



Long Live the Queen

ARS
LYRICA
HOUSTON 

Saturday, April 7 at 7:30 pm

Zilkha Hall, Hobby Center for the Performing Arts

MATTHEW DIRST | *Artistic Director*

Good evening and welcome to *Long Live the Queen*. Tonight's concert features major works written for two beloved eighteenth-century monarchs: Anne of Great Britain and Christiane Eberhardine of Saxony. Handel's *Ode for the Birthday of Queen Anne* is a comparative rarity on concert programs, mostly because it requires the talents of at least two exceptional countertenors, plus several other virtuosic soloists, chorus and a fairly large Baroque orchestra. Bach's *Trauerode* is perhaps even less well known, despite its gorgeous textures and elaborate yet limpid melodies. It's a great treat to be able to share both with you this evening!

Ars Lyrica's 2017/18 season of *Artful Women* concludes on May 19, when we're offering a program entitled *A Day with Marie Antoinette*. Works by Mozart, Haydn, Gluck, and the Chevalier de Saint-Georges headline this evening of music from the court of France's most famous queen.

For the most up-to-date offers and concert information, consult the Ars Lyrica website: www.arslyricahouston.org.

With thanks for your patronage and support,



MATTHEW DIRST
Artistic Director

DESIGN: SPINDLETOP DESIGN

PROGRAM

Concerto in A Minor, TWV 52:a1

Georg Philipp Telemann
(1681–1767)

[Grave]
Allegro
Dolce
Allegro

Kathryn Montoya, *recorder*
Mary Springfels, *viola da gamba*

Ode for the Birthday of Queen Anne, HWV 74

George Frideric Handel
(1685–1759)

SOLOISTS (IN ORDER OF APPEARANCE)

Ryland Angel, countertenor
Dominique McCormick, soprano
Aryeh Nussbaum Cohen, countertenor
Mark Diamond, baritone

INTERMISSION

Trauerode, BWV 198

Johann Sebastian Bach
(1685–1750)

SOLOISTS (IN ORDER OF APPEARANCE)

Dominique McCormick, soprano
Aryeh Nussbaum Cohen, countertenor
Tony Boutté, tenor
Mark Diamond, baritone

Please see pp. 5-9 for texts and translations.

PROGRAM NOTES

In 1702 Anne Stuart became Queen of England, Scotland, and Ireland; in 1707 she added Great Britain to that list, thanks to the Acts of Union, which united the former two countries. Not surprisingly, Anne had little time for music, though she granted George Frideric Handel a generous pension for life. That royal sinecure may have been compensation for a work Handel wrote in early 1713, on a fawning text by poet Ambrose Philips, who was also a prominent Whig politician. Philips' royal encomium "Eternal Source of Light Divine" puts Anne on a literary pedestal festooned with florid garlands. Handel responded in an appropriately grandiose mode, with a musical setting that makes much of a recurring couplet from Philips' ode: "The day that gave great Anna birth/Who fix'd a lasting peace on earth." Indeed, one of the most interesting features of this work is its variety: though Philips' refrain remains constant, Handel's music varies widely from verse to verse.

As its refrain makes clear, this *Ode for the Birthday of Queen Anne* was also a political work, one that celebrated a queen's birthday and the end of Europe's first "world war." The War of the Spanish Succession began in 1700, on the death of the childless Charles II of Spain, as the major powers argued over rival claims to his throne. Britain supported Austria and Holland in this conflict against Spain and France, but neither side scored a quick victory. Stalemate ensued, and when Anne's government finally sued for peace in 1712, her war-weary subjects were immensely grateful. The Treaty of Utrecht, which brought about a negotiated settlement with France in particular, was the cause for much public rejoicing, including at least one other major work by Handel: his 1713 *Te Deum and Jubilate*.

Over the course of his long career as a church musician, Johann Sebastian Bach occasionally composed new music for important funerals. He usually cast these pieces in the venerable genre of

the motet, an old-fashioned contrapuntal work for mixed voices with optional instrumental participation. His *Trauerode*, however, is an altogether different kind of piece. Written to commemorate the September 1727 passing of Christiane Eberhardine, Queen of Poland and Electress of Saxony, this luxurious funeral ode calls for soloists of every voice type, four-part chorus, and an unusually lush instrumental ensemble.

