

# *AN UNCOMMON CHEVALIER*



Digital Program  
Booklet

**Matthew Dirst**  
*Artistic Director*

**SUNDAY, MARCH 27, 2022 | 2:30 PM**

Zilkha Hall, Hobby Center for Performing Arts, Houston

ARS  
LYRICA  
HOUSTON 

# PROGRAM

---

**Violin Concerto in D Major, Op. 3, No. 1** Joseph Bologne, Chevalier de Saint-Georges  
*Allegro maestoso* (1745–1799)  
*Adagio*  
*Rondeau*

Christina Day Martinson, violin soloist

**Violin Concerto No. 3 in G Major, K. 216** Wolfgang Amadeus Mozart  
*Allegro* (1756–1791)  
*Adagio*  
*Rondeau*

Elizabeth Blumenstock, violin soloist

## INTERMISSION

**“Paris” Symphony No. 83 in G Minor (“The Hen”)** Joseph Haydn  
*Allegro spiritoso* (1732–1809)  
*Andante*  
*Menuet & Trio*  
*Finale: Vivace*

*For this program, Ars Lyrica's wind players are using replicas of Classical-era instruments pitched at A=430, instead of our usual Baroque-style wind instruments pitched at A=415. Strings for this program are tuned to A=430 as well, with players using “transitional” (Classical era) bows.*

## ARS LYRICA PERSONNEL

---

*horn 1*

*horn 2*

*traverso 1*

*traverso 2*

*oboe 1*

*oboe 2*

*bassoon 1*

*bassoon 2*

*1<sup>st</sup> violins*

*2<sup>nd</sup> violins*

*viola*

*cello*

*double bass*

*conductor*

James Wilson

Patrick Hughes

Colin St-Martin

Alaina Diehl

Kathryn Montoya

Stephen Bard

Nate Helgeson

Keith Collins

Elizabeth Blumenstock,

*soloist & concertmaster*

Maria Lin

Hae-a Lee

Andrés González

Anabel Detrick

Christina Day Martinson,

*soloist & principal*

Alan Austin

Matt Detrick

Kana Kimura

James Dunham

Erika Lawson

Barrett Sills

Erika Johnson

Deborah Dunham

Matthew Dirst

## ABOUT THE ARTISTS

---



Born in Saskatchewan, Canada, **Christina Day Martinson** serves as Concertmaster for Boston Baroque. Hailed by the Boston Globe for her “fearless technique and, best of all, a delightful sense of spontaneity and imagination,” she has been a featured soloist with Boston Baroque, the Handel and Haydn Society, The Bach Ensemble, Tempesta di Mare, the Unicamp Symphony Orchestra in Brazil and the Philharmonisch Orkest Mozart in Amsterdam. In 2018, Martinson was nominated for a GRAMMY® Award for Best Classical Instrumental Solo for her tour-de-force performance of the complete cycle of Heinrich Biber’s *The Mystery Sonatas*, with Boston Baroque.

Martinson also serves as Associate Concertmaster for the Handel and Haydn Society and has performed as Concertmaster under conductors such as Roger Norrington, Richard Egarr, Bernard Labadie, Martin Pearlman, Nicholas McGegan, Laurence Cummings, and Harry Christophers. Martinson’s performances of the complete *Mystery Sonatas* in 2012-13 were hailed by The Boston Globe as a Top 10 Performance of the Year in 2012 and chosen by Jeremy Eichler for his Top Concerts of 2013.

Martinson has given chamber music recitals in Jordan Hall, Boston, Ishihara Hall, Japan, at the Thüringen Bachwochen in Germany, the Casals Festival, Puerto Rico, and at the Leuven Festival in Belgium. Martinson recorded Vivaldi’s *Four Seasons* with Boston Baroque for Telarc. *Gramophone* lauded the recording: “This is story-telling par excellence, Martinson’s polished technique and elegant musicianship fired in the kiln of imagination to produce mind-pictures of such vividness that the Greek term *ekphrasis*, with all its rhetorical associations, hardly covers it.”



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.



