2023/2024 SEASON

FALL/WINTER

20 YEARS OF MAGIC

Matthew Dirst
Artistic Director

SEPT 22, 2023 7:30 PM	FALLEN ANGELS
NOV 3, 2023 7:30 PM	ECSTATIC VISIONS
DEC 12, 2023 7:30 PM	AWE & WONDER

ARS LYRICA HOUSTON

Ars Lyrica Houston Fall/Winter 2023/2024 Season

20 Years of Magic

FROM THE DIRECTORS

Twenty years ago, an enterprising group of musicians and their supporters launched into the Houston arts ecosphere something new: an ensemble devoted to music from the "golden age" of lyric art for voices and period instruments. Since that time, Ars Lyrica Houston has grown steadily, from a small nucleus of musicians-for-hire into an organization with an international reputation for creative excellence. *20 Years of Magic* celebrates this milestone with musical wizardry of various kinds, from wondrous choral works by Carissimi and Charpentier to miraculous chamber pieces by Biber and Bach. We're especially pleased to offer a new production of a "magic" opera: Handel's *Amadigi di Gaula*, in its Houston premiere.

Ars Lyrica's 20th anniversary owes much to a network of generous supporters, who have made possible increasingly ambitious programming, a portfolio of diverse outreach activities, newly commissioned period instruments, and biennial opera productions. Thank you for your patronage, which helps to ensure a bright future for period-instrument performance and world-class Baroque opera in Houston!

With gratitude,

Matthew Dirst
Artistic Director

Kinga Ferguson
Executive Director

Season Branding & Design by Field of Study (.design)

ECSTATIC VISIONS

FRIDAY | 7:30 PM
NOVEMBER 3, 2023

Zilkha Hall, Hobby Center

FEATURING

Sherezade Panthaki, *soprano*
Kathryn Montoya, *recorder*
Benjamin Kamins, *bassoon*
Andrew Fouts, *violin*
Matthew Dirst, *artistic director*

ORCHESTRAL PERSONNEL

Baroque oboe/recorder	Kathryn Montoya
	Pablo Moreno
Baroque bassoon	Benjamin Kamins
Violin 1	Andrew Fouts, *concertmaster*
	Maria Lin
	Joanna Becker
	Matthew Detrick
Violin 2	Alan Austin
	Aloysia Friedmann
	Laura Cividino
Viola	Jorge Luis Zapata Marin
	Ethan Rouse
Cello	Eric Taeyang Mun
	Sydney ZumMallen
Violone	Deborah Dunham
Theorbo/ Baroque guitar	Michael Leopold
Harpsichord/ organ	Matthew Dirst

ECSTATIC VISIONS

PROGRAM

Suite from *Naïs* — Jean-Philippe Rameau (1683–1746)

- *Chaconne*
- *Air 1 & 2*
- *Sarabande*
- *Contradanse*

Divisions on *Onques amour* — Giovanni Bassano (c1561–1617)

Divisions on *Ancor che col partire* — Giovanni Battista Bovicelli (1550–1594)

Harmonia a 5 — Johann Heinrich Schmeltzer (c1623–1680)

Rondeau in C Major — Johann Joseph Fux (1660–1741)

INTERMISSION

Silete venti, HWV 242 — George Frideric Handel (1685–1759)

- *Symphonia—Silete venti*
- *Dulcis amor*
- *O fortunate anima*
- *Date serta*
- *Alleluia*

This program comprises 70 minutes of music and will have one 15-minute intermission. All texts are projected in English surtitles.

With thanks to the Moores School of Music, University of Houston, for use of its continuo organ (Bennett-Guittari, 1998) and Florentine-style harpsichord (John Phillips, 2006), to St Philip Presbyterian Church for providing rehearsal space for this program, and to Ryan Rogers for creating orchestral parts for certain movements of the Rameau suite.

ABOUT THE PROGRAM

Ecstasy—that radical state of mind unfettered by self-control—has always appealed to artists, who regularly transcend the ordinary and inspire others to do likewise. Exploring that state in sound, this program compares how the ecstatic played out in distinct cultures that pursued nirvana in their own characteristic ways.