Its libretto, penned by the German rationalist poet Johann Christoph Gottsched, combines deep mourning with Christian solace and fond memory. Rearranging Gottsched's strophes to his own ends, Bach produced an expansive tribute to a queen who was more than just popular. For Lutheran Leipzig especially, she served as a virtuous icon of the faith: Christiane's notoriously profligate husband Augustus the Strong was a convert to Catholicism, while she remained true to her Lutheran roots. Bach conjures her idealized realm in music that is at once nostalgic in its use of archaic instruments (the viola da gamba, for example) and modern in its reliance on the latest compositional procedures, including concerto-style writing, highly descriptive accompanied recitative, and *da capo* aria form.

At its 1727 premiere, the two parts of this imposing mourning ode (movements 1-7 and 8-10, respectively) encompassed a central funeral oration. The circumstances of its commission were exceptional as well. A student at the University of Leipzig took it upon himself to ask Gottsched and Bach to collaborate on this musical eulogy, which was scheduled for a commemorative service at the University Church, not one of the parishes Bach served as Director of Music. The incumbent university organist, to whom such a commission by rights should have gone, insisted on compensation to step aside, so that Bach could complete his *Trauerode* for Saxony's dearly departed queen.

Perhaps the most striking thing about this work, on initial hearing, is its imaginative orchestration. The alto recitative, for example, realizes the "tolling bells" of Gottsched's libretto with striking bell-like figures in the strings and winds, while the ensuing aria envelops the alto soloist in a quietly gorgeous "lullaby" texture featuring two violas da gamba and lute. Bach returned to this work a few times, to borrow some of its movements for a funeral work for Prince Leopold of Anhalt-Cöthen in 1729 and again for a St Mark Passion in 1731. This kind of reuse

of musical material (with different texts) was standard practice in the eighteenth century, especially for works that needed to be assembled in a hurry.

Finally, as a kind of overture to this royal program, George Philipp Telemann's Concerto in A Minor, TWV 52:a1, scored for recorder and viola da gamba soloists plus a small ensemble of violin, viola, and continuo. Essentially a chamber concerto, this work features exuberant concerto-style writing for all participants in most of its four movements. The solo recorder and viola da gamba emerge on their own only in the *Dolce*, which offers voluptuous sweetness without calories—an *amuse-bouche* to delight any queen.

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TEXT AND TRANSLATIONS

Ode for the Birthday of Queen Anne, HWV 74

1. Alto Solo

Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day.

2. Alto Solo with Chorus

The day that gave great Anna birth
Who fix'd a lasting peace on earth.

3. Soprano Solo with Chorus

Let all the winged race with joy
Their wonted homage sweetly pay
Whilst towr'ing in the azure sky
They celebrate this happy day.
The day that gave great Anna birth
Who fix'd a lasting peace on earth.

4. Alto Solo with Chorus

Let flocks and herds their fear forget
Lions and wolves refuse their prey
And all in friendly consort meet
Made glad by this propitious day.
The day that gave great Anna birth
Who fix'd a lasting peace on earth.

5. Bass and Alto Duet with Chorus

Let rolling streams their gladness show
With gentle murmurs whilst they play
And in their wild meanders flow
Rejoicing in this blessed day.
The day that gave great Anna birth
Who fix'd a lasting peace on earth.

6. Soprano and Alto Duet

Kind health descends on downy wings
Angels conduct her on the way.
To our glorious Queen new life she brings
And swells our joys upon this day.

7. Alto and Soprano Duet with Chorus

The day that gave great Anna birth
Who fix'd a lasting peace on earth.

8. Bass Solo with Chorus

Let envy then conceal her head
And blasted faction glide away.
No more her hissing tongues we'll dread
Secure in this auspicious day.
The day that gave great Anna birth
Who fix'd a lasting peace on earth.

9. Alto Solo with Chorus

United nations shall combine
To distant climes their sound convey
That Anna's actions are divine
And this the most important day!
The day that gave great Anna birth
Who fix'd a lasting peace on earth.

Trauerode, BWV 198

1. Coro

<i>Laß Fürstin, laß noch einen Strahl</i>	Let, Princess, one more glance
<i>Aus Salems Sternengewölben schießen.</i>	Shoot from Salem's starry vaults
<i>Und sieh, mit wieviel Tränengüssen</i>	And see with what floods of tears
<i>Umringen wir dein Ehrenmal.</i>	We surround your memorial.