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. 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), *Bach and the Organ* (University of Illinois Press, 2016), and *Learned Play: Bach's Art of Fugue and Musical Offering* (Oxford University Press, forthcoming 2022).

## PROGRAM NOTES

---

### BOLOGNE

#### VIOLIN CONCERTO IN D MAJOR, OP. 3, NO. 1 (1774)

---

Widely celebrated in his day as a virtuoso musician, swordsman, and dancer, Joseph Bologne was the son of a wealthy plantation owner and a Senegalese slave. Born in the French colony of Guadeloupe, he was sent at an early age to France, where his father Georges de Bologne Saint-Georges arranged for his education. In addition to traditional studies, the younger Bologne acquired considerable skill as a fencer, which helped him overcome the twin challenges of his mixed race and illegitimate birth. A prestigious appointment to the king's bodyguard followed his graduation from the *Académie royal polytechnique*, at which point he was also named a *chevalier* and henceforth styled himself as the Chevalier de Saint-Georges. He would later take up the cause of the revolution, which asserted for the first time in France the equal rights of all citizens, regardless of race.

A child prodigy on the violin, the twenty-something Saint-Georges caused a sensation at his debut as an orchestral soloist in Paris, where he was known principally as a formidable fencer. Not content merely to perform, the Chevalier composed string quartets, sonatas, symphonies, comic operas, and violin concerti; publishers helped to disseminate many of these works through handsome engraved editions. Among his professional contacts were all the major French figures of his day plus important visitors, including the young Mozart, with whom he reputedly developed a friendly rivalry during the latter's 1777–78 stay in Paris.

In addition to the soloist and accompanying strings, the D-major concerto also calls for three pairs of winds: flutes, oboes, and horns. Its opening movement, the most expansive of the three, combines hummable tunes with flashes of originality. Notice, for example, how the first solo episode modifies the melody of the opening tutti with short "grace notes," which lend a touch of the rustic to this otherwise urbane orchestral texture. A soulful slow movement follows, with muted violins and a delicately soaring solo line. The closing Rondeau, premised on the swinging rhythms of the minuet, features a short repeating refrain around which revolve multiple solo sections, each of which gives an opportunity for extemporization.

## **MOZART**

### **VIOLIN CONCERTO NO. 3 IN G MAJOR, K. 216 (1775)**

---

Mozart composed all five of his violin concertos in 1775, at the midpoint of his service to the archbishop of Salzburg. He was nineteen years old at the time. Though Mozart played violin, he intended this set of works for his friend Gaetano Brunetti, who premiered them at court. Each includes graceful solo writing and moments for improvised cadenzas above an accompanying orchestra whose scoring is identical to the D-major concerto of Saint-Georges.

Like the latter work, the G-major concerto comprises three movements, of which the first is the most substantial. For its opening *Allegro*, Mozart borrowed a cheerful and vigorous melody from *Il ré pastore*, one of his Salzburg operas, subjecting it here to more extended development. A dreamy *Adagio* follows, with elegant arabesques in the solo violin against gentle strumming below. The wind writing here is especially subtle, with flutes occasionally amplifying fragments of the string melodies.

A musette-like tune animates the concluding *Rondeau*, which includes a few surprises. In addition to the standard alternation of ideas in rondo form, this movement also incorporates a sudden shift to a new meter and mood: a gavotte begins tentatively, in G minor, and then yields quickly to different figuration in the major mode. Mozart brings back the initial triple-time material almost as an afterthought, leaving the wind players with the final word.

## **HAYDN**

### **SYMPHONY NO. 83 (1785)**

---

In 1785 the Chevalier de Saint-Georges asked the eminent Joseph Haydn to compose a new set of symphonies. These six works, which became known as the “Paris” Symphonies, were destined for the orchestra of the Concert de la Loge Olympique, then a prominent Masonic lodge and the French capital’s premiere concert society. From its founding in 1773 to its demise in 1789 at the revolution, Saint-Georges was this organization’s chief conductor. As such, he led the premiere of Haydn’s Symphony No. 83 in early 1786, in the capacious Salle des Gardes du Corps at the Palais des Tuileries.