Popularized in the sixteenth century by Spanish guitar players, the *chacona* began as a simple yet highly contagious rhythm borrowed by European settlers from practices observed in the New World. Valued for its mesmeric qualities but vilified in some quarters as obscene, this earthy dance found in the seventeenth century an international audience, who renamed and reshaped it to new ends. Among the Italians, the *ciacona* became a beguiling harmonic pattern for vocal display. The French turned their *chaconne* into a grand dance *en rondeau*, with a steady alternation of a refrain with varied material. From the time of Louis XIV onward, French ballets and operas typically feature a chaconne at triumphal or ritualistic moments in the drama, as the entire company glorifies a ruler or celebrates concord, either between competing interests or with the cosmos itself.

Tradition thus obliged a chaconne for *Le triomphe de la paix (The Triumph of Peace)*, the original title given to ***Naïs***, an opera by **Jean-Philippe Rameau** from 1749. Criticism of the treaty ending the War of the Austrian Succession caused some rethinking of the work's title at the Paris Opéra, however; its renaming honors the central character instead. Naïs, the nymph around whom this *pastorale héroïque* revolves, has multiple competing suitors: two mortals and Neptune himself. (Guess who wins.) At the climax of Act I, a magnificent **Chaconne** welcomes all to the Isthmian Games, a mythical sporting event akin to the Olympics. To that regal movement, our suite appends a handful of shorter dances from the same work: two playful **Airs**, a sonorous **Sarabande**, and a brisk **Contradanse**.

Onques amour by Thomas Crequillon (c1505–1557) appeared in multiple sixteenth-century publications of part songs. Like many such pieces, its single verse addresses love and loss in a pithy and direct way. Its moral, that the former lasts but a little while, comes across clearly. The charms of this perfectly poised *chanson* prompted admirers to keep tinkering with it, often decorating the top of the texture lavishly with "divisions" or "diminutions." The latter replace long notes with shorter ones, often in elaborate patterns that spin a decorative halo around the original. The

Venetian composer **Giovanni Bassano**, who wrote a book about this practice, embellished Crequillon's chanson in precisely this manner, for solo instrument above a chordal accompaniment.

Another classic of this repertoire, ***Ancor che col partire*** by Ciprano da Rore (1516–1565) has inspired countless divisions since its first appearance in print. The Italian singer **Giovanni Battista Bovicelli** left two separate glosses of this piece, both of which—unusually—carry a text. This program offers the more elaborate of the two, which Bovicelli supplied with Latin words so that it could be sung in church. Our performance of this and the Bassano division are both delivered on recorder instead.

Division-style embellishment continued through the seventeenth century, when it coexisted with more progressive—and to us, more familiar—methods for decorating a musical line. **Johann Heinrich Schmeltzer's *Harmonia a 5*** is a case in point. This piece realizes the ideal of heavenly harmony with the same kind of texture as the previous two works: an elaborate and mostly scalar solo line for violin above an accompaniment for multiple instruments. The composer, one of the finest violinists of his age, wrote many such ensemble works during his long service to the Hapsburg court, which cultivated a significant body of instrumental "program" music, which carries an extramusical message or narrative.

As *Kapellmeister* (chief musician) in Vienna, **Johann Joseph Fux** enjoyed wide renown as a composer, music theorist, and pedagogue. His seminal treatise on counterpoint, the *Gradus ad Parnassum*, served generations of students, and its fundamental precepts can still be found in virtually every textbook on the subject. By titling this study "The Steps to Parnassus" (a lofty mountain central to Greek mythology), Fux aestheticized what many of his contemporaries still considered craft: the ability to make music by putting notes against notes. As a composer he sought a similar balance between venerable tradition and the latest trends; his **Rondeau in C Major** features old-fashioned string scoring (with two viola parts) but is cast in the fashionable guise of a French dance. Like Rameau's chaconne, this rondeau relies on a repeating refrain, around which weave increasingly flamboyant episodes for solo violin and bassoon.