2. Recitativo (Soprano)

<i>Dein Sachsen, dein bestürztes Meißen</i>	Your Saxony, your dismayed Meissen,
<i>Erstarrt bei deiner Königsgruft;</i>	Are prostrate at your royal tomb;
<i>Das Auge trämt, die Zunge ruft:</i>	Our eyes weep, our tongues cry out;
<i>Mein Schmerz kann unbeschreiblich heißen!</i>	Our grief is beyond description!

Hier klagt August und Prinz und Land,

Here August grieves with prince
and land,

*Der Adel ächzt, der Bürger trauert,
Wie hat dich nicht das Volk bedauert,
Sobald es deinen Fall empfand!*

The nobility groans, all citizens mourn;
How the people lament your passing
As they learn of your death!

3. Aria (Soprano)

*Verstummt, ihr holden Saiten!
Kein Ton vermag der Länder Not*

Be silent, you beguiling strings!
No sound can truly convey the
country's grief

*Bei ihrer teuren Mutter Tod,
O Schmerzenswort! recht anzudeuten.*

Over their dear mother's death;
O sorrowful word!

4. Recitativo (Alto)

*Der Glocken bebendes Getön
Soll unsrer trüben Seelen Schrecken
Durch ihr geschwungnes Erze wecken
Und uns durch Mark und Adern gehn.
O, könnte nur dies bange Klingen,
Davon das Ohr uns täglich gellt,
Der ganzen Europäerwelt
Ein Zeugnis unseres Jammers bringen!*

The tolling of the bells
Alarm our troubled souls
With their tolling bronze,
And pierce through marrow and veins.
Oh, if only this dreadful sound,
Which resounds in our ears all day,
Could to all of Europe
Bear witness to our sorrow!

5. Aria (Alto)

*Wie starb die Heldin so vergnügt!
Wie mutig hat ihr Geist gerungen,
Da sie des Todes Arm bezwungen,
Noch eh er ihre Brust besiegt.*

How contentedly the heroine died!
How bravely her spirit struggled
When death's arm subdued her
Before he had vanquished her heart.

6. Recitativo (Tenor)

*Ihr Leben ließ die Kunst zu sterben
In unverrückter Übung sehn;
Unmöglich könnt es denn geschehn,
Sich vor dem Tode zu entfärben.
Ach selig! wessen großer Geist
Sich über die Natur erhebet,
Vor Gruft und Särgen nicht erbebet,
Wenn ihn sein Schöpfer scheiden heißt.*

Her life showed how to die nobly
By means of steadfastness;
She therefore could not
Grow pale in the face of death.
Ah, blessed is she whose great spirit
Rises above nature
And does not tremble before the grave,
When her Maker calls her to depart.

7. Coro

*An dir, du Fürbild großer Frauen,
An dir, erhabne Königen,
An dir, du Glaubenspflegerin,
War dieser Großmut Bild zu schauen.*

In you, model of great women,
In you, exalted Queen,
In you, defender of the faith,
The image of this greatness of spirit
can be seen.

8. Aria (Tenor)

*Der Ewigkeit saphirnes Haus
Zieht, Fürstin, deine heitern Blicke
Von unsrer Niedrigkeit zurücke
Und tilgt der Erden Denkbild aus.
Ein starker Glanz von hundert Sonnen,
Der unsern Tag zur Mitternacht
Und unsre Sonne finster macht,
Hat dein verklärtes Haupt umspinnen.*

Eternity's azure dwelling
Draws, Princess, your serene gaze
Away from our lowly state,
And effaces earthly memories.
A powerful radiance of a hundred suns
That turns our day into midnight
And darkens our sun,
Has surrounded your transfigured head.

9. Recitativo (Bass)

*Was Wunder ist? Du bist es wert,
Du Fürbild aller Königinnen!
Du mußt allen Schmuck gewinnen,
Der deine Scheitel itzt verklärt.
Nun trägst du vor des Lammes Throne
Anstatt des Purpur Eitelkeit
Ein perlenreines Unschuldskleid
Und spottest der verlassenen Krone.
Soweit der volle Weichselstrand,
Der Niester und die Warthe fließet,*

What wonder is this? You are worthy,
You paragon of all queens!
You deserve all the adornment
That now transfigures your head.
Now you wear before the Lamb's throne,
Instead of purple vanity
A pearl-white robe of innocence
And scorn the forsaken crown.
As far as the wide Vistula's reaches,
Along the Dniester's and the
Warta's course,

*Soweit sich Elb' und Muld' ergießet,
Erhebt dich beides, Stadt und Land.
Dein Torgau geht im Trauerkleide,
Dein Pretzsch wird kraftlos, starr
und matt;
Denn da es dich verloren hat,
Verliert es einer Augen Weide.*

As far as the Elbe and the Mulde flow,
Town and countryside exalt you.
Your Torgau wears mourning clothes,
Your Pretzsch grows weak and
lifeless,
For when they lost you,
They lost their heart's joy.