The commissioner of this sumptuous set of symphonies was an aristocratic cellist by the name of Claude-François-Marie Rigoley, Comte d’Ogny (the

Count of Ogny), who played in the orchestra that premiered them in early 1786. Contemporaneous music publishers in Paris and London released the first editions of these works, and they have long enjoyed a place of prominence in Haydn's voluminous output. Each foregrounds memorable and wonderfully quirky melodies, a hallmark of this composer's inimitable style.

At some point in the nineteenth century, the present symphony became known as "The Hen" (or "*La Poule*"), thanks to a clucking secondary theme in its opening movement, which enters just after a martial initial theme. The second movement *Andante* features a pair of gentle melodic ideas in the strings, with occasional boisterous interruptions by the full ensemble. A courtly minuet and trio pair leads to a similarly dance-like Finale whose meter and sprightly theme signal a gigue.

The orchestra of the Loge Olympique was, for its time, exceptionally large, including some 70-80 players. By contrast, the orchestra at the Esterháza Palace, Haydn's longtime residence, comprised perhaps two dozen players. Because this program also includes other works that benefit from more intimate sounds, we are following the latter, leaner model.

© MATTHEW DIRST



# 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*

*\*\*Denotes COVID-19 Artist Support Fund Donors*

## **ANGEL (\$10,000 AND ABOVE)**

Robin Angly & Miles Smith\*\*

Anonymous

Brown Foundation

Charity Guild of Catholic Women

CKW LUXE Magazine & Connie Kwan-Wong

Cullen Trust for the Performing Arts

Houston Endowment, Inc.

Jeanie Flowers\* \*\*

Brendan & Kathryn Godfrey\*\*

Dian Graves Owen Foundation

George & Mary Josephine Hamman Foundation

Albert & Ethel Herzstein Charitable Foundation

Houston Arts Alliance & the City of Houston

Houston Endowment, Inc.

Texas Commission on the Arts

## **BENEFACTOR (\$5,000-\$9,999)**

Sonja Bruzauskas & Houston Haymon\*\*

Cameron Management

Robert Chanon\*\*

Field of Study & Workhorse Printmakers  
(Jennifer Blanco & John Earles)

Paul Fritts

Ed & Janet Hess\*\*

John A. Lemen\* \*\*

Joan O'Connor

Ed & Janet Rinehart\*\*

Joan & Mike Weltzien\*\*

## **SPONSOR (\$2,500-\$4,999)**

Chevron

Shelby Allen & Polly Johnson\*

Elizabeth Brockman\*\*

Maryke Cramerus\*\*

Jose & Teresa Ivo – *in honor of*

*Robin Angly & Miles Smith*

Wil McCorquodale & Mark Hitt\*\*

Richard & Eleanor Viebig\*\*

The Accounting Firm of Viebig,  
McCommon & Associates, P.C.

