

MUSIC AT ST. PHILIP
CONCERT SERIES



2016
2017
SEASON

• PRESENTS •

Houston Baroque

Patrick Parker with sopranos Julia Fox & Megan Stapleton

Music of Telemann



Saturday
February 11
7:00 pm

St. Philip Presbyterian Church
4807 San Felipe St | Houston

FREE (DONATIONS WELCOME)

ABOUT THE MUSIC

Two cantatas bookend tonight's program focusing on the music of the underserved composer **Georg Philipp Telemann**. A highly prolific composer in all genres of music of his day — opera, oratorio, chamber music, etc. — we present cantatas, unaccompanied works, and organ chorales to represent his style. A cosmopolitan composer influenced by trends in Italy and France, we also present two exquisite duets for two sopranos and continuo from generations preceding Telemann.

Almost completely self-taught in music, Telemann became a composer against his family's wishes after initially studying law at the University of Leipzig. He held important positions in Leipzig, Sorau (now Żary, in Poland), Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches. While Telemann's career prospered, his personal life was always troubled: his first wife died only a few months after their marriage, and his second wife had extramarital affairs and accumulated a large gambling debt before leaving Telemann.

Telemann was and still is one of the most prolific composers in history, and he was considered by his contemporaries to be one of the leading German composers of the time, above Bach and Handel. Equally important for the history of music were Telemann's publishing activities. By pursuing exclusive publication rights for his works, he set one of the most important early precedents for regarding music as the intellectual property of the composer. The same attitude informed his public concerts, where Telemann would frequently perform music originally composed for ceremonies attended only by a select few members of the upper class.

Telemann's music incorporates French and Italian national styles and is even at times influenced by Polish popular music. He remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles.

ABOUT HOUSTON BAROQUE

Houston Baroque — *where the new millennium's first generation of artists presents fresh takes on old masters, performing vocal and instrumental chamber music of the Baroque.*

Initially compelled by the music of J.S. Bach, Patrick Parker established Houston Baroque in 2014. Now in its third season, Houston Baroque consists of a core quintet of professional period-instrumentalists and singers with occasional guests. Houston Baroque performs exclusively in churches capable of recreating the resonant acoustics of the Baroque period and housing organs built using historically-informed methods, including mechanical action. Houston Baroque concerts feature fabulous singers, period-instrument violins and flute, an exceptional continuo group, and solo organ music. All these elements form to recreate sacred and secular aspects of a bygone era in a veritable time machine experience.

In January 2017, Houston Baroque released its debut album ***My Soul Sees and Hears!*** (RAVEN OAR-988). The disc features arias, cantatas, and solo organ works by Buxtehude and Handel. In its forthcoming review, *Early Music America* comments: "A superb debut CD...this ensemble lends its youthful ingenuity and spirit to the works of the old masters in a compelling collection of Baroque delicacies...Houston Baroque has provided its listeners with a diverse and delectable menu of selections, each brimming with enthusiasm and vigor. The excitement and talent of this young group is palpable as they take us on a musical adventure. We can only hope to hear much more from them in the near future." And *Classical Voice of North Carolina* recently reviewed this album as "a best-foot-forward offering...every piece is a superb little gem. This CD is scrumptious Baroque easy listening. But a totally focused hearing reveals the very high level of music making these players bring to their music...the music, taken as a whole, is marvelous. This is a sparkling CD, one deserving of your purchase, one that it is hoped is only the first in a strong series." CDs are available for purchase before and after the concert this evening.

More information about the new CD and the remainder of the 2017 season may be found online by visiting Houston Baroque's website. ♦ www.houstonbaroque.org ♦

TONIGHT'S PROGRAM

Houston Baroque

Fresh Takes on Old Masters ❖ Season Three: Landmarks ❖ Patrick Parker, Artistic Director

www.houstonbaroque.org

Packe dich, gelähmter Drache

Georg Philipp Telemann

1681–1767

Cantata for the Feast of Saint Michael

Text by Matthäus Arnold Wilckens (1704–1759) ◆ Based on Revelation 12: 7-12

Then war broke out in heaven; Michael and his angels battled against the dragon. The dragon and its angels fought back, but they did not prevail and there was no longer any place for them in heaven. The huge dragon, the ancient serpent, who is called the Devil and Satan, who deceived the whole world, was thrown down to earth, and its angels were thrown down with it. Then I heard a loud voice in heaven say: "Now have salvation and power come, and the kingdom of our God and the authority of his Anointed. For the accuser of our brothers is cast out, who accuses them before our God day and night. They conquered him by the blood of the Lamb and by the word of their testimony; love for life did not deter them from death. Therefore, rejoice, you heavens, and you who dwell in them. But woe to you, earth and sea, for the Devil has come down to you in great fury, for he knows he has but a short time."