10. Coro

*Doch Königin! du stirbest nicht.
Man weiß, was man an dir besessen;
Die Nachwelt wird dich nicht vergessen,*

Yet, O Queen, you die not;
We know what we possessed in you;
Posterity will not forget you

*Bis dieser Weltbau einst zerbricht.
Ihr Dichter, schreibt! wir wollen's lesen:
Sie ist der Tugend Eigentum,
Der Untertanen Lust und Ruhm
Der Königinnen Preis gewesen.*

Until this world one day collapses.
You poets, write! We want to read it:
She was the soul of virtue,
Her subjects' delight and honor,
The most glorious of queens.

Artful Women HONOREE

Birgitt van Wijk



Birgitt van Wijk was born in Germany with a life surrounded by classical music. In church, she sang Bach, Buxtehude, Palestrina; in school choir she sang German Lieder and played in a recorder quartet; at home she avidly watched the TV offerings of classical concerts and opera. She has dedicated much of her life to the pursuit of beautiful music and supporting those who make it.

After earning a business degree and raising three wonderful children, she worked on many international projects. She moved to Houston, and eventually found her wings and learned to fly by founding a helicopter company.

Birgitt serves on the board of Houston Early Music and was previously Board President of Ars Lyrica. As a Trustee at Houston Grand Opera, she was instrumental in starting the capital campaign for their *Ring Cycle*. She also served for five years as the TX director on the board of Early Music America. From those networking opportunities came the foundation of Houston Early Music Festival. Equally knowledgeable in business and early music, her motto and passion is: *Keeping the business of early music in business.*

ARTISTIC PERSONNEL

MOORES SCHOOL OF MUSIC CONCERT CHORALE

Betsy Cook Weber, *director*

David Bruce	Kolton Kreuger	Megan Treadwell
Brian Cook	Matthew Lydick	Ricardo Valle
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Erika Erwin	Andrea Montano	Audrey Wang
Gregory Goedecke	Tim Nemeec	Liz Weinmann
Emily Hardey	Scott Rogers	Katy White
Mary Henriquez	Jonathan Snowden	Madison Whitesides
Monica Hernandez	Marissa Suazo	Emily Zenkner

ARS LYRICA HOUSTON

Matthew Dirst, *Artistic Director*

LONG LIVE THE QUEEN ARTISTS

Nathaniel Mayfield	<i>natural trumpet</i>	Alan Austin	<i>violin 2</i>
Amanda Pepping		Andres Gonzales	
		Hae-a Lee	
Colin St-Martin	<i>traverso</i>		
Kim Pineda		Erika Lawson	<i>viola</i>
Kathryn Montoya	<i>recorder/ Baroque oboe</i>	Mary Springfels	<i>viola da gamba</i>
		Barrett Sills	<i>cello/viola da gamba</i>
		Eric Smith	<i>cello</i>
MaryAnn Shore	<i>Baroque oboe</i>	Deborah Dunham	<i>violone</i>
Adam LaMotte	<i>violin 1</i>		
Maria Lin		Richard Savino	<i>theorbo</i>
Oleg Sulyga		Matthew Dirst	<i>harpsichord/ conductor</i>

Special thanks to the Moores School of Music, University of Houston, for providing rehearsal space for this program, and to St Philip Presbyterian Church for use of its Flemish-style harpsichord by John Phillips (2012).

