

MATTHEW
DIRST
ARTISTIC
DIRECTOR

ars Lyrica

MUSIC OF THE BAROQUE

Photography: Amitava Sarika



mezzo-soprano,
Ellie Jarrett Shattles



Countertenor,
John Holiday

Love Letters

LOVE LETTERS
SATURDAY, FEBRUARY 14, 2015, 7:30 PM
ZILKHA HALL • HOBBY CENTER FOR THE PERFORMING ARTS

FROM THE ARTISTIC DIRECTOR



Happy Valentine's Day, and welcome to *Love Letters*, Ars Lyrica's fourth program of the 2014/15 season and our contribution to the 2015 Houston Early Music Festival. Tonight we're delighted to welcome back to the Zilkha Hall stage two extraordinary singers—mezzo-soprano Ellie Jarrett Shattles and countertenor John Holiday—for a program that may require parental consent: its lyrics range from ardent declarations of love to shouts of betrayal.

Baroque Italy had a special fondness, it seems, for vibrant Cupids in practically all realms of art, from fleshy *putti* to flashy music. The "heart on sleeve" nature of so much of this repertory allows one to experience both joy and pain vicariously. What could be more appropriate on a day when we commemorate the patron saint of courtly love?

We hope to see you on March 28 for the second installment of *Bach & Sons*. This program, which features violinist Ingrid Mathews and yours truly on the harpsichord, includes solo concerti and sonatas by papa Bach and his two eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel. On May 17 Ars Lyrica's 2014/15 season closes with a rare treat: *Alexander's Feast* by G. F. Handel, produced in collaboration with Bach Society Houston. Subtitled "the power of music," this grand oratorio is full of spectacular sonic effects.

For tickets and the latest information, including notes for upcoming programs, consult the Ars Lyrica website: www.arslyricahouston.org.

Many thanks for your support and enjoy the program!

A handwritten signature in black ink, reading "Matthew Dirst". The signature is fluid and cursive, with the first name "Matthew" written in a larger, more prominent script than the last name "Dirst".

Matthew Dirst, Ars Lyrica Artistic Director

PROGRAM

O come si gentile Claudio Monteverdi (1567–1743)
Ciaccona Giovanni Felice Sances (c1600–1679)
Dice la mia bellissima Licori Monteverdi

Chiacona a 2 Tarquinio Merula (c1595–1665)
Sonata Seconda Biagio Marini (1594–1663)
Ballo del Gran Duca Giovanni Battista Buonamente (c1595–1642)

Non è di gentil core Monteverdi
Ohimè dov'è il mio ben Monteverdi

INTERMISSION

Cessate, omai cessate Antonio Vivaldi (1678–1741)
Accompagnato: *Cessate, omai cessate*
Aria: *Ah, ch'infelice sempre*
Accompagnato: *A voi dunque ricorro*
Aria: *Nel l'orrido albergo*

“Fermati! / No, crudel” from *Rinaldo* George Frederic Handel
(1685–1759)

Piangete, occhi dolente Domenico Scarlatti (1685–1757)
Recitativo: *Piangete, occhi dolenti*
Aria: *Sono amante*
Recit: *Lumi no più*
Aria: *Messagier, di questo foglio*

“Ricordati, mio ben” from *Flavio* G. F. Handel

PROGRAM NOTES

In his lifelong search for verse to set to music, Claudio Monteverdi must have devoured contemporary collections of poetry, especially those that harbored lofty aims. The most iconic such publication of his day was Giovanni Battista Guarini's *Il pastor fido* (1590), a highly refined pastoral about the eponymous “faithful shepherd” and his beloved. This kind of love—always ardent but rarely chaste—proved ideal for musical settings, especially the late Renaissance partsongs so beloved of Italian courtiers and an emerging professional class of musicians in the late 16th and early 17th centuries. We still call these pieces “madrigals,” a generic label that serves as a kind of catch-all for verses and musical settings that span the gamut from witty to wicked.

Over the course of an exceptionally long career, Monteverdi set some 250 madrigal texts. Within this large and diverse group of pieces, one can see a gradual change in his musical language, from the old-fashioned polyphonic partsong to the new rhetorical monologue of opera. Criticized by the music theorist Giovanni Artusi in the first decade of the 17th century for breaking the rules of dissonance treatment, Monteverdi clearly followed a different muse; his late madrigals especially are neither domestic music nor polyphonic showpieces but instead highly expressive, supple works in the new style for highly skilled professionals.