SUNG IN GERMAN

Aria

Packe dich, gelähmter Drache!
Wälze dich bezwungen fort!
Hört, hört wie Zions Himmel schallen:
die Verfolger sind gefallen!
Michael, der Kirchen Hort,
schwingt den Donner seiner Rache.

Rezitativ

Der Helfer sei gelobt,
der seine Frommen schützt
und auf des Feindes Scheitel blitzet
der wider seine Kirche tobt!
Wenn Jerub Baal, Joas Sohn,
mit Mut und Kraft vor seinem Heere ziehet,
so weicht Amaleck, so fliehet Midian,
eh' Israel noch einen Streich getan.
O Häuflein Gottes, freue dich!
Es gehe auch an dir der Feinde Rat verloren.
Hie Schwert des Herrn und mehr als Gideon!
Der Schutzherr, den du dir so wie er dich erkoren,
ist der des Drachen Macht gebrochen
und den Verfolger überwunden.
Ja, ob der dir gleich schnaubend wieder dräut,
so lebet doch auch der, der dich vorhin befreit,
der, wie er hier bereits der Feinde Kraft verkürzt,
zur letzten Zeit ihn vollends in den Abgrund stürzt.
Doch Satan sucht uns nicht nur äußerlich
und durch Verfolgung zu bezwingen,
er trachtet, uns mit List durch unser eignes Herz
sogar an sich zu bringen.
Drum wenn sich dieser Streit bei dir, o Mensch, erhebet,
wenn Michael und der ihm widerstrebet
den Kampf in deiner Brust beginnen,
was ist dein Wunsch, wer soll in dir gewinnen?

Aria

Hinweg, hinweg, o höllisches Getümmel!
Mein Herze gleichet jenem Himmel,
wo Michael den Drachen fällt.
Erhebt euch, ihr Engel, mit jauchzenden Chören,
weil Jesus, der kämpfende König der Ehren,
in meiner Brust den Sieg behält.

TRANSLATION

Aria (*Allegro*)

Clear off, you crippled dragon!
Limp away in your defeat!
Hark, hark how Zion's heaven now resounds:
the persecutors are all vanquished!
Michael, the great bastion of the church,
brandishes the lightning of his vengeance.

Recitative

Praised be the helper,
who protects the faithful souls
and casts down lightning bolts upon the head of the enemy
who rages against the church!
When Jerub Baal, son of Joash,
advanced in front of his army with courage and strength,
Amalek yielded, Midian fled,
before Israel had struck a blow.
O you little handful of God's chosen, rejoice!
It is also due to you that the enemy is bewildered,
though, here the sword of the Lord worked more than Gideon's!
The great protector whom you chose, as he chooses you,
is the one who has broken the power of the dragon
and defeated the persecutor.
Indeed, if he should again threaten you in a snorting fit of rage,
the one who previously set you free also lives,
he who has already belittled the enemy's strength,
he who recently sent it crashing down finally back into the abyss.
Yet Satan seeks not only to defeat us
externally by his persecution,
he strives with cunning to bring us
to him through our own feelings.
Thus, O humankind, if this conflict arises in you,
when Michael and he who opposes him
begin to battle in your heart,
what is your wish, who shall win inside you?

Aria (*Vivace*)

Be gone, depart, O hellish turmoil!
My heart is like heaven itself,
where Michael defeated the dragon.
Exalt in praises, all you angels, with jubilant choirs,
for Jesus, the battling King of Glory,
retains his victory in my heart.