ABOUT THE ARTISTS



Countertenor **Aryeh Nussbaum Cohen** has quickly been identified as one of opera and early music's most promising rising stars. In 2017, he was named a winner of the Metropolitan Opera National Council Auditions, First Prize Winner of the Houston Grand Opera Eleanor McCollum Competition, a Sara Tucker Study Grand recipient from the Richard Tucker Music Foundation, and numerous other prizes. This season, he is a member of the Houston Grand Opera Studio—the first countertenor in the Studio's history—and next season, he will continue his training by joining the San Francisco Opera as an Adler Fellow. This season at HGO, he performed in productions of Handel's *Giulio Cesare* and Strauss' *Elektra*. Additional performances of the season include engagements with American Bach Soloists, The Dallas Opera, Cincinnati Opera, and recitals around the United States. In summer 2018, his first commercial recording will be released—the world premiere recording of Kenneth Fuchs' "Poems of Life" with the London Symphony Orchestra (Naxos). www.aryehnussbaumcohen.com



Dominique McCormick is a lyric soprano from Long Island, New York. She is a graduate of the Eastman School of Music, Aaron Copland School of Music and the Conservatoire National de Région Boulogne-Billancourt in France. Performing in the United States and Europe, her roles include: Gretel in Humperdinck's *Hansel and Gretel*; Laetitia in Menotti's *The Old Maid and the Thief*; Susanna in Mozart's *Le Nozze di Figaro*; Sola Myrrhis, in Messenger's *Coup de Roulis*; Lady Marian in De Koven's *Robin Hood*; Hanna Glavari in Lehar's *The Merry Widow*. As soloist, works include: Pergolesi's *Stabat Mater*; Mozart's *Mass in c minor* and *Requiem*, Brahms' *Requiem*; Handel's *Messiah* and *Dixit Dominus*; Bach's *Mass in b Minor*, *Magnificat*, and *St. Matthew's Passion*; Poulenc's *Gloria*; Mendelssohn's *Psalm 42* and *Lauda Sion*; Recitalist for *Les Musicales de Normandie*; and *Les Nuits de Cheronne*. Currently completing her doctoral dissertation in music, Dominique is happy to be newly relocated to the Houston area and is overjoyed to be performing with Ars Lyrica.



Born on St Cecilia's day, the Grammy-nominated British counter-tenor **Ryland Angel** has built an international reputation on both the opera and concert stage, in repertoire ranging from the Baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. He has performed in Monteverdi's *Orfeo*, Gavin Bryars's *Doctor Ox's Experiment* (English National Opera), *Fairy Queen* (Barcelona), Gluck's *Orfeo* (Koblenz), Amadigi Karlsruhe), *Venus and Adonis* (Flanders Opera), *Dido and Aeneas* (Opera Comique), *The Play of Daniel* (Spoleto), and *Ballet Comique de La Roynne* (Geneva). Angel has sung on over 70 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O'Regan, Handel, Monteverdi, Purcell, Bach and on the film soundtracks of *Jack Reacher: Never Go Back*, *Zoolander 2*, *Freedom*, *Le Petit Prince*, *La Peau*, *Henry 4th*, *Machete*, *The Mystery of Dante* and the PBS TV special *Heavenly Voices*. Recent engagements include *Doux Mensonges* (Opera National de Paris), *Agrippina* (NYCO), *A Midsummer Night's Dream* (Florentine and Kansas Opera), *Julius Caesar* (Utah and Colorado Opera, Boston Baroque), *Sant' Alessio* (Paris, London, New York), *Carmina Burana* (Lincoln Center and Prague Proms with CNSO), *St. John Passion* (Saint Thomas and Worcester Chorus), *Classics and Rock* (Seoul Philharmonic), *Tesla* (Dartmouth), Striggio with Le Concert Spirituel (Edinburgh Festival), *Acis and Galatea* (Houston) and *Messiah* (Handel and Haydn Society, Masterworks Chorus, Musica Sacra). Recent recordings include *The Flaming Fire* (MSR), *Heart and Soul* (Centaur), *La Sposa dei cantici* (Solo Luminus) and *Now Fatal Change* (NMC). Ryland is a fellow at the Institute for Advanced Study at the University of Minnesota and has talk masterclasses around the world including some at UNT, Conservatoire of Toulouse, Princeton high school and Conspirare Youth choirs. RylandAngel.com.



