

MUSIC AT ST. PHILIP
CONCERT SERIES



2017
2018
SEASON

♦ PRESENTS ♦

The First Organ Concertos



Matthew Dirst, organ

with members of
Ars Lyrica Houston

Adam LaMotte & Maria Lin, *violin*
James Dunham, *viola*
Barrett Sills, *cello*
Deborah Dunham, *violone*
Michael Leopold, *theorbo and Baroque guitar*
Anne Leek & Pablo Moreno, *oboe*

Reconstructions of works by
Handel and *Bach*



Saturday
January 6, 2018
7:30 pm

St. Philip Presbyterian Church
4807 San Felipe St | Houston

Matthew Dirst

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. His book *Engaging Bach: The Keyboard Legacy from Marburg to Mendelssohn* was published by Cambridge University Press in 2012. He is also the editor of *Bach and the Organ*, which appeared in the Bach Perspectives series from the University of Illinois Press in early 2016.

Ars Lyrica Houston

Founded in 1998 by Matthew Dirst, Ars Lyrica Houston specializes in music from the Baroque era, the “golden age” of the seventeenth and eighteenth centuries, as performed on period instruments with careful attention to historical style and context. Providing audiences with world-class performances of a wide range of dramatic, sacred, and chamber work, Ars Lyrica’s recordings have won international acclaim, including a Grammy nomination for Best Opera 2011, and have brought significant attention to Houston’s thriving early music community. Its thematically-based programs and contemporary dramatizations of Baroque stage works “set the agenda for imaginative period-instrument programming in Houston,” according to the *Houston Chronicle*, and the ensemble tours frequently: ALH was featured at the 2014 Berkeley Early Music Festival & Exhibition, one of the most prestigious festivals of its kind anywhere in the world. Ars Lyrica’s numerous Houston premières include Jacopo Peri’s *Euridice* (the first surviving opera), G. F. Handel’s *Il Trionfo del Tempo e della Verità* (in its first American performance), John Blow’s *Venus and Adonis* (the first English opera) and Claudio Monteverdi’s monumental *1610 Vespers*. ALH collaborates regularly with other local organizations on the annual Houston Early Music Festival and has been featured at national meetings and conventions of the American Musicological Society, the American Bach Society, the American Guild of Organists, the Society for 17th-Century Music, and the Westfield Center for Early Keyboard Studies.

Notes About Tonight’s Program

Sometime between 1707 and 1725, individual concerted movements for organ and instruments grew into nascent keyboard concertos, thanks to George Frideric Handel and Johann Sebastian Bach especially. This program features four such works, the first to cast a keyboard instrument in a solo role, in reconstructions inspired by recent scholarly research into the origins of various concerted movements by Bach.

The Handel concerto is drawn from his 1707 Roman oratorio *Il Trionfo del Tempo e del Disinganno*, from which an interior sonata (the most extensive of two organ obbligatos in the work) plus rescorings of the second and third sections of this oratorio’s opening “Sonata del Overtura” comprise a three-movement work in the Italianate mode. The three Bach concerti, by contrast, required more extensive editorial engagement. Bach may have composed two of them for a September 1725 recital in Dresden, about which an anonymous reviewer notes that Bach “played...on the new organ in St Sophia’s Church preludes and various concertos, with accompanying soft instrumental music in all keys.” What concertos did he play? None of his own cantata sinfonias with obbligato organ had yet been composed or arranged. Two recent studies propose that on this occasion Bach performed an early version of his D-minor harpsichord concerto (BWV 1052) and a sequence of movements in D major that he later transposed and reworked as a keyboard concerto in E major (BWV 1053). In addition to these two works, this program also includes a reconstruction of an organ antecedent for the G-minor harpsichord concerto, BWV 1058.

Usefully, the earliest layer of the D-minor concerto, as preserved in a complete set of parts (BWV 1052a), provides a model for reconstructing the other works: its musical text has more in common with parody sinfonias in certain 1726 cantatas than with the final version of the work in Bach’s 1738 autograph score of the six harpsichord concertos. My reconstruction of BWV 1053a therefore favors its corresponding cantata movements, whose solo and accompanying parts (like BWV 1052a and its complex of related cantata movements) are somewhat less elaborate than the eventual harpsichord concerto. The cantata movements, on the other hand, are more fully scored than the harpsichord concerti, sometimes with as many as three oboe parts, which seem at odds with the Dresden report of “soft instrumental music.” This performance and our forthcoming recording of the three Bach concertos thus adopts the scoring of the 1738 harpsichord concertos: solo keyboard plus four-part string ensemble and continuo. Oboe parts for the “Sonata” movement of Handel’s *Il Trionfo del Tempo*, by contrast, are crucial to the scoring of this work and thus remain in the opening concerto on this evening’s program.

Handel’s more thoroughgoing pursuit of the organ concerto in the 1730s and beyond, when they served as entr’actes for his English oratorios, stands in contrast to Bach’s adaptation of the genre during the same decade for Leipzig Collegium Musicum concerts, for which harpsichord was the preferred solo vehicle. Until quite recently, all the Bach harpsichord concerti were thought to be transcriptions of violin or oboe concertos, which (to follow this line of thought) Bach rearranged first as cantata sinfonias with obbligato organ in his third Leipzig *Jahrgang*. But a new consensus about the early history of Bach’s concerted organ works has altered that narrative. The earliest examples of this subgenre, it seems, were either onetime opportunities (Handel never reused his “Sonata” from *Il Trionfo*) or they remained open applications, ready for transformation from one context to another.