His seventh book of madrigals, from which this evening's excerpts are drawn, simultaneously paid tribute and gave new life to a genre whose day had clearly passed. Published in 1619, Book VII consists primarily of duets with continuo support, which embrace the flexible “arioso” style of early opera. Our program features three duets whose poetry comes largely from Guarini, with a single example (*Ohimè, dov'è il mio ben*) from Torquato Tasso.

Around these four duets are grouped instrumental works of a similar texture and style. Two chaconnes (= ciaccona or chiacona) consist essentially of variations on a standard harmonic pattern, while the “Ballo del Grand Duca” is an arrangement of a “little dance of the Grand Duke,” a tune written by Emilio de Cavalieri for the 1589 Florentine wedding of Christine of Lorraine to the Grand Duke Ferdinand de Medici. Marini’s *Sonata Seconda*, by contrast, represents the avant-garde side of 17th-century instrumental composition, with its intense chromaticism and unpredictable embellishments.

The genre of the Italian cantata, though likewise invented around the turn of early 17th century, came into its own 100 years later, thanks to Alessandro and Domenico Scarlatti, Antonio Vivaldi and dozens of other composers trained in the Italian style—including a young Saxon *wunderkind* by the name of George Frederic Handel. Such works typically comprise a couple of recitative/aria pairs, just enough to relate a brief narrative or paint an evocative picture without the need for a large orchestra or full staging. Vivaldi’s *Cessate, omai cessate* is a full-throated lover’s complaint, with strong echoes of Guarini’s tragicomedy from a century before, while Scarlatti’s *Piangete, occhi dolenti* frames its sorrow within a deliciously ironic musical language. Their shared pastoral world, in which the beloved is adored and scorned in more or less equal measure, reminds us how love has always been a challenge, though an immensely rewarding one.

Two duets from Handel’s early London operas complete this program by encapsulating the same opposing sentiments. “Fermati! Non crudel,” which Handel borrowed from his own *Clori, Tirsi e Fileno* (1708) for his smash hit *Rinaldo* (1711), pits the hero Rinaldo against the sorceress Armida, who tries to seduce him but is quickly rebuffed. By contrast, “Ricordati, mio ben” from *Flavio* (1723) begins with a tender love duet between Vitige and his sweetheart Teodata, who take leave of each other as the sun rises on the first scene of a remarkably tuneful opera.

© Matthew Dirst

ARTISTIC PERSONNEL

Ellie Jarrett Shattles	<i>mezzo-soprano</i>
John Holiday	<i>countertenor</i>
Brandi Berry	<i>violin</i>
Alan Austin	<i>violin</i>
Stephanie Raby	<i>viola</i>
Deborah Dunham	<i>violone</i>
Becky Baxter	<i>Baroque harp</i>
Michael Leopold	<i>theorbo</i>
Matthew Dirst	<i>harpsichord & organ</i>

ARS LYRICA STAFF

Matthew Dirst, *Artistic Director*
Kinga Ferguson, *Executive Director*
Jacqueline Gonzalez, *Marketing & Administrative Director*
Jenna Wallis, *Surttitle Design & Operation*

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

ABOUT THE ARTISTS



In repertoire encompassing George Frideric Handel's *Giulio Cesare* in *Egitto* to Jonathan Dove's *Flight* and beyond, *countertenor* **JOHN HOLIDAY**'s expressive and richly beautiful voice has made him an increasingly sought after artist, possessing a "vocal instrument that threatens to equal the name artists in his range." (Herald Times) Mr. Holiday debuted at the Los Angeles Opera in Barrie Kosky's acclaimed production of Purcell's *Dido and Aeneas* as the Sorceress and returned to the Saint Paul Chamber Orchestra in a program of Baroque arias under Jonathan Cohen in the 2014 – 2015 season, as well as Baroque programs with Ars Lyrica and Mercury. He debuts at the Glimmerglass Festival in Vivaldi's *Catone* in Utica and will sing the world premiere of Huang Ruo's *Paradise Interrupted* at the Spoleto Festival USA during the summer of 2015. He was third place winner of *Domingo's Operalia* competition in the summer of 2014. Recently, John Holiday made his debut with the Saint Paul Chamber Orchestra in Handel's *Messiah*. He was also seen as the title role in *Radamisto* at the Juilliard School, with the Juilliard Orchestra in Giya Kancheli's *And Farewell Goes Out Sighing...* under Anne Manson, and in Scarlatti's *La Sposa dei Cantici* with Ars Lyrica in Houston. He will debut at Wolf Trap Opera as the title role in Handel's *Giulio Cesare*. Mr. Holiday made his Carnegie Hall debut as soloist in Bernstein's *Chichester Psalms* with the Atlanta Symphony Orchestra under Robert Spano, as well as in performances for audiences in Atlanta. He also joined the roster of the Metropolitan Opera to cover Nireno in *Giulio Cesare* under Harry Bicket in David McVicar's new production and reprised his roles in Philip Glass's *Galileo Galilei* at Cincinnati Opera, having first performed the work at Portland Opera for his debut.