Sometime between the mid 1720s and 1730, **George Frideric Handel** composed ***Silete venti*** for an unknown purpose. Having settled definitively in London years before, he was under no obligation to compose Latin church music; scholars speculate instead that this lavish work might have been written as a favor for an Italian opera singer or

perhaps for an important patron during a return visit to Italy in 1729. Adapting several movements from earlier works of his own, including one of the Chandos Anthems, Handel returned to *Silete venti* several years later to borrow a few of its arias for the second version of *Esther*. Such was the practice of many composers during this era: good music could always be repurposed.

Like Handel's earlier Latin motets, *Silete venti* is a solo vehicle for soprano, accompanied in this case by a full ensemble of oboes, bassoon, strings, and continuo. Exceptionally fine text setting distinguishes it from Handel's other motets, however, putting it on a plane alongside the composer's best operas and oratorios.

The work begins with a French-style overture in two large sections, the first slow and majestic and the second fast and fugal. Notwithstanding the conventional start, a surprise follows: interrupting the cascades of notes, the soprano commands the orchestra ("the winds") to be silent. With the remainder of her opening text delivered as accompanied recitative, a mood of rapturous calm descends. The first aria, whose text conflates sacred love (*agape*) with erotic love (*eros*), is a poignant mix of melodic whisps and supple chromatic turns. The second recitative/aria pair makes its offering of "garlands…blossoms," even "the regal palm frond" with increasing ardor, including a strongly contrasting second section in which Handel obliges the anonymous poet's call for the "winds to stir" with elaborate undulations in the orchestra. The composer's response to the libretto's last word is similarly inspired; one hardly wants this ecstatic gigue to conclude, despite its incessant repetition of "Alleluia."

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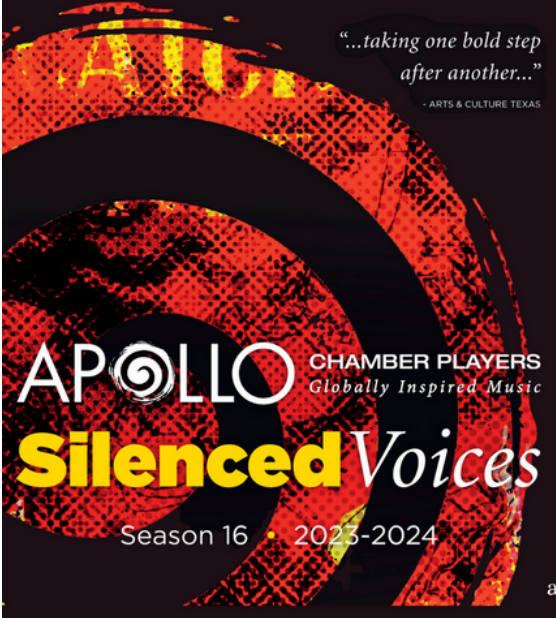

BANNED
Friday, October 6, 2023 | 7:30pm
@MATCH

CANCELED
Saturday, November 18, 2023 | 8:00pm
@Houston Museum of Natural Science

REVISED
Saturday, February 17, 2024 | 7:00pm
@Holocaust Museum Houston

MUTED
Friday, May 24, 2024 | 7:00pm
@Duncan Recital Hall

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Jay Carter has gained recognition as one of America's finest countertenors. A frequent collaborator with period and modern ensembles, he is recognized as a leading interpreter of Baroque repertoire, having been lauded for luminous tone, stylish interpretations, and clarion delivery. In recent seasons, he has appeared throughout North America with acclaimed conductors Nicholas McGegan, John Scott, Masaaki Suzuki, and Matthew Halls, and with organizations including Ars Lyrica Houston, Bach Collegium Japan, the Cleveland Orchestra, Houston Symphony, National Symphony, Philharmonia Baroque, and numerous others. Carter holds degrees from the University of Missouri Kansas City Conservatory of Music and Dance, the Yale School of Music, Yale Institute of Sacred Music, and William Jewell College, where he studied voice with Arnold Epley. He has served on the faculty at William Jewell College and Westminster Choir College and also serves as Artistic Director for the Kansas City-based chamber choir Musica Vocale.