— Matthew Dirst

Program

Concerto in D major ♦ from *Il Trionfo del Tempo e del Disinganno* (1707)

- I. Sonata
- II. Adagio
- III. [Allegro]

George Frideric Handel
1685–1759



Concerto in G minor ♦ BWV 1058(R)

- I. [Allegro]
- II. Andante
- III. Allegro assai

Johann Sebastian Bach
1685–1750



Concerto in D minor ♦ BWV 1052(R)

- I. [Allegro]
- II. Adagio
- III. Allegro

J. S. Bach



Concerto in D major ♦ BWV 1053(R)

- I. [Allegro]
- II. [Siciliano]
- III. [Vivace]

J. S. Bach



**Please join us for a reception in the Gathering Area following the program.
A freewill offering in support of the concert series will be received at the Sanctuary exits.
Your presence and your generosity are welcome.**

Matthew Dirst and Ars Lyrica Houston CDs are available for purchase in the Vestibule before tonight's concert, and in the Gathering Area following the program.
CDs available this evening:

Johann Adolf Hasse *Marc' Antonio e Cleopatra* ♦ 2010 Dorian Recordings ♦ 2 CDs – 90 minutes
Grammy® nominated for Best Opera 2011

Heart and Soul – Devotional Music from the German Baroque ♦ recorded in 2013 here at St Philip ♦ 1 CD – 79 minutes

J. S. Bach – Organ Music for the Christmas Season ♦ recorded in 2001 at Stanford Memorial Church ♦ 1 CD – 61 minutes

Harpsichord Music of François and Armand-Louis Couperin ♦ 2004 studio recording ♦ 1 CD – 68 minutes

Love and War – Music of Monteverdi and Purcell ♦ live recording 4 November 2007 ♦ 1 CD – 72 minutes

Alessandro Scarlatti *Euridice dall'Inferno* ♦ recorded in 2006 at Zilkha Hall in Houston ♦ 1 CD – 53 minutes

Handel *La Resurrezione* ♦ live recording 9 March 2012 ♦ 2 CDs – 113 minutes

Bach and Time ♦ live recording 31 December 2011 ♦ 1 CD – 69 minutes

Donations and CD purchases may be made by cash, check, credit card,
or Text-to-Give® (text **SPPC MASP** to **73256**, and enter the amount).



Paul Fritts Organ 2010 – Specifications

GREAT (manual I)

Principal	16'
Octave	8'
Rohrflöte	8'
Salicional	8'
Octave	4'
Spitzflöte	4'
Quint	2 2/3'
Octave	2'
Terz	1 3/5'
Mixture	IV–VII
Cornet (from c')	V
Trompet	16'
Trompet	8'
Trompet	4'
Baarpfeife	8'

POSITIV (manual II)

Principal	8'
Gedackt	8'
Quintadena	8'
Octave	4'
Rohrflöte	4'
Octave	2'
Larigot	1 1/3'
Sesquialtera	II
Sharff	IV–VI
Dulcian	8'

SWELL (manual III)

Principal	8'
Bourdon	8'
Viol di Gamba	8'
Voix Celeste (from c)	8'
Octave	4'
Koppelflöte	4'
Nasat	2 2/3'
Blockflöte	2'
Tierce	1 3/5'
Mixture	IV–V
Fagott	16'
Trompet	8'
Hautbois	8'

PEDAL

Principal	16'
Subbaß	16'
Octave	8'
Bourdon	8'
Octave	4'
Mixture	VI–VIII
Posaune	32'
Posaune	16'
Trompet	8'
Trompet	4'

*Mechanical key action
Mechanical stop action
+ electric preset system
Wind stabilizer
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MUSIC AT ST. PHILIP CONCERT SERIES



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The Music at St. Philip Concert Series strives to provide vibrant and beautiful music of high quality that engages, enriches, and educates our community. All concerts are free and open to the public. Free will offerings are accepted, and we appreciate your support, which enables us to offer this series year after year. All concerts are held in the acoustically resonant sanctuary of St. Philip Presbyterian Church, and everyone is welcome (kids too!). Upcoming concerts:

Solero Flamenco, GUITAR, VOICE and DANCE

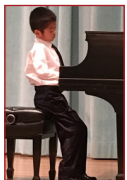


SATURDAY | FEBRUARY 10, 2018 | 7:30 p.m.

FREE CONCERT (donations welcome)

Under the artistic direction of vocalist **Irma La Paloma** and guitarist **Jeremías García**, Solero Flamenco, Houston's premier flamenco performance company, presents this vibrant program with artistic integrity and trademark passion. Soulful song, enchanting guitar, and exhilarating dance converge in this highly improvised art form presenting traditional, contemporary, and original works. Join us for a lively evening!

Child Piano Prodigies



SUNDAY | MARCH 18, 2018 | 4:00 p.m.

FREE CONCERT (donations welcome)

In conjunction with Houston Tuesday Music Club, we present the winners of the **2018 Rochelle Liebling Kahan Memorial Fund Competition for Child Piano Prodigies**. Established in 2005 by the Liebling Kahan family under the auspices of HTMC, the contest is open to Houston area children between the ages of six and nine, and the level of talent shown by participants is astonishingly high.

St. Philip Presbyterian Church ♦ 4807 San Felipe Street ♦ Houston, Texas 77056



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