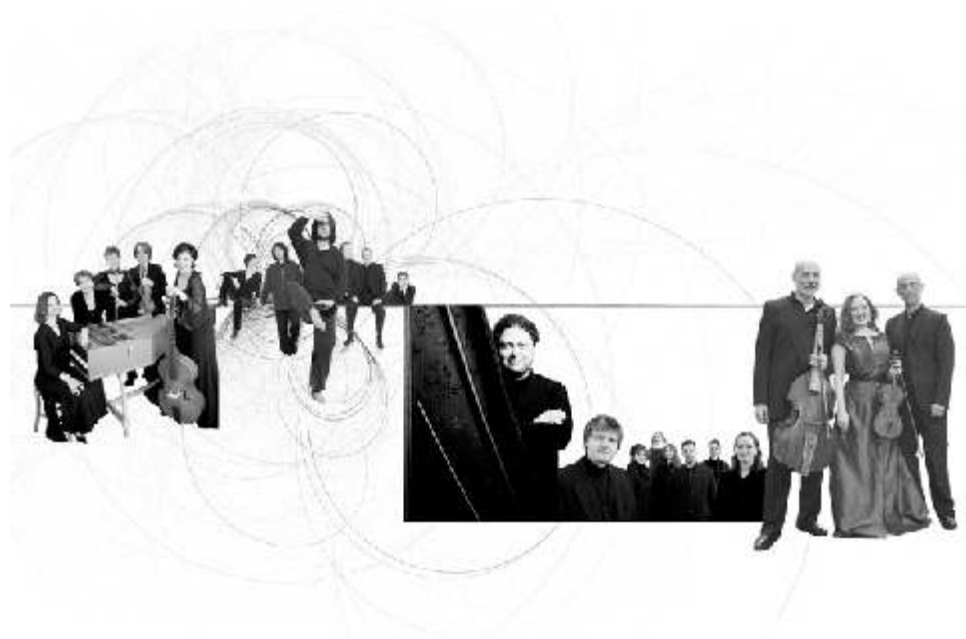


HOUSTON EARLY MUSIC 2011–2012 SEASON





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Presents

RICHARD EGARR

The Harpsichord's Golden Century

7:30PM

Friday, February 3, 2012

First Unitarian Universalists Church

5200 Fannin

6:45PM

Pre-concert lecture

Richard Egarr

Guests of Houston Early Music stay at the Crowne Plaza Hotel.

Houston Early Music is funded in part by grants from the
City of Houston through Houston Arts Alliance,
Texas Commission on the Arts
and National Endowment for the Arts



Houston Early Music presents the world's finest period ensembles and soloists that bring to life music from the Middle Ages through the Renaissance to the Baroque and Classical periods.

2011-2012 SEASON -
REIMAGINING THE PAST
Upcoming Concerts

Friday, March 2, 2012—7:30PM
LA MORRA – *Tears Of A Lion: A Secret Concert For Pope Leo X*
Palmer Memorial Episcopal Church,
6221 Main Street, Houston, TX 77030

While remembered for his extravagant lifestyle, Pope Leo X (1513-1521) was a noteworthy patron of arts and a man of great sensitivity for music. Himself a competent composer, Leo X clearly had a weakness for good musicians and his rise to the peak of ecclesiastical power brought about a true (albeit short) Golden Age for many of them. Follow LA MORRA to Pope's private chamber for an intimate concert performed by the best of the pontiff's "secret musicians." Music by Pope Leo, Tromboncine, Encina, Francisco de la Torre, ...
www.lamorra.info

Pre-concert talk at 6:45PM
La Morra ensemble members

Friday, May 4, 2012—7:30PM
TRIO SETTECENTO
The Scottish Play
Palmer Memorial Episcopal Church,
6221 Main Street, Houston, TX 77030

Rising star violinist Rachel Barton Pine is joined by acclaimed gambist John Mark Rozendaal and harpsichordist David Schrader in a spirited program of Scottish baroque music including earthy, infectious Hebridean fiddling and the renewed pleasures of poetic works of Scotland's classical composers. Even the Italian virtuosi Geminiani and Veracini get in on the action with Scottish-themed compositions.
www.triosettecento.com
Pre-concert talk at 6:45PM
John Mark Rozendaal

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For more information about the performers and their programs, and to sign up for email reminders and updates, please visit www.HoustonEarlyMusic.org or call 713-432-1744.

Please turn off cell phones, audible pagers and alarm watches.

PROGRAM

Suite in F major Louis Couperin (c.1621-61)
Prelude - Allemande grave - 3 Courantes - Galliarde - Chaconne -
Tombeau de M. de Blancrocher

Suite in a minor John Blow (1649-1708)
Almand - Corant - Saraband - Jigg

Toccata II in d minor Johann Jakob Froberger (1616-67)
Suite in C major
Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV
Rè de Romani - Gigue - Courante - Sarabande

INTERMISSION

Tombeau fait a Paris sur la mort Johann Jakob Froberger (1616-67)
de Monsieur Blancheroche

Ground in d minor Henry Purcell (1659-95)
Suite in g minor
Prelude - Almand - Corant - Saraband
A New Ground
Suite in D major
Prelude - Almand - [Hornpipe]

Suite in C major Louis Couperin (c.1621-61)
Prelude - Allemande - 2 Courante - 2 Sarabandes - Chaconne

Richard Egarr appears by arrangement with David Rowe Artists www.davidroweartists.com.