## **GUARANTOR (\$1,000-\$2,499)**

Anonymous\*\*

Alan Austin & David Ashley White\*\*

– *in memory of Robert Lynn*

Christopher Bacon & Craig Miller

Malachai Bandy

Phoebe Barnard

Martin Caylor

Julie & John Cogan\*\*

Carl R. Cunningham

Anna M. Dean

Loretta Dirst – *in memory of Charles F. Dirst*

Matthew Dirst & Sixto Wagan\*\*

Facebook Matching Gifts

Quentin & Mary Murrell Faulkner

Taylor & DeLenn Faulkner\* \*\*

Dr. Robert A. Furse\*\*

Mikhail & Elena Geilikman\*\*

Liz Grimm & Jack Roth\*\*

Dr. Ellen R. Gritz & Milton D. Rosenau, Jr.\*\*

– *in honor of Robin Angly & Miles Smith*

Schubert Huang\*\* – *in honor of*

*Tigger Huang*

Bridget Jensen

Christopher Johns-Krull\*\*

Benjamin Kamins & Janet Rarick – *in honor of Erika Lawson*

John & Jano Kelley\*\*

Molly & Hugh Rice Kelly\*\*

Stephanie Larsen

Ernst & Benigna Leiss\*\*

Claire Liu & Joseph Greenberg

Beth Madison

Kathleen Moore & Steve Homer\*\*

Terrylin G. Neale – *in honor of Robin Angly & Miles Smith*

Edward & Susan Osterberg

Shell Oil Company Foundation

Nicolas Shumway & Robert Mayott\*\*

TotalEnergies USA Foundation

Julie & Sid Wells\*\*

### **PARTNER (\$500-\$999)**

Brigitte Bosarge

Keith A. Butcher

Jim Cowan & Will Taylor

David & Joyce Fox\*\*

Todd Frazier

Geraldine Gill – *in honor of Matthew Dirst, Kinga Ferguson & Emma Wine*

Eleanor Grant & Michael W. Meyer\*\*

David & Carla Hammock

Josephine Helland\*

Peter Hodgson & Robert Wimpelberg\*\*

IBM Corporation Matching Gifts Program

Douglas Koch

Rodney & Mary Koenig

Shane A. Miller

Polly Lewis & Michael Pierson\*\*

John McClintock & Susan Peterson

Larry Meyer\*\*

Florante & Nora Quiocho

Kelly Reynolds\*\*

Dorothea & Carroll Shaddock\*\*

Hinda Simon

Laureen Suba & Lad Perenyi

Marietta Voglis – *in honor of Robin Angly & Miles Smith*

Dr. Priscilla D. Watkins\*\*

Rick & Betsy Weber

Jeanette Wennenwesoer\*\*

Helen Wils & Leonard Goldstein – *in honor of Robin Angly & Miles Smith*

Irena Witt - *in honor of Zofia Szkudlarska*

### **SUPPORTER (\$250-\$499)**

Farida Abjani\*\*

Lois Alba

Lee & Bob Ardell

Joni Baird

Gwyneth Campbell\*\* – *in honor of Robin Angly & Miles Smith*

Laura Clyburn McWilliams – *in honor of Robin Angly & Miles Smith*

Nadene & Jim Crain

Barbara Crawford

Dean Dalton & Zsofia Sztranyiczki

Anne Dayton

Katya Dow

Elizabeth Duerr

ExxonMobil

Nancy Felber

Kinga & Jamie Ferguson

Thomas Goetz

Mario Gudmundsson

William & Maarit Harp

June & Carl Hess – *in honor of Ed & Janet Hess*

Richard Howard & Sue Shirley-Howard

Polly Lewis & Michael Pierson – *in memory of Maurice K. Isaac*

Helen Mann

Michael & Angelika Mattern

David R. Montague

Bonnie Moore\*\* – *in honor of Matthew Dirst*

Sheila Perry\*\*

Phillips 66

Susan Scarrow

Bryan Scrivner\*\*

Micki Simms – *in honor of*

*Alan Austin & David Ashley White*

Michelle Stair\*\*

Betty & Jesse Tutor – *in honor of Robin Angly & Miles Smith*

United Airlines Foundation – *Schubert Huang in honor of Johann Heinrich Schmelzer (ca. 1623-1680)*

Hywel Upshall\*\*  
Elizabeth Williams\*\*

**PATRON (\$100-\$249)**

Beth Atkinson\*\*  
Elisabeth Biermanns  
Andrew Blocha\*\*  
Rustin Buck\*\*  
Virginia Camfield  
Sandra Clark\*\*  
Teresa Cox Reading  
Elizabeth Crowell\*\*  
Lurinda Davis  
Alaina Diehl  
Drs. Rachel & Warren A. Ellsworth IV  
Sarah Emes\*\*  
Victor Flatt  
Marsha Franty\*\*  
Christianne Gell  
Barbara Gholz  
Patrick Gustie  
Jasmine Hatem & Timothy Hester  
Robert & Susan Hawkins\*\*  
Kirk Hickey  
Natali Hritonenko & Yuri Yatsenko  
Andrew Hubbard\*\*  
Frank & Lynda Kelly\*\*  
Sally Ketchum  
Dr. Margaret Kinalska & Wojciech Burakowski\*\*  
Wingchi Leung – *in honor of*  
*Puku R. Alsparka\*\**  
John Meltzer\*\*  
Ruth Milburn  
Kelsey Nanneman & Michael Crosson  
Jeffrey Nunn  
Martha Oburn\*\*  
Martha Palmer\*\*  
William Pannill & Molly Hammond – *in honor*  
*of Joseph Hammond*  
Jim Ritter  
Dr. Wayne Shandera\*\*  
Anne Schnoebelen Meixner\*\*  
Donald Resseguie\*\*  
Sylvia Scheuler – *in honor of Matthew Dirst*  
*& Sixto Wagan*

