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)

FALLEN ANGELS

FRIDAY | 7:30 PM
SEPTEMBER 22, 2023
Zilkha Hall, Hobby Center

FEATURING

Nola Richardson, *soprano*
Eliza Masewicz, *soprano*
Jay Carter, *countertenor*
Thomas O'Neill, *tenor*
Enrico Lagasca, *bass-baritone*
Elizabeth Blumenstock, *violin*
Barrett Sills, *cello*
Matthew Dirst, *artistic director*

ORCHESTRAL PERSONNEL

Baroque oboe/ recorder	Stephen Bard
	Pablo Moreno
Baroque bassoon	Benjamin Kamins
Violin 1	Elizabeth Blumenstock, *concertmaster*
	Oleg Sulvga
	Maria Lin
	Andrés González
Violin 2	Anabel Detrick
	Alan Austin
	Hae-a Lee
Viola	Erika Lawson
	Jorge Luis Zapata Marin
Cello	Barrett Sills
	Eric Taeyang Mun
Violone	Deborah Dunham
Theorbo/ Baroque guitar	Richard Savino
Harpsichord/ organ	Matthew Dirst

FALLEN ANGELS

PROGRAM

Judicium Salomonis — Giacomo Carissimi (1605–1674)

Cello Sonata in C Minor — Alessandro Scarlatti (1660–1725)
Largo
Allegro

In Guilty Night — Henry Purcell (1659–1695)

Violin Concerto in G Minor, RV 334 — Antonio Vivaldi (1678–1741)
Allegro non molto
Largo
Allegro non molto

INTERMISSION

Excerpts from *The Fairy Queen* — Henry Purcell

This program comprises 90 minutes of music and will have one 15-minute intermission. All texts are projected in English surtitles.

Ars Lyrica uses an edition of Purcell's Fairy Queen *edited by Clifford Bartlett and published by The Early Music Company. Special thanks to Timothy Newton for his edition of Carissimi's* Judicium Salomonis.

Ars Lyrica is also grateful to the Moores School of Music, University of Houston, for use of its continuo organ (Bennett-Guittari, 1998) and its Florentine-style harpsichord (John Phillips, 2006) and to St Philip Presbyterian Church for providing rehearsal space for this program.

ABOUT THE PROGRAM

The career of the Roman composer **Giocomo Carissimi** spans one of the most profound evolutions in music, from the unaccompanied counterpoint of Palestrina to the modern operatic style of Monteverdi. A master of the newly expressive vocal style of his day, Carissimi perfected the *oratorio*, which explores a sacred or moralistic text in an operatic manner. Typically scored for multiple voices and instruments, the Baroque oratorio takes its name from its initial venue: the church oratory, a space for activities other than the celebration of mass. Its extraordinary popularity in seventeenth-century Rome owes much to the changing fortunes of local opera: during periods of papal prohibition, the oratorio supplied music-loving patrons with biblical drama instead.

Judicium Salomonis recounts the Old Testament story of King Solomon and the two women who both claim the same child. The King's initial ruling, to cut the baby in half for equal distribution, is set aside once one of the women rejects this cruel bargain. Because she saves life of the child, the wise Solomon rewards her alone. Carissimi's oratorio focuses on the increasing desperation of the two women and the eventual thanksgiving.

The **Sonata in C Minor** for cello and continuo by **Alessandro Scarlatti**, one of three such works from this master of *opera seria*, is by turns darkly brooding and intensely sweet. Our program excerpts its first and second movements, which provide a suitably dramatic prelude for an unnerving little masterpiece by Scarlatti's exact contemporary **Henry Purcell**. Standing somewhat outside traditional genres, ***In Guilty Night*** is a musical horror story adapted from the Book of Samuel. Mighty Saul, having led the Israelites to victory multiple times, faces significant challenges in old age. As a decisive battle with the Philistines draws near, he entreats his dead predecessor Samuel through a medium. But for poor Saul the fabled Witch of Endor and the ghost of Samuel offer only gloom and doom.

In 1727 **Antonio Vivaldi** published as his Opus 9 a set of twelve concerti, mostly for solo violin, which he dedicated to Emperor Charles VI under the title *La Cetra*. The latter name, which alludes to the cittern or lyre, connects the collection to Orpheus himself, whose musicianship charmed the gatekeepers of hell. With characteristic flair, Vivaldi channels the familiar myth in his **Concerto in G Minor** from this set. Its strongly etched themes, dramatic cascades of notes, and slithery chromaticism conjure a magical world of dark yet vivid spirits.