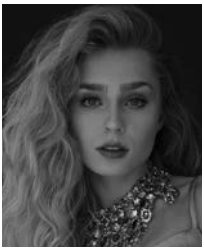
Ars Lyrica Artistic Director **Matthew Dirst**, recently described in the *Washington Post* as an "efficient, extremely precise conductor who has an ear for detail," is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting, Dirst leads a period-instrument ensemble with several acclaimed recordings, one of which—J. A. Hasse's *Marc Antonio e Cleopatra*—was nominated for a Grammy Award in 2011 for Best Opera. 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 publications include *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and *Bach and the Organ* (University of Illinois Press, 2016).

Sarah Dyer, contralto, is a native Nebraskan currently based in Houston, where she recently completed a Certificate of Performance in Voice at the University of Houston Moores School of Music. During the 2022-2023 season, she appeared as Hattie in *Kiss Me, Kate* with Central City Opera, where she was in residence as a Bonfils-Stanton Foundation Apprentice Artist. Additionally, Ms. Dyer returned to Moores Opera Center as Frederico García Lorca in *Ainadamar* and as a featured soloist in *Sondheim on Sondheim.* She has been seen as Madame Larina in *Eugene Onegin* with Music Academy of the West, Second Witch in *Dido and Aeneas* with Ars Lyrica, and Cornelia in *Giulio Cesare* with Moores Opera Center, among others. In 2023, Ms. Dyer received a Fielder Grant through the Wednesday Morning Musical Club of Austin and also won an Encouragement Award at the Houston District of the Metropolitan Opera Laffont Competition.

Violinist **Andrew Fouts** has been noted for his “mellifluous sound and sensitive style” (Washington Post) and as “an extraordinary violinist” who exhibits “phenomenal control” (Bloomington Herald-Times). In 2008 Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. That same year he joined Pittsburgh, Pennsylvania's acclaimed ensemble, Chatham Baroque, with which he co-directs and performs over 50 concerts annually. He regularly appears with Apollo’s Fire, The Four Nations Ensemble, and as concertmaster with the Washington Bach Consort. Principal teachers include Charles Castleman at The Eastman School of Music, and Stanley Ritchie at Indiana University and he has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil. Andrew plays on a violin by Karl Dennis (Warren, RI 2013), after Guarneri del Gesu's *Le violon du Diable* (1734).

Soprano **Julia Fox** embraces opera, concert and chamber performances, and premiering new music. She works to offer an "excellent performance" (Gramophone) "with dazzling effect" (Pittsburgh Stage Review) wherever she sings. She has performed leading roles from the standard operatic repertoire–Aminta, Amore, Belinda, Cundegonde, Giulia, Gretel, Italienische Sängerin, Mabel, Micaëla, and Pamina–with Empire Opera, Opera Theater Pittsburgh, Opera in the Heights, Operativo, RecRoom Arts and others. World premiere roles have been on record with NAXOS and on stage with Musiqa, Houston Grand Opera's *Opera to Go!*, and Five College Opera. As featured soloist, she has appeared with Mercury, Da Camera, Aperio, HGO, Syzygy, Grace Song, Foundation for Modern Music, Texas New Music Ensemble, Houston Baroque, Duo Scordatura, and Greenbriar Consortium, and she is delighted to return to Ars Lyrica. She studied at Amherst College, apprenticed with the Brentano Quartet and Peabody Trio, and was Young Artist Fellow with Da Camera.

Since entering the world of professional music in 1972, **Benjamin Kamins** has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. During his nine years as Associate Principal Bassoon with the Minnesota Orchestra, Mr. Kamins taught at St. Olaf and Macalester Colleges and was a member of the Aurora Wind Quintet. In 1981 he was appointed Principal Bassoon of the Houston Symphony, a position he held until 2003. In Houston, his artistic life remained diverse as a founding member of the Epicurean Wind Quintet and the Houston Symphony Chamber Players. With faculty appointments at the University of Houston, and then at Rice University's Shepherd School of Music, he extended his personal involvement with music to academic institutions and the communities they serve. Now as the Lynette S. Autrey Professor of Bassoon at Rice University's Shepherd School, Mr. Kamins continues to be an advocate for young musicians and classical music performance.