Tony Boutté is described in the current issue of *Opera News* as "possessed of a radiant, communicative tenor." A native of Louisiana, Tony has traveled extensively, here and abroad, including New York, London, Paris and Los Angeles. Tony has sung with such established ensembles as Les Arts Florissants, Les Talens Lyriques, Tafelmusik, Musica Angelica and Ars Lyrica Houston. His extensive recording catalog includes works by Lully, Handel and Bach, as well as world premier recordings by Philip Glass, Douglas Cuomo and Michael Gordon. Upcoming releases include Fauré songs (Edition Peters Sounds) and music of Boismortier (Centaur) with Arcanum Ensemble. Tony recently joined the faculty of Sam Houston State University, and is excited to be joining the thriving cultural life of Houston. For more info, visit www.tonyboutte.com.



Baritone **Mark Diamond** joins Ars Lyrica in the middle of a decorated and flourishing singing career. Mr. Diamond has sung leading roles in the distinguished young artist programs of Houston Grand Opera Studio, Glimmerglass Opera, Merola Opera, and Aspen Music Festival. Notable major role debuts include the title role in *Il barbiere di Siviglia*, Count Almaviva in *Le Nozze di Figaro*, Marcello in *La Bohème*, John Proctor in *The Crucible*, Count Carl-Magnus in *A Little Night Music*, and many more. He has sung professionally across the globe in concert and operatic works with organizations such as Houston Grand Opera, Baltimore Symphony Orchestra, Opéra de Limoges, Théâtre de Caen, Opéra de Reims, Knoxville Symphony Orchestra, Mercury Orchestra, as well as others. Mr. Diamond is on the voice faculty at Baylor University, is a doctoral candidate at University of Houston and holds degrees in voice from both Rice University and Georgia Southern University.



Kathryn Montoya teaches historical oboes and recorder at Oberlin Conservatory and the University of North Texas. She appears with a variety of orchestral and chamber music ensembles including the Boston Early Music Festival Orchestra, Tafelmusik, the Wiener Akademie, and Apollo's Fire among others. Recent projects include performances and recording of Handel's *Almira* with the Boston Early Music Festival in Germany and concerts with the LA Philharmonic. Kathryn has been broadcast on NPR's Performance Today and can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Dorian Sono Luminus labels. In her free time Kathryn can be found in Hereford, England working on a 18th century barn conversion with her partner, James.



Mary Springfels, viola da gamba, is a veteran of the American Early Music Movement. She began her career at the age of 21 with the New York Pro Musica and has been playing, recording, and teaching ever since. Mary was director of the Newberry Consort in Chicago for 25 years, after which she moved to New Mexico in 2008. In recent years, she has appeared as a soloist with the Houston, Victoria, Sonoma and Arizona Bach festivals. She performs regularly with the Live Oak Baroque Orchestra, The Folger Consort, and Ars Lyrica Houston. Mary will be playing at the 2018 Berkeley and Amherst Early Music Festivals, and teaching at the SFEMS Medieval and Renaissance Workshop, the VdGSA Conclave, and Viols West. In Santa Fe, Mary Co-directs Severall Friends, and is beginning to host a live radio show, featuring early repertoires, on KSFR, Santa Fe's public radio station.



The University of Houston Concert Chorale is the university's premiere large choral ensemble. Under the direction of Betsy Cook Weber since 2002, Chorale has performed for four TMEA conventions (2005, 2008, 2013, 2017) and the national ACDA conventions in Miami (2007) and Minneapolis (2017). They were also a featured choir at the national NCCO convention in Baton Rouge in November 2017.

The ensemble has also been active internationally, placing in and/or winning the following prestigious competitions: 47th *Eisteddfod*; Wales, UK (2009); *Florilège Vocal*; France (2011); *International Chamber Choir Festival*; Germany (2013); *Grand Prix of Nations*; Germany (2015). They will compete in the famous *Bela Bartok International Choir Competition* in Hungary July 2018.

Chorale's location in Houston presents many opportunities, including performances with *Houston Symphony*, *Mercury Houston*, *Latin Grammys*, *Star Wars in Concert*, NBC's *Clash of the Choirs*, *Josh Groban*, *Houston Astros*, *Houston Texans*, *KUHF*, ABC, NBC, and Fox. They are honored and excited to be collaborating with *Ars Lyrica* once again.



Ars Lyrica Founder & Artistic Director **Matthew Dirst** is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition (1990) and the Warsaw International Harpsichord Competition (1993). Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his "clear and evocative conducting" of Handel's *Alexander's Feast*, which "yielded a performance as irresistibly lively as it was stylish." Dirst's recordings with Ars Lyrica have earned a Grammy nomination and widespread critical acclaim. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar and as an organist, Dirst is Professor of Music at the Moores School of Music, University of Houston, and Organist at St Philip Presbyterian Church in Houston. He is the author of *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and the editor of *Bach and the Organ* (University of Illinois Press, 2016).