With spectacular scenery, elaborate costumes, vibrant dancing, and memorable music by **Henry Purcell**, ***The Fairy Queen*** opened in May 1692 to great acclaim. Audiences flocked to see the inaugural London production, which had been advertised widely in the English press since the previous fall. Its financial backers, who had invested a considerable sum of money in this reworking of a venerable play with new music, were surely gratified by its success.

What to call such a work? After the restoration of the monarchy in 1660, stage works in Britain were often *ad hoc* affairs, with most including either incidental music or interpolated "masques" that amplify or expand a spoken drama. *The Fairy Queen* was conceived in the latter mode, as a semi-opera adapted from Shakespeare's *A Midsummer Night's Dream*.

Tonight's program draws excerpts principally from its music for Acts II and III, which serve as entertainments for Queen Titania, who (along with her husband Oberon) commands the fairies in the original drama. We begin in Titania's forest grotto, with calls for a woodland music including echoes. The orchestra obliges, followed by a lively chorus and a spry dance. Next up are Night, Mystery, Secrecy, and Sleep, who expound their respective talents separately then together in song, as the company lulls Titania to sleep.

The ruse works, thanks to a magic spell administered by Puck. Oberon's potion (as you may recall) causes Titania to fall in love with Bottom, one of the Rude Mechanicals, who has been transformed into an ass. Bittersweet love prompts some truly eloquent music exploring human vulnerability ("If Love's a sweet passion" and "Ye gentle spirits of the air"). Next up is a new comic subplot concerning Coridon, a hearty and somewhat randy fellow, and Mopsa, a surly yet very proper drag queen who refuses his advances. A nymph then offers a delightfully cynical take on love ("When have I often heard young maids complaining"), prompting a rollicking dance for the assembled Haymakers. Our suite concludes with a blessing of sorts from Act V ("Thus happy and free").

© MATTHEW DIRST

KINETIC 2023

"agile virtuosity & vibrant sound"
— Arts & Culture Texas

Kinetic Ensemble releases their debut album on November 3, 2023. Featuring new works from Patrick Harlin, PaulNovak, NickySohn, & Daniel Temkin.

10.7 *the joyful mysteries*
with composerDaniel Knaggs
theHouston Chamber Choir
& Monarch Chamber Players

11.3 *album release party*
at Eden Plant Co.
withspecially-crafted mocktails
& limited-edition merchandise.

www.kineticensemble.org
Kinetic Ensemble is a 501(c)3 organization
EIN 81-3216417

APOLLO CHAMBER PLAYERS
Globally Inspired Music

"...taking one bold step after another..."
- ARTS & CULTURE TEXAS

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

APOLLO CHAMBER PLAYERS
Globally Inspired Music

Silenced *Voices*

Season 16 • 2023-2024

apollochamberplayers.org

BACH SOCIETY HOUSTON

FREE TO THE PUBLIC!

OKTOBERFEST VESPERS
OCTOBER 7 - 3:30 PM

BACH ON FIVE KEYBOARDS
NOVEMBER 4 - 3:30 PM

BACHSOCIETYHOUSTON.ORG

HOUSTON ARTS PASS

Think outside the ***box office.*** Discover diverse arts events across Houston with one convenient membership.

HoustonArtsPass.com

Explore!

ABOUT THE ARTISTS

Bass-baritone **Christopher Besch** is proud to have performed in eight countries on three continents with such conductors as Lorin Maazel, Leonard Slatkin, and Jeffrey Thomas. He has been described as having "a commanding stage presence and rich resonance of deep bass sound" (DC Theatre Scene). Stage engagements have included Figaro in *Le Nozze di Figaro* with Opera Colorado, Frederik in Sondheim's *A Little Night Music* with the Castleton Festival, Ashby in Puccini's *La Fanciulla del West* with Orquesta Sinfónica de Galicia, and many others. Recent concert repertoire performances have included Beethoven's *Ninth Symphony* with the Symphony of the Hills, Verdi's *Requiem* with the Green Bay Civic Symphony, and Haman in Handel's *Esther* with Ars Lyrica. Additionally, Dr. Besch is a frequent soloist with Bach Society Houston and appeared with them twice at the Leipzig Bach Festival in Germany. As a pedagogue, he currently serves as Assistant Professor of Voice at the Texas State University and is the Voice Programs Manager for the Classical Music Institute in San Antonio.