Leonard Schoolman – *in honor of*  
*Matthew Dirst*  
Susan Taylor\*\*  
Gary Tinterow & Christopher Gardner  
Robert Wakefield  
Olena Weaver  
Keith Weber  
William & Susan Wescott  
Evan Wildstein – *in honor of Kinga Ferguson*  
Vada Woodall  
Freda Wooldridge & Paul Taylor  
Mary Yenik\*\*

# THEORBO AND BAROQUE GUITAR FUND UNDERWRITERS

---

Shelby Allen & Polly Johnson  
Anonymous  
Jim & Nadene Crain

Brendan & Kathryn Godfrey  
John A. Lemen  
Ed & Janet Rinehart

## OPERA CIRCLE

---

### **PRODUCTION GUARANTOR:**

#### **\$15,000 AND UP**

Robin Angly & Miles Smith  
Maryke Cramerus  
John A. Lemen  
Gabriel & Sara Loperena  
Stephanie von Stein Schusterman  
& Dr. Mark A. Schusterman

### **PRINCIPAL ARTIST SPONSOR:**

#### **\$10,000 AND UP**

Brendan & Kathryn Godfrey  
Dr. Ellen R. Gritz & Milton D. Rosenau, Jr.  
– *in support of Aryeh Nussbaum Cohen*  
Dr. Sippi & Ajay Khurana  
Beth Madison

### **ARTIST UNDERWRITER:**

#### **\$4,000 AND UP**

Sonja Bruzauskas & Houston Haymon  
– *in support of Douglas Williams*  
Robert Chanon  
Maryke Cramerus, Oboe Chair Underwriter,  
in support of Kathryn Montoya  
– *in honor of Pieter A. Cramerus*  
Joan & Mike Weltzien  
Irena Witt – *in support of Tara Faircloth*

### **SUPPORTING PRODUCER:**

#### **\$2,500 AND UP**

Ed & Janet Rinehart  
Liz Grimm & Jack Roth  
Kevin Topek & Mindy Vanderford

### **YOUNG OPERA CIRCLE PRODUCER:**

#### **\$1,000 AND UP**

Shane A. Miller

## ARS LYRICA HOUSTON IN-KIND SPONSORS

---

Moore School of Music, University of Houston  
St Philip Presbyterian Church  
Viebig, McCommon & Associates, P.C.

# ARS LYRICA HOUSTON

---

## BOARD OF DIRECTORS

Ed Hess, *President*

Sonja Bruzauskas, *Vice-President*

Richard Viebig, *Treasurer*

Brendan Godfrey, *Secretary*

John Lemen, *Immediate*

*Past President*

Alan Austin

Elizabeth Bellows Brockman

Schubert Huang

Connie Kwan-Wong

Wil McCorquodale

Shane A. Miller

Ed Rinehart

Eleanor Viebig

## ADVISORY BOARD

Shelby Allen

Gabriel Loperena

## STAFF

Matthew Dirst, *Artistic Director*

Kinga Ferguson, *Executive Director*

Kathleen Staten, *Publicist & Education Consultant*

Emma Wine, *Operations & Outreach Manager*

Lauren Ross, *Administrative & Marketing Assistant*

## 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. Ars Lyrica's acclaimed 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 concert series 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 and Major Funding Provided By

Albert and Ethel Herzstein  
Charitable Foundation  
The Antiquarium  
Brown Foundation  
Cullen Trust for the Performing Arts  
Dian Graves Owen Foundation  
George and Mary Josephine  
Hamman Foundation