Eliza Lucyna Masewicz is a Polish soprano making her Ars Lyrica debut. Based in New York City, Eliza had the privilege of performing on an international level. Her recent credits include her UK debut as Soprano Soloist in the Bach *St. John Passion* with London City Orchestra and Hesparos Choir in London, Madame Herz in Mozart's *Der Schauspieldirektor* at the Verdi Theater in Busseto, and Lieder und Opern Arien concert at Christuskirche in Salzburg. Her roles include Queen of the Night, Giunone in Cavalli's *La Calisto*, Madame Herz in *Der Schauspieldirektor*, Laetitia in *Old Maid and the Thief*, and Clorinda in Rossini's *Cenerentola*. Eliza has participated in premier training programs like Classic Lyric Arts France, Aspen Music Festival with the Grammy Nominated ensemble Seraphic Fire, Miami Music Festival, Varna International—Bulgaria and Italy, and American Mozart Academy-Salzburg. Her budding career started as a child soprano with the Houston Grand Children's Chorus in eight productions.

Baroque oboe and recorder player **Kathryn Montoya** appears with a variety of orchestral and chamber music ensembles including the Boston Early Music Festival Orchestra, Tafelmusik, Apollo's Fire, and Handel & Haydn, among others. She currently teaches at Oberlin Conservatory, the Longy School of Music, and has been faculty for Longy's International Baroque Institute, Oberlin's BPI, and SFEMS workshops, and has led masterclasses in the US and China. Mrs. Montoya enjoys a varied musical career performing for the Grammy award-winning recording of Charpentier's *La Couronne de Fleurs* with the Boston Early Music Festival, the Globe's productions of *Twelfth Night* and *Richard III* on Broadway, and occasionally touring as a tin whistle player. In her free time, she can be found in Hereford, England converting a 18th century barn into a home with her husband, James.

Thomas O'Neill is a 23 year-old tenor from Abingdon, Virginia. Based in Houston, Texas, he has been a staff singer at St. Philip Presbyterian for five years, where he has appeared in multiple recitals. Thomas has performed many roles in Moore's Opera Center productions at the University of Houston, including Don Basilio in *Le Nozze di Figaro*, Mercury in *Orphée aux Enfers*, Don Ramiro in *La Cenerentola*, Don Polidoro in *La Finta Semplice*, Henrik in *A Little Night Music*, Vašek in *The Bartered Bride*, and Eisenstein in *Die Fledermaus*. In recent summers, Thomas traveled to Germany to perform as Tamino in *Die Zauberflöte* and Alfred in *Die Fledermaus* at Lyric Opera Studio in Weimar, and Pluto and Aristeus in Berlin Opera Academy's production of *Orphée aux Enfers*. Thomas is thrilled to be returning to Ars Lyrica Houston for two performances in the 2023/24 season.

Sherezade Panthaki, soprano, enjoys ongoing international collaborations with conductors Nicholas McGegan, Masaaki Suzuki, Mark Morris and more. Recent engagements include early music and oratorio performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, and the Tafelmusik Baroque Orchestra (Canada). Born and raised in India, Ms. Panthaki holds graduate degrees from the Yale School of Music and the University of Illinois. She is a founding member of the Kaleidoscope Vocal Ensemble, celebrating racial and ethnic diversity in performances and educational programs of early and new music. Ms. Panthaki is a renown clinician, has taught voice at Yale University, and currently heads the Vocal program at Mount Holyoke College.

Tenor **Hayden Smith** is known for his burnished tenor blessed with technique and glorious phrasing (Houston Press). This past year Hayden Tybalt performed in *Romeo and Juliette* with the Glimmerglass Festival and Nemorino in *L'elisir d'amore* with Houston's Opera In The Heights. Smith has participated in nationally recognized young artist programs such as Wolf Trap Opera, The Music Academy of the West as well as Houston Grand Opera's Young Vocal Academy. In 2022, he was awarded the inaugural Carolyn Bailey Argento Fellowship in Vocal Performance by the National Opera Association. Smith has also performed roles such as Don Ottavio in *Don Giovanni*, Arnalta in *L'incoronazione di Poppea*, and Laurie in *Little Women*. He has earned a bachelor's degree in Vocal Performance from Temple University and recently finished his master's degree at Rice University.