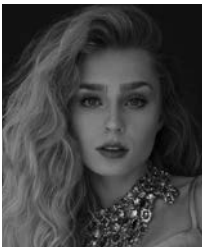
Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster with the Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists, concertmaster of the International Handel Festival Orchestra in Goettingen, Germany, 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.

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).

Filipino-American bass baritone **Enrico Lagasca**'s nascent career already comprises 16 oratorios, 17 new-music works, seven opera roles, 13 song cycles and collections, and four Grammy Award-nominated recordings. Recent performances include bass solos in Haydn's *Lord Nelson Mass* with Voices of Ascension; Handel's *Messiah* at Ann Arbor's University Musical Society and at Carnegie Hall with Musica Sacra; Bach's *Christmas Oratorio* at Washington Bach Consort; Mendelssohn's *Walpurgisnacht* with the St. Louis Symphony; Joby Talbot's *Path of Miracles*; Craig Johnson's *Considering Matthew Shepard*; as well as ensembles in Tyshawn Sorey's *Monochromatic Light (afterlight)* directed by Peter Sellers at the Park Avenue Armory and the New York Philharmonic's premiere of Julia Wolfe's multi-media *unEarth*. A graduate of New York's Mannes School of Music, Enrico lives in New York City with his domestic partner. He is a member of Kaleidoscope Vocal Ensemble, which is dedicated to diversity and social justice.

Amia Langer, soprano, is a recent graduate of University of Houston where she studied with Melanie Sonnenberg. Favorite previous roles include Margarita Xirgu (Osvaldo Golijov's *Ainadamar*), Adele (*Die Fledermaus*), Cleopatra (*Giulio Cesare*), and Anne (*A Little Night Music*). Past awards include an Encouragement Award at the Upper Midwest Region and being the North Dakota-Manitoba District Winner in the 2023 Metropolitan Opera Laffont Competition, finalist in the 2023 inaugural Duncan Williams Voice Competition, semifinalist in the 2023 Houston Saengerbund Vocal Competition, and Audience Choice Award recipient at the 2022 Houston Gilbert and Sullivan Society Career Competition. She has been a young artist with Brevard Music Center, and with the Houston Grand Opera Young Artist Vocal Academy. Upcoming events include being a Young Artist in the 2023 Festival Napa Valley Manetti Shrem Opera Program, and as a part of Houston Grand Opera's 2023-2024 Opera to Go! season.



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.

Making her mark as an “especially impressive” soprano (The New York Times), Australian-American **Nola Richardson**’s repertoire ranges from medieval to contemporary works, including several world premieres. She has been particularly noted for her performances of Bach, Handel and Mozart and has won First Prize in all three major American competitions focused on the music of J.S. Bach (Bethlehem Bach, 2016; Audrey Rooney Bach, 2018; and Grand Rapids Symphony Linn Maxwell Keller Award, 2019). These honors have catapulted her to the forefront of Baroque ensembles and orchestras around the country, where she has been praised for her "astonishing balance and accuracy,” “crystalline diction,” and “natural-sounding ease” (Washington Post). Recent seasons have featured her debuts with the Baltimore, Cincinnati, Colorado, Helena, Kansas City, Pittsburgh, and Seattle Symphonies as well as with Philharmonia Baroque Orchestra, American Bach Soloists, American Classical Orchestra, Musica Angelica, and with Musica Sacra in her acclaimed Carnegie Hall solo debut.

Puerto-Rican baritone **Joeavian Rivera** recently completed his Master of Music degree in Vocal Performance from the University of Houston (2023). During his graduate studies, he was featured in numerous roles with the Moores Opera Center, performing Le Père and L’usurier in *La Belle et La Bête* by Philip Glass, Maestro in *Ainadamar* by Osvaldo Golijov, Achilla in *Giulio Cesare*, Carl-Magnus in *A Little Night Music*, and as a baritone soloist in *Sondheim on Sondheim*. Last Summer, Mr. Rivera participated in the Toronto Summer Music Festival’s Art of Song program where he was awarded the Weston Family Foundation fellowship and was featured in recital performances that highlighted repertoire by Schubert, Alma Mahler, Ravel, Gene Scheer, and Gerald Finzi. Mr. Rivera is thrilled to return to the Moores School of Music at the University of Houston this fall in pursuit of a Certificate in Music Performance under the guidance of Melanie Sonnenberg.

Prizewinning cellist **Barrett Sills** has gained national and international acclaim at competitions in the United States, Europe, and South America. A native Texan, he attended the Yale School of Music, where he was teaching assistant to Aldo Parisot and recipient of the prestigious Maxwell Belding Internship Award. Sills has performed with orchestras in France and Germany, and as a recitalist he 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.