ELLIE JARRETT-SHATTLES, *mezzo-soprano*, is thrilled to be singing again with Ars Lyrica during their 2014-2015 season. She has sung various Händel works with Ars Lyrica, the Houston Symphony, Mercury Baroque and the Richmond Symphony. Ellie has had the opportunity to sing opera roles with many prestigious young artist programs, including Marcellina and Mercédès for Nashville Opera, Rosina for Aspen Opera Theatre, and Dorabella for the Merola Opera Program. In 2011 and 2012, Ellie covered Marthe in *Faust* and The Fortune Teller in *Arabella* as an Apprentice Artist for the Santa Fe Opera, and returned in 2013 as part of their Education Development Program to sing Mrs. Noye in Britten's *Noye's Fludde*. Currently, Ms. Jarrett is pursuing her Doctorate from the University of Texas where she is performing *Der Komponist* in *Ariadne auf Naxos*, *The Baker's Wife* in *Into the Woods*, and *Cherubino* in *Le nozze di Figaro*.

Artistic Director MATTHEW DIRST is the first American to win major international prizes in both organ and harpsichord, including the National Guild of Organists Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his “crisp but expressive direction” of the Monteverdi *1610 Vespers* while naming this performance “Best Classical Performance of 2010.” Dirst’s recordings of music by Scarlatti and Hasse with Ars Lyrica, have earned a Grammy nomination (for Best Opera 2011) 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, his book *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* was published in 2012 by Cambridge University Press.

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. The ensemble’s distinctive programming favors little-known Baroque dramatic and chamber works, and its pioneering efforts have begun to attract international attention: 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.

Ars Lyrica’s most recent recording, of Domenico Scarlatti’s comic intermezzo *La Dirindina* and his chamber cantata *Pur nel sonno*, features mezzo soprano Jamie Barton (recently crowned Cardiff Singer of the World 2013) and soprano Céline Ricci. Details about forthcoming recordings and upcoming programs can be found at www.arslyricahouston.org.



Photograph: Anthony Rathbun

ARS LYRICA HOUSTON

BOARD OF DIRECTORS

Birgitt van Wijk, *President*
Richard Buffett, *Vice-President*
Richard Viebig, *Treasurer*
Dorry Shaddock, *Secretary*
Eugene McKelvey, *Immediate Past President*
Shelby Allen
Taylor Faulkner
Joe Fleming
Jeanie Flowers
Joyce Fox
Schubert Huang
Timothy Jones
John Lemen
Ed Rinehart
Lijda Vellekoop
Eleanor Viebig

DONORS

ARS LYRICA HOUSTON
GRATEFULLY ACKNOWLEDGES
ITS DONORS FOR THEIR
GENEROUS SUPPORT.

* DENOTES MEMBERS OF THE CONTINUOUS
CIRCLE, A THREE-YEAR PLEDGE TOWARDS
ARS LYRICA'S ARTISTIC PLANNING.

ANGEL (\$10,000 and above)

Anonymous
The Brown Foundation
Robin Angly & Miles Smith*
The Cullen Trust for the Performing Arts
Jeanie Flowers*
Dian Graves Owen Foundation
The George & Mary Josephine
Hamman Foundation
The Albert & Ethel Herzstein
Charitable Foundation
Houston Arts Alliance and the
City of Houston
Houston Endowment, Inc.
Houston Saengerbund Fund
Texas Commission on the Arts
Mike & Joan Weltzien
Birgitt van Wijk*

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

Hillcrest Foundation
Hilary Smith & Lijda Vellekoop*
Rhonda & Donald Sweeney

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

Christina Adams
Richard Buffett*
Chevron
ExxonMobil
Brendan & Kathryn Godfrey
John Lemen*
Florence & Eugene McKelvey
The Accounting Firm of Viebig,
McCommon & Associates, PC
Richard & Eleanor Viebig