Fantasia for Transverse Flute without Bass No. 2 in a minor

Telemann

Grave–Vivace–Adagio–Allegro

Vanitas vanitatum I

Motet for Two Voices and Continuo

Giacomo Carissimi

1605–1674

SUNG IN LATIN

TRANSLATION

Cantus I et II

Voices I and II

Vanitas vanitatum et omnia vanitas.

Vanity of vanities, all is vanity.

Cantus I

Voice I

Erat dives in civitate; epulabatur quotidie,
induebatur purpura accingebatur bysso.
Mille servi pendebant ab eo; dicebat huic;
“Vade,” et ibat; alteri: “Facito,” et faciebat.

There was in the city a rich man; he feasted every day,
and was clothed in purple and fine linen.
He had a thousand servants; he said to one:
“Go,” and he went; and to another: “Do this,” and he did it.

O quanta bona, o quantae deliciae;
prae multitudine divitiarum non erat ei similis in universo.
Misera gloria, aegra superbia,
quae ictu oculi firma non est.
Stulte dives jam non dives,
jam te ego dum discerno et sepultum in inferno.

O how many good things, O how many delights;
none in the world was like him in his great wealth.
O miserable glory, O sick pride,
no more stable than the flickering of an eyelid.
O foolish rich man, rich no more,
I see thee buried in hell.

Cantus I et II

Voices I and II

Vanitas vanitatum et omnia vanitas.

Vanity of vanities, all is vanity.

Cantus II

Voice II

Erat rex Assiriorum potentissimus
qui erectam statuam auream immensae magnitudinis,
ad sonum cytharae et fistulae,
jussit illam populis adorari;
“Venite, accurrite, volate, gentes,
et voce submissa et fronte humiliatis dicite
laudes spargite preces ad imaginem formidandam.”
Sed ecce, ibi subito scisso de monte lapide,
statua nobilis in mille partibus dissolvit se.
Didte: “Ubi nunc aurum,
ubi nunc machine tam magni ponderis fundata stat?
In luto, in pulvere, in umbra, in nihilo.”

There was a most mighty Assyrian king
who made an image of gold of immeasurable size,
and commanded that at the sound of the harp and the flute,
all the people should worship it:
“Come, make speed, fly, ye peoples,
and with soft voices and humble brows
praise the awesome image and pray unto it.”
But behold, suddenly a rock was cut out of the mountain,
and broke the image into a thousand pieces.
Say: “Where now is the gold,
where now is the weighty creation grounded?
In the mud, in the dust, in darkness, into nothingness.”

Cantus I et II

Voices I and II

Vanitas vanitatum et omnia vanitas.

Vanity of vanities, all is vanity.

Nostra spes, amor divine, sine fine accende nos;
et dum in tenebris vitae mortalis in poenis,
in malis agitate vacillamus solum te corde quaeramus.

O our hope, O divine love, inflame us forever;
and while we stagger in the darkness of mortal life,
in torments and afflictions, our hearts seek only thee.

Three Chorale Preludes for Organ

Telemann

Herr Jesu Christ, dich zu uns wend
O Lamm Gottes, unschuldig
Nun komm, der Heiden Heiland

Troisième Leçon de Ténèbres pour le Mercredi Saint

François Couperin

Motet from the Office of Tenebrae for Maundy Thursday

1668–1733

Lamentations 1: 10–14

SUNG IN LATIN

TRANSLATION

Jod

Jod

Manum suam misit hostis
ad omnia desiderabilia ejus;
quia vidit gentes ingressas sanctuarium suum
de quibus praeceperas,
ne intrarent in Ecclesiam tuam.

The enemy has put out his hand
to everything that Jerusalem considers precious;
she has seen the Gentiles enter her sanctuary;
you commanded
that they should not enter your church.