Praised for his "exquisite, almost ethereal tone quality," (Vocal Arts Chicago) and "sexy, strong countertenor," (Stage and Cinema LA) **Michael Skarke** is quickly making a name for himself as one of America's top young countertenors. Recent engagements for Michael include a solo feature on the Houston Chamber Choir's world premiere recording of Daniel Knaggs' *Two Streams*, and a concert tour and recording of the world premiere arrangement of an all-men's Rachmaninoff's *All Night Vigil* with the GRAMMY nominated PaTRAM Male Chorus in Jerusalem, Israel. During the 2022-2023 season, Michael made several exciting debuts including performances as Ottone in Monteverdi's *L'incoronazione di Poppea* with Haymarket Opera and West Edge Opera and as Alceste in the North American premiere of Vivaldi's *Ercole su'l Termodonte* with Pacific Opera Project. When not performing, you might catch Michael playing golf, basketball, or spending time with his beautiful wife Jenny and baby girl, Clarke.

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*

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.

OPERA CIRCLE

PRODUCTION GUARANTOR:
$15,000 AND UP
Robin Angly & Miles Smith
Liz Grimm & Jack Roth
John A. Lemen
Gabriel & Sara Loperena

PRINCIPAL ARTIST SPONSOR:
$10,000 AND UP
Brendan & Kathryn Godfrey
Dr. Ellen R. Gritz & Milton D. Rosenau, Jr.
Connie Kwan-Wong & CKW Luxe Magazine

ARTIST UNDERWRITER:
$4,000 AND UP
Gule & Tayab Andrabi
–in honor of Connie Kwan-Wong
Sonja Bruzauskas & Houston Haymon
Robert Chanon
Mr. Francis & Flora Choy
–in honor of Connie Kwan-Wong
Maryke Cramerus, Oboe Chair Underwriter
–in honor of Pieter A. Cramerus
Joan & Mike Weltzien

SUPPORTING PRODUCER:
$2,500 AND UP
Anna Dean
Linda C. Murray
–in memory of Robert J. Murray
Dr. William H. & Teresa C. Reading
–in honor of Connie Kwan-Wong
Ed & Janet Rinehart
Kevin Topek & Mindy Vanderford

SUSTAINING CONTRIBUTOR:
$1,000 AND UP
Diana Davis & Andrew Blocha
Debbie Feuer
–in memory of Katherine Medley

ANNUAL SUPPORT

Ars Lyrica gratefully acknowledges those who support our artistic, educational, and community programs through their generosity to our Annual Fund and fundraising events.

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

ANGEL ($10,000 & ABOVE)

Robin Angly & Miles Smith
Anonymous
Brown Foundation
Charity Guild of Catholic Women
Maryke Cramerus
–in honor of Pieter A. Cramerus
Cullen Trust for the Performing Arts
Jeanie Flowers*
Brendan & Kathryn Godfrey
Dian Graves Owen Foundation
Liz Grimm & Jack Roth
Dr. Ellen R. Gritz & Milton D. Rosenau, Jr.
Albert & Ethel Herzstein Charitable Foundation
Houston Arts Alliance & the City of Houston
Houston Endowment, Inc.
Connie Kwan-Wong & CKW Luxe Magazine
John A. Lemen*
National Endowment for the Arts
Texas Commission on the Arts

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

Anonymous
Sonja Bruzauskas & Houston Haymon
Robert Chanon
Field of Study (Jennifer Blanco & John Earles)
George & Mary Josephine Hamman Foundation
Ed & Janet Rinehart
Joan & Mike Weltzien

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

Shelby Allen & Polly Johnson*
Gule & Tayab Andrabi
Anna Dean
Paul Fritts
Ed & Janet Hess
John & Jano Kelley
Wil McCorquodale & Mark Hitt
Linda C. Murray
–in memory of Robert J. Murray
Dr. William H. & Teresa C. Reading
The Accounting Firm of Viebig, McCommon & Associates, P.C.
Richard & Eleanor Viebig
Jo Dee Wright
Mr. Francis & Flora Choy
–in honor of Connie Kwan-Wong

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

Farida Abjani
Alan Austin & David Ashley White
Phoebe Barnard
Chevron
Jim Cowan & William Taylor
Carl R. Cunningham
Diana Davis & Andrew Blocha
Matthew Dirst & Sixto Wagan
C.C. & Duke Ensell
Quentin & Mary Murrell Faulkner
Dr. Robert A. Furse
Bridget Laura Jensen
Christopher Michael Johns-Krull
Molly & Hugh Rice Kelly
Ernst & Benigna Leiss
Polly Lewis & Michael Pierson