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

Al & Beth Atkinson
Phoebe Barnard
Ed & Marie Bosarge

Charles & Loretta Dirst
Matthew Dirst & Sixto Wagan
Robert Durst
Taylor & DeLenn Faulkner
David & Joyce Fox
Dr. Robert Furse
Mikhail & Elena Geilikman
H. Fort Flowers Foundation, Inc.
Houston Haymon &
 Sonja Bruzauskas
Ed & Janet Hess
Bridget Jensen —
 in memory of Daniel Fowers
John & Jano Kelley
Margaret Kinalska &
 Wojciech Burakowski

Robert & Glenna Leonard
Julie Maclemore & Sid Wells*
Wil McCorquodale & Mark Hitt
John & Ann Mendelsohn
William Pannill & Molly Hammond
Molly Kelly & Hugh Rice
Mr. & Mrs. Ed Rinehart
The Sentinel Foundation
Shell Oil Company Foundation
StarTex Software, LLC
The Texan-French Alliance for the Arts
David Ashley White & Alan Austin
Charles & Margaret Alkek Williams—
 in honor of Robin Angly & Miles Smith
Mary Ruth Williams
United Airlines Foundation

PARTNER (\$500-999)

Shelby Allen
Amegy Bank of Texas
American Express
Donald & Cheryl Joe Barker
Robert Chanon
Ralph & Susan Cherrillo
Paul D. Clote
Elizabeth Duerr
Fort & Beth Flowers
Christopher & Ann Fraitshi
Geraldine Gill
Thomas & Paulette Goetz
William & Maarit Harp
Hobby Family Foundation
Polly A. Johnson
Timothy Jones
Cindy Levitt

Benigna & Ernst Leiss
Helen Mann
Michael W. Meyer & Eleanor Grant
Gerald & Barbara Moynier
Ellen & Chris Patton
Emilee Peters
Joyce Randolph *
Susan Scarrow
Nan Schissler
Shamay Scimeca*
Carroll & Dorry Shaddock
Fran & Jack Steele
Robert Wakefield
The Erving & Joyce Wolf
 Foundation

SUPPORTER (\$250-499)

Anonymous x2
Helga Aurisch
Trace Bannerman
Bill & Ginny Camfield
F. Martin Caylor
Carter & Barbara Crawford
Dean Dalton & Zsafia Sztranyiczki
Karen & John Dansby
Jeremy & Helen Davis
Kathleen & Joseph Eichberg
Emily Estill
Todd Frazier
Jose Gonzalez-Jauregui
Josephine Helland*
Marcia & Doug Koch
Lee & Jane Larkin
Michael Livingston
John & Penny McClintock
Evelyn & Roy Nolen
Robert Richter
Kate & Greg Robertson
Andrew Schirrmeister
Bryan Scrivner
Hinda Simon
Robert & Marianna Simpson
Wayne Shandera
Krystyna & Dr. Marec Bela Steffens
Emily Leland Todd
Priscilla Watkins
Rick & Betsy Weber

PATRON (\$100-249)

Jane & Paul Bassett
Laura Bodenheimer

Lisa A. Brenskelle
James Broadhead
Sandra Clark
Jan & Jack Fox
Christianne & Charles Gell
Timothy Hester & Jasmine Hatem
Roger Keele
Frank & Lynda Kelly
Henry Kirby
Marilynn & Bob Kline
Judge & Mrs. Ward Koehler
Rodney & Mary Koenig
Anita Kruse
Fritz Lanham & Kellye Sanford
Edgar & Stephanie Larsen
Dr. & Mrs. William B. Lee
Sylvia Levy
Polly Lewis & Michael Pierson*
Edward Lukasek
Milton & Gail McCollough
Gary & Crista Miller
Rev. Robert & Kathy Moore
Gloria Nath
Catherine O'Harra
Yoshiyuki Ozaki
Phillips 66
Judith Pruitt
Kelly Reynolds
Jack Rooker
John Romeo & Janet Chung
Susan Schmaeling
Jacqueline & Andre Schmeal
John Shaw
Jeffrey Sposato & Peter Cohen
Mark & Pam Taylor
Pieter & Janet Vrancken
Lois Alba Wachter
Elizabeth Williams
Robert Wimpelberg
Vada Woodall
Louis & Stephen Zamora