Houston Endowment  
Houston Saengerbund  
Moores School of Music,  
University of Houston  
St. Philip Presbyterian Church  
Viebig, McCommon & Associates, P.C



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



Texas  
Commission  
on the Arts



**National  
Endowment  
for the Arts**  
arts.gov



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



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

CARING

KINDNESS

WISDOM

# CKW LUXE

PHILANTHROPIC, INSPIRATIONAL, AND QUALITY LIVING MAGAZINE

SPRING/SUMMER 2022

Travel with the Publisher to

**UNCOVER THE  
MANY MOODS**  
*of Morocco*

**The Lifelong  
Benefits of  
Having Good  
Friends**

**2022  
TOP 20  
IMPACT MAKERS  
AWARDS**

*The Powerful Pull of  
Gratitude*

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](http://WWW.CKWLUXE.COM)

 **APOLLO**  
CHAMBER PLAYERS  
Globally Inspired Music

 WITH OPEN ARMS • Season 14



## American Legends

May 1, 2022 | 2:00pm

Zilkah Hall - Hobby Center

Tickets now on sale!

Repeat performance May 7 | 7pm

@ UHCL Bayou theater



Lara Downes,  
piano

Jennifer Higdon,  
composer

Tickets

Learn more



ROCO.ORG



UNCHAMBERED SERIES

@ MATCH

Saturday

April 2, 2022

Concert: 5:00 PM



CONNECTIONS SERIES

@ Saint Arnold Brewing Company

Wednesday

April 6, 2022

Taps Open: 6:00 PM

Concert: 6:30 PM



IN CONCERT SERIES

@ The Church of St. John the Divine

Saturday

April 23, 2022

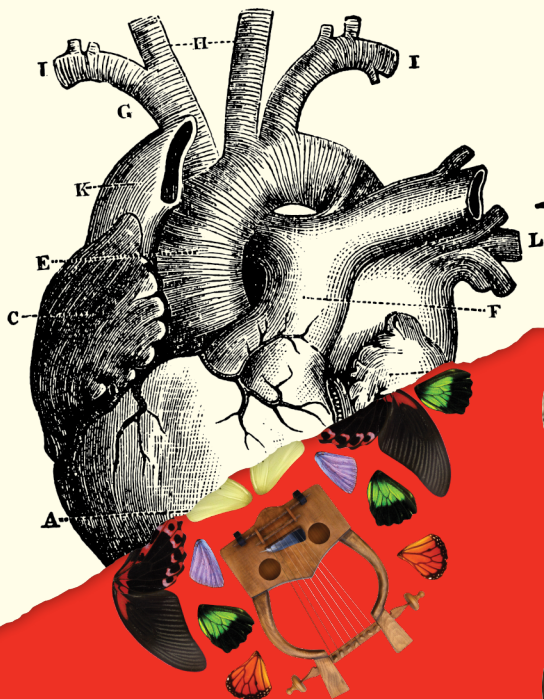
Concert: 5:00 PM





## ARS LYRICA'S NEXT PERFORMANCE

# DIDO and AENEAS



Abigail Fischer  
Dido



Mark Diamond  
Aeneas



Alexandra Smither  
Belinda



Nicholas Garza  
Sorceress<sup>o</sup>



Catherine Turocy  
stage director &  
choreographer



The New York  
Baroque Dance  
Company

The 2021/22 Ars Lyrica season concludes with a new production of the first masterpiece of English opera. Henry Purcell, early modern England's greatest musical dramatist, infused his chosen texts with both beauty and pathos. His *Dido and Aeneas* is a miracle of operatic economy, with lively dancing, memorable choruses, and at its center a noble heroine who loves too well: her demise is both tragic and transcendent.

**Matthew Dirst**  
conductor

<sup>o</sup> Ars Lyrica debut

**SATURDAY**  
**MAY 21, 2022 | 7:30 PM**  
FOLLOWED BY OPENING NIGHT DINNER

**SUNDAY**  
**MAY 22, 2022 | 2:30 PM**

Zilkha Hall, The Hobby Center for the Performing Arts



**Moores School Concert Choral**  
Betsy Cook Weber, *director*