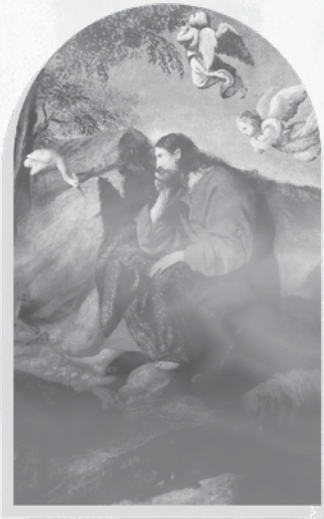
SPECIAL ACKNOWLEDGEMENTS

Kathryn & Brendan Godfrey–*for generously providing the post-concert receptions for 23/24 season performances*

EZ Print–*for sponsoring the printing of this program booklet*

Dmitry Bazykin, Bettie Cartwright, Elizabeth Duerr, Kinga & Jamie Ferguson, Ed & Janet Hess, Troy Scheid–*for graciously hosting out-of-town artists*

AWE & WONDER



TUESDAY | 7:30 PM
DECEMBER 12, 2023

St. Philip Presbyterian Church

FEATURING

Julia Fox, *soprano*
Amia Langer, *soprano*
Sarah Dyer, *contralto*
Michael Skarke, *countertenor*
Thomas O'Neill, *tenor*
Hayden Smith, *tenor*
Christopher Besch, *bass-baritone*
Joaevian Rivera, *baritone*
Matthew Dirst, *artistic director*

ORCHESTRAL PERSONNEL

Traverso	Colin St-Martin
	Alaina Diehl
Violin 1	Stephen Redfield, *concertmaster*
	Maria Lin
	Hae-a Lee
Violin 2	Oleg Sulyga
	Alan Austin
	Kana Kimura
Viola	Erika Lawson
	Jorge Luis Zapata Marin
Cello	Barrett Sills
	Eric Taeyang Mun
Violone	Deborah Dunham
Organ	Mario Aschauer
Harpsichord	Matthew Dirst

ARS LYRICA'S SPRING EVENTS

FUGAL GAMES

Saturday, January 13, 2024 at 4 pm
Duncan Recital Hall, The Shepherd School of Music at Rice University

Fugal Games joyously celebrates the release of artistic director Matthew Dirst's new book on Bach's *Art of Fugue* and *Musical Offering*. This instrumental program includes significant excerpts from both of Bach's masterpieces, alongside miniature marvels by Dietrich Buxtehude and George Philipp Telemann.

VISIONS & REVERIES

Saturday, March 16, 2024 at 7:30 pm
Zilkha Hall, The Hobby Center for the Performing Arts

This all-French program showcases lyric cantatas on mythological themes by Elizabeth Claude Jacquet de la Guerre and Jean-Philippe Rameau, and a sumptuous instrumental suite by François Couperin. Featuring soprano Lauren Snouffer and a select ensemble of period-instrument specialists.

AMADIGI DI GAULA

Friday, May 24, 2024 at 7:30 pm &
Saturday, May 25, 2024 at 7:30 pm (+live concert broadcast)
Zilkha Hall, The Hobby Center for the Performing Arts

The Houston premiere of Handel's magic opera *Amadigi di Gaula* with four rising stars of the operatic firmament: sopranos Camille Ortiz and Raven McMillon, and countertenors Randall Scotting and Nicholas Garza. Tara Faircloth directs and Matthew Dirst conducts this spellbinding production.

POST-OPERA SOIRÉE

Immediately following the May 25th opera performance, gather with Ars Lyrica artists, directors, and fellow patrons upstairs at Diana American Grill for a jubilant end to the evening with delicious food and drink.