IN-KIND DONORS

American Corporate
Transportation
Antiquarium
Arte Publico Press
Artista Restaurant
Bach Society Houston
Birgitt Van Wijk
Brasserie Max & Julie

Brazos Bookstore
Brendan & Kathryn Godfrey
British Isles
Canopy / Shade
Catering To Your Kneads
Chez Nous
Christ the King Lutheran Church
Christ the King Lutheran Church
and Robert & Kathy Moore
Clumsy Butcher:
Hay Merchant & Underbelly
Collins Creations
Cucharra
Cut Loose Hair Salon
Da Camera Of Houston
David & Joyce Fox
Divinos Italian Restaurant
Eleanor & Richard Viebig
Florence & Eugene McKelvey
Hillary Smith & Lijda Vellekoop
Hollywood Frame Company
Houston Ballet
Houston Chamber Choir
Houston Grand Opera
Houston Public Media
Houston Symphony
Hugo's
Juan Pablo Hartman
Keith Weber
Kevin Topek
Krystyna Steffens
Laub Graphic Design
Lorena Morales
Matthew Dirst and Sixto Wagan
Matthew Goff Investment
Melissa Borell
Mercury Orchestra Baroque
Pep Guerrero
Susan Plum
Viebig, McCommon & Associates
Village Greenery & Flowers
Water 2 Wine
Williams Sonoma
Yoga One Studios Midtown
Yvonamor Palix Art
Zalla Massage Therapy

SUPPORT AND MAJOR FUNDING PROVIDED BY

- The Accounting Firm of Viebig, McCommon & Associates, PC
- The Brown Foundation
- The Cullen Trust for the Performing Arts
- The George & Mary Josephine Hamman Foundation
- Houston Saengerbund Fund
- United Airlines is Ars Lyrica's Official Airline



Ars Lyrica Houston is a participant in the Intensive Services Program supported by the City of Houston through Houston Arts Alliance.



Texas Commission on the Arts

Ars Lyrica Houston is supported in part by a grant from the Texas Commission on the Arts.

Albert Herzstein & Ethel Charitable Foundation

Houston Endowment Inc.

A PHILANTHROPY ENDOWED BY MR. AND MRS. JESSE H. JONES



St. Philip Presbyterian Church



Houston Public Media



uniquely HOUSTON



ARTS+CULTURE



EMA

Articles, interviews, events and so much more.
Join the conversation.

earlymusicamerica.org

JONATHAN BISS, PIANO: BEETHOVEN AND BEYOND

DA CAMERA

chamber music and jazz

sarah rothenberg
artistic & general director

Friday, February 20, 8:00 PM
Stude Concert Hall,
Shepherd School of Music

“...a virtuoso and
poetic pianist of
the first order...”

Chicago Sun Times

713.524.5050 • DACAMERA.COM

Continuous live music from every genre of Bach's prolific output

*March 21, 2015 * 1-9 pm*

Bach Marathon

Celebrating JS's 330th birthday

houston  foodbank


**BACH
SOCIETY
HOUSTON**



Free admission

Cash donations for Houston Food Bank

Events are held at Christ the King Lutheran Church | 2353 Rice Boulevard (at Greenbriar)

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



91.7
kuha-fm
Classical



HOUSTON ENDOWMENT INC.
A PHILANTHROPY ENDOWED BY MR. AND MRS. JESSE H. JONES

haa houstonartsalliance

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



HOUSTON CHAMBER CHOIR

ROBERT SIMPSON, FOUNDER & ARTISTIC DIRECTOR



Mozart's Messiah Magic

Friday, March 27, 2015
7:30 pm

Prince of Peace
Catholic Community
19222 Tomball Parkway
Houston, TX 77070

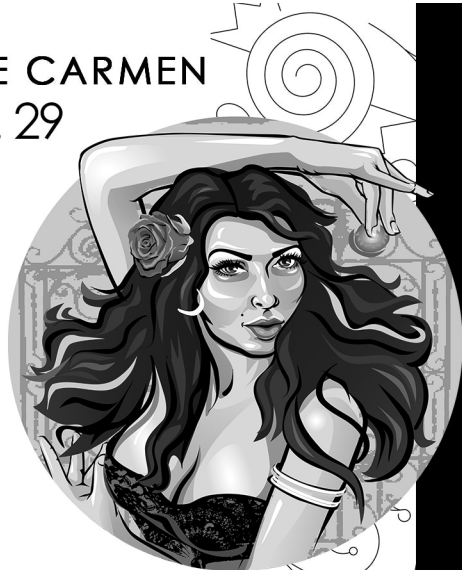
Saturday, March 28, 2015
7:30 pm

South Main Baptist Church
4100 Main Street
Houston, TX 77002

*Mozart's
re-orchestration of
Handel's masterpiece.*

Tickets: (713) 224-5566 HoustonChamberChoir.org

LA TRAGÉDIE DE CARMEN MAR. 20 - MAR. 29



Opera in the heights
OPERAINTHEHEIGHTS.ORG



NEW SEASON.
NEW NAME.
NEW EXPERIENCE.