Jan Reint van Lohuizen
John McClintock & Susan Peterson
Kathleen Moore & Steve Homer
Edward & Susan Osterberg
Shell Oil Company Foundation
Nicolas Shumway & Robert Mayott
Heidi & Nick Rockecharlie
Rhonda & Donald Sweeney
Betsy & Rick Weber
Julie & Sid Wells
Jeanette & Max Wennenweser
Irena Witt

PARTNER ($500-$999)

Anonymous
Christopher Bacon & Craig Miller
Joni Baird
Jila Bakker & David Jones
Malachai Komanoff Bandy
Brigitte Bosarge
Gwen Bradford
Keith A. Butcher
Gwyneth Campbell
Martin Caylor
Donna F. Cole
–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
–in honor of Robert S. & Rose Suba
Michelle Stair
Vally S. Swann
Heather Tucker
Nanci Bryant Wallace
Dr. Priscilla D. Watkins
Elizabeth Williams

SUPPORTER ($250-$499)

Farid Amirbekov
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

PATRON ($100-$249)
Rita & Jeffrey Aron
–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
L.G. Wren

ARS LYRICA HOUSTON

BOARD OF DIRECTORS

Sonja Bruzauskas, *President*
Wil McCorquodale, *Vice-President*
Brendan Godfrey, *Secretary*
Richard Viebig, *Treasurer*
Ed Hess, *Immediate Past President*
John Lemen, *Advisor*

Alan Austin
Jeanie Flowers
Connie Kwan-Wong
Yvonamor Palix
Ed Rinehart
Kevin Topek
Eleanor Viebig
Julie Wells

ADVISORY BOARD

Schubert Huang, *Vice-President*
Gabriel Loperena
Heidi Rockecharlie
Jenny Stearns

STAFF

Matthew Dirst, *Artistic Director*
Kinga Ferguson, *Executive Director*
Emma Wine, *Operations & Outreach Manager*
Lauren Ross, *Marketing & Events Coordinator*
Rachel Shukan, *Administrative Assistant*
Jenny Stearns, *Legal Intern*
Jenna Wallis, *Surtitlist*

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.

SUPPORT & MAJOR FUNDING PROVIDED BY

Albert and Ethel Herzstein Charitable Foundation
Brown Foundation
Charity Guild of Catholic Women
CKW LUXE Magazine & Connie Kwan-Wong
Cullen Trust for the Performing Arts
Dian Graves Owen Foundation
EZ Print
George and Mary Josephine Hamman Foundation
Houston Arts Alliance & the City of Houston
Houston Endowment, Inc.
Houston Saengerbund
Moores School of Music, University of Houston
National Endowment for the Arts
St. Philip Presbyterian Church
Texas Commission on the Arts
Viebig, McCommon & Associates, P.C

FUNDED IN PART BY
THE CITY OF HOUSTON
THROUGH
HOUSTON ARTS ALLIANCE

Texas Commission on the Arts

ART WORKS.

National Endowment for the Arts
arts.gov

LEXUS
OFFICIAL VEHICLE OF THE HOBBY CENTER

UNITED AIRLINES
OFFICIAL AIRLINE OF THE HOBBY CENTER

Ars Lyrica performs at the Hobby Center for the Performing Arts, sponsored by Houston Area Lexus Dealers and United Airlines

ACTX
ARTS AND CULTURE TEXAS

CKW LUXE
CARING KINDNESS WISDOM

CKW Luxe is Outreach Underwriter and Media Sponsor for Ars Lyrica Houston

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

WWW.CKWLUXE.COM

ECSTATIC VISIONS

FRIDAY | 7:30 PM
NOVEMBER 3, 2023

Zilkha Hall, Hobby Center

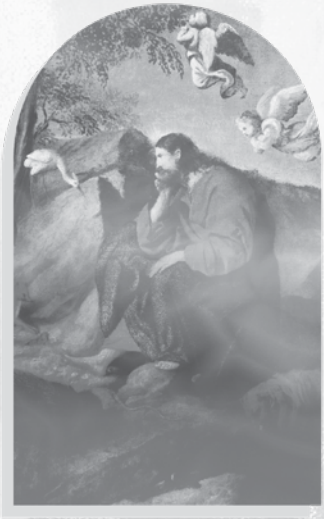
FEATURING

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

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.