Richard Egarr records for Harmonia Mundi USA.

NOTES ON THE PROGRAM

Mr. Egarr will speak about each work from the stage. Below is a general introduction to tonight's program:

Music history contains a few blessed instances of composer and instrument achieving a perfect symbiosis: Dussek, Chopin and Rachmaninoff with the piano - Biber, Corelli and Paganini with the violin - Monteverdi, Purcell and McFerrin with the voice. The harpsichord had its 'golden age' in the seventeenth century. This instruments roots lie firmly in the sound-world and repertoire of the lutenists, with its ornaments, broken chords, and reliance on resonance. Few composers have ever really understood this, apart from the few geniuses from this golden time. The colleagues and friends Froberger and Louis Couperin are two such men. Both formed the lute style into something personal and unique on the keyboard, and both had the ability to write music that can only be fully understood and realised on the harpsichord. Their English counterparts Henry Purcell and John Blow are miserably undervalued for their keyboard output. Their harpsichord works are beautifully written for the instrument, and full of that quirky wit and humour that is so unmistakably English.

—Richard Egarr



An operatic telling of the Resurrection story by the young G. F. Handel, with vocal fireworks, beautiful melodies, and a stellar cast.

This extraordinary oratorio, which established Handel's reputation in Rome, features a feisty Angel, an annoyed Lucifer and three of the most beautiful women in opera.

**FRIDAY, MARCH 9, 7:30 PM
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BIOGRAPHY

“The Bernstein of Early Music” — *National Public Radio* (USA), CD review?

“Everything sounds newly minted, bursting with vitality” – *BBC Music Magazine*?

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making. He is equally happy conducting, directing from the keyboard or playing concerti (on organ, harpsichord, fortepiano or modern piano), giving solo recitals, playing chamber-music, and indeed talking about music at every opportunity.

Music Director of the Academy of Ancient Music since 2006 (when he succeeded Christopher Hogwood), Egarr complements this with a handful of other select period ensembles – last season’s visits to the Handel and Haydn Society in Boston and Portland Baroque both prompted immediate reinvestigations, and this season he goes to the Philharmonia Baroque in San Francisco. He is increasingly sought-after by non-period chamber and symphony orchestras such as the Dallas Symphony and Rotterdam Philharmonic where he debuted in 10/11. In 11/12 he returns to Rotterdam and to the Residentie Orchestra and Scottish Chamber, and debuts with the Berlin Konzerthausorchester (Mozart) and the Helsingborg Symphony (Sweden) for Bach/Stokowski. Egarr’s plans with the Academy of Ancient Music this coming season culminate in a European tour of a celebratory Handel programme to the Amsterdam Concertgebouw, Luxembourg Philharmonic, Edinburgh Usher Hall, Birmingham Symphony Hall and the Palais de Versailles. Last season they toured together to Japan, Korea, China and Australia.

Since his appointment as Music Director, Egarr has established the AAM’s own chorus, and operas/oratorios lie at the heart of his repertoire; in June 2010 he conducted Mozart’s opera *La Finta Giardiniera* in concert at the Barbican Centre and the Theatre des Champs-Élysées. He is a lasting inspiration to young musicians, and besides his teaching position at the Amsterdam Conservatoire he has regular relationships with the Britten Pears Foundation where he conducted Handel’s *Saul* in 2010, and with the Netherlands Opera Academy (Mozart’s *Clemenza di Tito* in 2010 and Rossini’s *Il Signor Bruschino* in 2011). He made his Glyndebourne debut in 2007 conducting a staged *Matthew Passion*.

He records for Harmonia Mundi USA., with whom his solo output comprises works by Frescobaldi, Gibbons, Couperin, Purcell, Froberger, Mozart and J.S. Bach (*Goldberg Variations* and *Well-Tempered Clavier*). He has an impressive list of award winning recordings with violinist Andrew Manze, including Sonatas from Bach, Biber, Rebel, Pandolfi, Corelli, Handel, Mozart_5-

and Schubert. With the Academy of Ancient Music he has recorded J.S. Bach's harpsichord concertos and Brandenburg Concertos. In the Handel year 2009 they completed a 7 CD series of Handel discs including the instrumental music Op.1, 2 and 5, the Concerti grossi Op. 3 (which won a Gramophone Award in 2007) and the Organ Concertos Op.4 (MIDEM Award and Edison Award 2009) and Op.7.

Richard Egarr has given many solo and concerto performances throughout Europe, Japan and the USA. In Spring 2011 he tours the USA playing the *Well-tempered Clavier* and a Louis Couperin programme, following his CD releases on Harmonia Mundi of the same repertoire.

Richard Egarr trained as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

INSTRUMENT USED IN THIS PERFORMANCE

Harpsichord - Flemish double based on an instrument by Ruckers (early 17th century) by Gerald Self of San Antonio, Texas, 2005

Sequentia featuring Benjamin Bagby Fragments for the End of Time

Saturday, February 25, 2012, 8:00 PM

Sunday, February 26, 2012, 2:30 PM

Rothko Chapel

Sequentia (Benjamin Bagby, voice, harp, symphonic; Norbert Rosenkirehen, flute, harp)

Following a critically acclaimed recording of this largely unknown repertoire from circa 1000, Benjamin

Bagby explores the surprising and powerful apocalyptic texts – some of them surviving only as fragments – which terrified early medieval Christians. Bagby hauntingly reconstructs a forgotten musical tradition that hovers between ancient epic and early liturgical music.

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