsky Trio in A Minor, Op. 50

Pianist Jon Kimura Parker joins forces with Martin Beaver and Clive Greensmith of the now-disbanded Tokyo String Quartet, a long-time favorite of Houston chamber music audiences.

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Washington Post



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Hispanic Heritage Series
Saturday, December 5th, 2015, 7:30 PM

Chatham Baroque



Cantadas de Navidad

Christmas music of Spain and the New World

With soprano Nell Snaidas, countertenor José Lemos and percussionist Danny Mallon

Pre-concert talk at 6:45 PM

Christ Church Cathedral, 1117 Texas Ave., 77002

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SUN / FEB 6
BACH SOCIETY HOUSTON:
BACH IN THE COURT OF WEIMAR



THU / FEB 11
PIPING ROCK SINGERS:
BANCHIERI BANCHETTO DUE: BARCA DI VENEZIA PER PADOVA



FRI / FEB 12
ARS LYRICA HOUSTON:
ALL IN A GARDEN GREEN



SAT / FEB 13
MERCURY:
BACH SUITES WITH HARRY BICKET



SUN / FEB 14
HOUSTON EARLY MUSIC:
LUCIDARIUM: AY ME SOSPIRI - LOVE LETTERS FROM THE ITALIAN RENAISSANCE

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ARS LYRICA'S NEXT PERFORMANCE:

FIRE AND ICE NEW YEAR'S EVE

Dinner, Concert & Gala

THURSDAY, DECEMBER 31, 2015

HOBBY CENTER FOR THE PERFORMING ARTS

8:00 PM

Pre-Concert Dinner
& Cocktails at Artista
Restaurant

9:30 PM

Concert in Zilkha Hall
Vivaldi's *Winter* and Handel's
Apollo e Dafne, with violinist
Adam LaMotte, soprano
Lauren Snouffer, and
baritone Mark Diamond.

10:45 PM

Champagne &
Dessert Gala at the
Founders Club

SOLOISTS



Lauren Snouffer
soprano



Mark Diamond
baritone



Adam LaMotte
violin

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