2014-2015 SERIES

VIENNA PIANO TRIO

March 10, 2015

Mozart, Schumann, Mendelssohn

MODIGLIANI QUARTET

April 9, 2015

Mozart, Shostakovich, Dohnányi

EMERSON STRING QUARTET

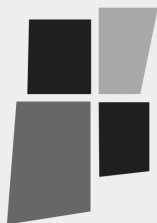
April 30, 2015

Haydn, Mozart, Beethoven

SUBSCRIPTIONS FROM
\$21 PER CONCERT.

TICKETS FROM \$25.

Visit chambermusichouston.org or call 713.348.5400



ST. PHILIP

PRESBYTERIAN CHURCH



ST. PHILIP IS A MEMBER OF THE PRESBYTERIAN CHURCH - USA
4807 SAN FELIPE ST., HOUSTON, TX 77056 www.saintphilip.net

LIKE US ON **facebook**.

FOLLOW US

St.PhilipPresbyterianChurch

[@StPhilipHouston](https://twitter.com/StPhilipHouston)

NEW MUSIC NEW WORKS!

MUSIQA'S 2014-15 SEASON
fuses cutting edge music, dance and film.

MUSIQA
Winner, 2013 CMACEAP Administrative Programming Award

2014-15 MAJOR CONCERT SERIES

Tonal Impact

with NobleMotion Dance

Friday and Saturday, April 24-25, 2015

7:30 PM

Hobby Center for the Performing Arts

To purchase tickets, please contact the Hobby Center Box Office at 713-315-2525 or visit www.thehobbycenter.org.

LOFT CONCERTS AT CONTEMPORARY ARTS MUSEUM HOUSTON

Double Life - Thursday, February 26, 2015

Pretty/Dirty - Thursday, May 7, 2015

Loft Concert performances are FREE and begin at 6:30 PM in the museum galleries.



THANK YOU



PISCO PORTÓN™

POST-CONCERT RECEPTION COCKTAIL SPONSOR

AND
ARS LYRICA
HOUSTON
SUPPORTER



Please return the completed audience survey to an usher or a staff member for a chance to win free tickets to our next concert!

Audience Survey

By completing this survey, you will assist Ars Lyrica Houston (ALH) in its reporting and meeting the requirements of its various federal, state and city grants.

Are you a season subscriber? Yes No

Have you attended a prior ALH event? Yes No

Which best describes your age group?

Under 18 18-34 35-49 50-65 over 65

Your gender please: Female Male

Your race please: African American Hispanic Caucasian Asian Other

Your ethnicity please. (This is very important in our grant reporting).

African-American

Asian or Asian-American

White/Caucasian

Hispanic or Hispanic-American

Native American

Multicultural or mixed ethnicities

Do you have a legal disability? Yes No

Did you travel more than 50 miles to attend? Yes No

Your Zip code please: _____

How did you learn about this concert? Check all that apply.

ALH mailing ____ ALH email ____ Broadcast ____ The MusicCard ____

Newspaper ____ (Which publication?) _____ Friend _____

Internet arts calendar ____ Other _____

What do you like best about our season?

What do you NOT like about the season - where could we improve?

Ars Lyrica's next performance:



SATURDAY, MARCH 28, 7:30 PM | ZILKHA HALL, HOBBY CENTER
[Join us for "A Moment with the Artists" 7 pm on Zilkha Hall Stage](#)

Ars Lyrica presents Bach & Sons: At Court—an evening of concertos by the Bach family. Featuring Baroque violinist extraordinaire Ingrid Matthews and harpsichordist Matthew Dirst.

2015-2016 SEASON
ANNOUNCEMENT
COMING SOON

CHECK BACK ARS LYRICA WEBSITE
WWW.ARSLYRICAHOUSTON.ORG
FOR SUBSCRIPTION PACKAGES & SPECIAL OFFERS