OPERA CIRCLE it all started in 1600

For more information on the spring programs and to purchase subscriptions and tickets (in-person and digital), please visit www.arslyricahouston.org.

OPERA CIRCLE it all started in 1600

Ars Lyrica's Opera Circle provides an opportunity for opera lovers to underwrite biennial Baroque productions through a multi-year fiscal commitment. Your membership allows us to make Baroque opera resonate anew through imaginative staging in collaboration with the world's most respected experts in dance, theater, and music. Join the Opera Circle today and help us keep our cultural stories and history alive!

For more information about the Opera Circle, please visit www.arslyricahouston.org/operacircle, or contact Kinga Ferguson, Executive Director, at: kferguson@arslyricahouston.org.

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

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–in honor of Connie Kwan-Wong
Nadene & Jim Crain
Sharon Davis
David & Joyce Fox
Todd Frazier
–in honor of Matthew Dirst
Mikhail & Elena Geilikman
Geraldine Gill
William & Maarit Harp
Peter Hodgson & Robert Wimpelberg
Schubert Huang
Benjamin Kamins & Janet Rarick
–in honor of Erika Lawson
Anna Kaplan
Rodney & Mary Koenig
Charyn McGinnis
Lad Perenyi & Laureen Suba
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Michelle Stair
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Heather Tucker
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SUPPORTER ($250-$499)

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Jamie Anastas
Anonymous
Lee & Bob Ardell
Lynn Aven
Heather Bunch
Theresa Chang
–in honor of Connie Kwan-Wong
Flora Choy
Dean Dalton & Zsofia Sztranyiczki
Elizabeth Duerr
Ace Factor & Meredith-Leigh Pleasants Factor
Kinga & Jamie Ferguson
Josephine Firat
Eleanor Grant & Michael W. Meyer
Ava Haymon
Josephine Helland
Alan & Ellen Holzberg
Jason John
Diane Kaplan
Ankur Kataria
Linda Kenney
Douglas D. Koch
Alice Kwok
Debra Laws
Raquel Lewis
Paulina Lezon
Connie Lin
Helen M Mann, MBE
Charyn McGinnis
David McMillan
Allen McReynolds
Ruth Milburn
Leila Perrin
–in honor of Connie Kwan-Wong
Kelly Reynolds
–in honor of Emma Wine

Susan Scarrow
Andrew Schneider
Bryan Scrivner
Dorothea Shaddock
Carlos Sierra
Leslie Siller
Jennifer Stearns
Nick Taylor
Ali Tunc
Betty & Jesse Tutor
–in honor of Connie Kwan-Wong
Helen Wils
June Xu

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–in honor of Irena Witt
Lisa Brenskelle
Rustin Buck
William & Virginia Camfield
Darlene Clark
–in honor of Connie Kwan-Wong & Kinga Ferguson
Ginger Clarkson
–in honor of Matthew Dirst
Elizabeth Crowell
Alaina Diehl
Wanda Fowler
Barbara Gholz
Jasmine Hatem & Timothy Hester
Kirk Hickey & Bill Maguire
Frank & Lynda Kelly
Sally Ketchum
Anita Kruse
–in honor of Matthew Dirst
Patricia Lucey-Burks
Sherron Lux
Anne Schnoebelen Meixner
Martha Palmer
Helen & Jim Shaffer
–in honor of Connie Kwan-Wong
Dr. Wayne Shandera
Micki Simms
–in honor of Alan Austin and David A. White
Susan Taylor & Bert Medley
A.G. Unterharnscheidt
Hywel Upshall
Robert Wakefield
William & Susan Wescott
Vada Woodall
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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 in its original context while creating connections to contemporary life. Imaginative programming features neglected gems alongside familiar masterworks, and extracts the dramatic potential, emotional resonance, and expressive power of music. Its local subscription series, according to the Houston Chronicle, “sets the agenda” for early music in Houston. Ars Lyrica appears regularly at international festivals and conferences because of its distinctive focus, and its pioneering efforts in the field of authentic performance have won international acclaim, including a Grammy nomination for Best Opera.

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