<p style="text-align: center;">Caph</p> <p>Omnis populis ejus gemens, et quaerens panem; dederunt pretiosa quaequae procibo ad refocillandam animam. Vide, Domine, et considera, quoniam facta sum vilis.</p>	<p style="text-align: center;">Caph</p> <p>All her people sigh, and seek bread; they have given all their precious things for food to relieve their souls. See, O Lord, and consider, for I have become vile.</p>
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<p style="text-align: center;">Lamed</p> <p>O vos omnes, qui transitis per viam, attendite, et videte si est dolor sicut dolor meus; quoniam vindemiavit me, ut locutus est Dominus in die irae fuoris sui.</p>	<p style="text-align: center;">Lamed</p> <p>O all you who pass by, stop, and see if there is any sorrow like my sorrow; for the Lord has ruined me, as he said he would in the day of his raging fury.</p>
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<p style="text-align: center;">Mem</p> <p>De excelso misit ignem in ossibus meis, et erudit me: expandit rete pedibus meis, convertit me retrorsum: posuit me desolatum tota die moerore confectam.</p>	<p style="text-align: center;">Mem</p> <p>From above he has sent fire into my bones, and he has chastised me: he has made a net under my feet, and turned me back: he has made me desolate and overburdened with sorrow all day long.</p>
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<p style="text-align: center;">Nun</p> <p>Vigilavit jugum iniquitatum mearum; in manu ejus convolutae sunt et impositae collo meo; infirmata est virtus mea: dedit me Dominus in manu de qua non potero surgere. Jerusalem, convertare ad Dominum Deum tuum.</p>	<p style="text-align: center;">Nun</p> <p>The yoke of my iniquities weighs me down; they are folded together in his hand and made into a collar; my strength is weakened: the Lord has delivered me into the hands of those from whom I cannot rise up. Jerusalem, turn to the Lord your God.</p>
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Fantasia for Violin without Bass No. 1 in B-flat major

Telemann

Largo–Allegro–Grave–Allegro

Weg mit Sodoms gift'gen Früchten

Telemann

Cantata for Easter Day

Text by Matthäus Arnold Wilckens ◆ Based on Revelation 12: 7-12

Your boasting is not appropriate. Do you not know that a little yeast leavens all the dough? Clear out the old yeast, so that you may become a fresh batch of dough, inasmuch as you are unleavened. For our paschal lamb, Christ, has been sacrificed. Therefore, let us celebrate the feast, not with the old yeast, the yeast of malice and wickedness, but with the unleavened bread of sincerity and truth.

SUNG IN GERMAN

Aria

Weg mit Sodoms gift'gen Früchten
samt Ägyptens Fleischgerichten
Weg, weg mit aller sauern Kost!
Süss und rein muss der Christen Passah sein,
Denn aus Jesus' Wundenhöhlen
rinnet den erlösten Seelen
Milch und Honig, Wein und Most.

Rezitativ

Wie sollt' ich da, wo Not und Tod in Töpfen,
Vergnügung schöpfen,
da ich mein Freund in seinen Keller führt,
wo selbst er mich mit Lebenswein begabet,
mit Blumen stärkt, mit Äpfel labet?
Ihr Speisen weg, die mir die Weltlust beut!
Das Osterlamm, das sich für uns gegeben,
heischt, daß wir nicht bei seiner Süßigkeit
im Sauerteig der Bos- und Schalkheit leben.
Das heisst: Der Heiland macht uns rein,
so muß der Wust der alten Sünden
sich nicht bei uns von neuem inden.
Wohlan, mein Heil, so gib, dass ich dies stets betrachte
und alle Lüste dieser Zeit wie Treber achte,
so wird nicht dieser Tag allein,

TRANSLATION

Aria

Away with Sodom's poisonous fruits
along with Egypt's fleshpots.
Away, away with all sour food!
Sweet and pure the Christians' Passover must be,
for from Jesus' deep wounds
to the redeemed souls flow
milk and honey, wine and must [grape juice].

Recitative

How should I — where misery and death lie in pots —
partake of my pleasure,
since my friend leads me into his cellar
where he bestows to me the wine of life,
strengthened with flowers, and refreshed with apples?
Away with food that offers me worldly delights!
The Paschal Lamb, who sacrifices himself for us,
promises that with his sweetness we shall not live
in the bitter leaven of malice and roguery.
This means: the Saviour makes us pure,
so the tangled mess of old sins
will not again find its way to us.
Well then, my salvation, grant that I always contemplate this
and regard all the desires of this age as musty swill,
so that not just this day alone,

mein ganzes Leben wird ein stetes Passah sein,
bis daß ich einst auf Zions Höhe
dein ewig's Ostermahl aufs heiligste begehe.