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ABOUT ARS LYRICA

Founded in 1998 by harpsichordist and conductor Matthew Dirst, **Ars Lyrica Houston** presents a diverse array of music from the 17th and 18th centuries on period instruments. Its local subscription series, according to the *Houston Chronicle*, "sets the agenda" for early music in Houston and it also appears regularly at major festivals and conferences, including the 2014 Berkeley Early Music Festival & Exhibition. Ars Lyrica's distinctive programming favors Baroque dramatic and chamber works, and its pioneering efforts have won international acclaim: the ensemble's world première recording of Johann Adolf Hasse's *Marc'Antonio e Cleopatra*, hailed by Early Music America as "a thrilling performance that glows in its quieter moments and sparkles with vitality," was nominated for a Grammy Award® for Best Opera 2011.

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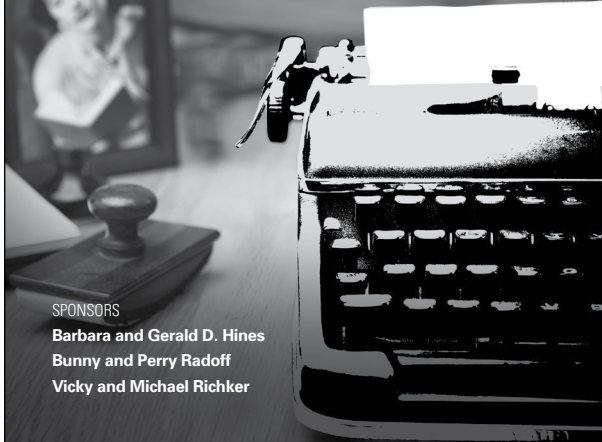


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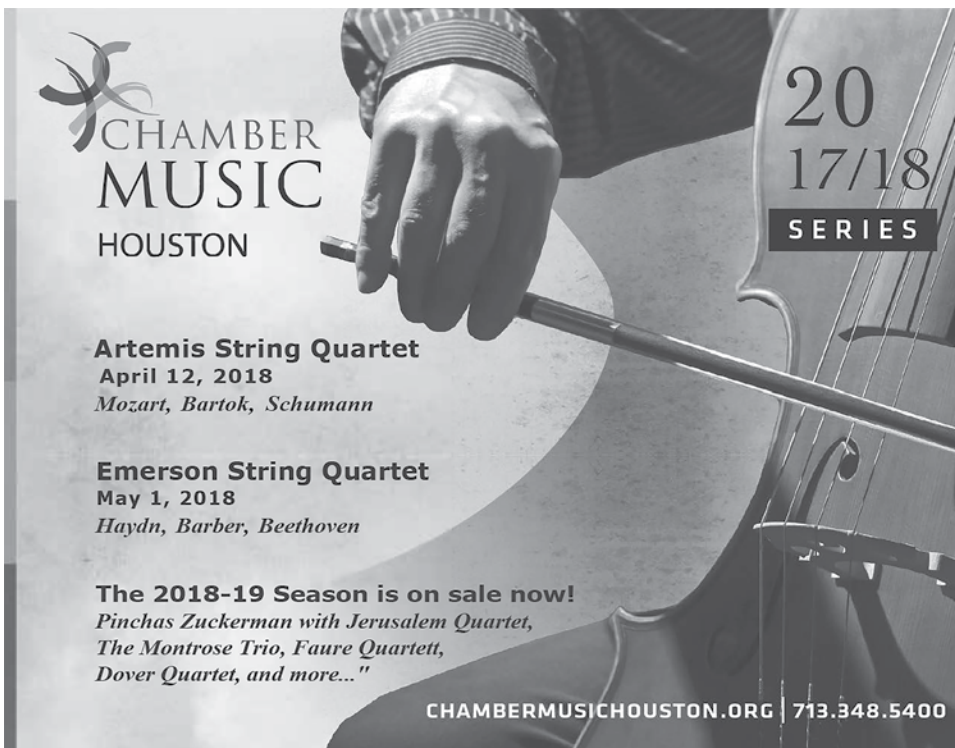
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