Aria

Gewünschtes Fest der süßen Brote,
das uns die Ewigkeit verspricht,
wann zeigt sich dein frohes Licht!
Hier feiern wir's, als die von hinne reisen;
hier müssen wir wohl bitt're Salsen speisen.
Dort wird die Zunge Manna schmecken,
dort wird uns keine Trennung schrecken
die unsre Wollust unterbricht.

but my whole life will be a constant Passover,
until one day on Zion's heights
I celebrate in the holiest way your eternal Easter meal.

Aria (*Andante e grazioso*)

Long-wished-for Feast of sweet breads,
which promises us eternity,
when will your joyous light show itself!
Here we celebrate it as those who journey hence;
here we must eat bitter herbs.
There our tongues will taste Manna,
there we will not be afraid of any separation
to interrupt our pleasure.

**Please join us for a reception in the gathering area following the program.
A freewill offering in support of this concert will be received at the sanctuary exits.
Your presence and your generosity are welcome.**

ABOUT THE ARTISTS

Soprano **Julia Fox** excels in opera, concert, chamber, and new music realms, and is known for her "vibrant" performances (*Gramophone*) and "great sound" (*Marketing for Orchestras*). A graduate of Amherst College, Julia apprenticed with the Brentano String Quartet and Peabody Trio, and was a recent Stern Fellow with SongFest Los Angeles and Young Artist Fellow with Da Camera of Houston. "Fox is at her best" hailed *Opera News* for her portrayal of the heroine in Lewis Spratlan's multi-media opera *Architect*, released through Navona Records and screened at festivals in New York, Dallas, Chicago, and Milan. Julia has been presented locally and internationally by the Banff Centre, *A Prairie Home Companion*, Mercury, Empire Opera, Foundation for Modern Music, 47 Strings, Greenbriar Consortium, enCANTA collective, Concordia University, Midland Opera Theatre, Music at St. Philip, Grace Song Inc., Texas A&M University, Imperial Arts, the Museums of Fine Arts of Houston and Dallas, The Menil Collection, Rothko Chapel, Young Audiences of Houston, and Opera Leggera. ♦ www.juliafoxsoprano.com ♦

Soprano **Megan Stapleton** "has a crystalline, ethereal voice. She sings purely and seemingly effortlessly..." (*Broadway World*). Megan has performed with Houston Grand Opera, Mercury, Houston Baroque, Ars Lyrica, Galveston Symphony Orchestra, Bach Society Houston, Houston's Gilbert and Sullivan Society, Ensemble Correnti, Boston Early Music Festival, Boston Metro Opera and Boston Opera Collaborative. Megan holds degrees with honors from New England Conservatory and Sam Houston State University. ♦ www.meganstapleton.com ♦

Bulgarian-born violinist **Nadia Lesinska** has garnered an exceptional career spanning continents and genres. As a specialist in baroque violin technique, Nadia performs throughout the country, and is a frequent guest with Ars Lyrica Houston, Austin Baroque, Bach Society Houston, Houston Baroque, Mercury Baroque, and Viols of Houston. She can be heard on five commercial recordings, including Handel's *Concerti Grossi*, Op. 6, Vivaldi's *L'Estro Armonico*, and Rameau's *Les Indes Galantes* with Mercury Baroque, Colonna's *Psalmi ad Vesperas* with the Houston Chamber Choir, and Ars Lyrica's Grammy-nominated recording of Hasse's *Marc Antonio e Cleopatra*. As a modern violinist, Nadia's credits include Houston Grand Opera, Houston Ballet, Los Angeles Pops Orchestra, and San Juan Capistrano Symphony. An active recitalist and chamber musician, Nadia can be heard throughout the year in her own concert series and as a collaborator with many of Houston's top musicians. In addition to classical music, Nadia is also a frequent jazz violinist and fiddler. A graduate of Chapman University, Nadia's teachers included Paul Manaster and Todor Pelev. She received her period performance training from Oberlin's Baroque Performance Institute and from studies with Jann Cosart, Marc Destrube, Marilyn McDonald, and Cynthia Roberts. Nadia resides in Houston with her husband, viola da gamba player Jordan Witherspoon. ♦ www.nadialesinska.com ♦

Hailing from Albuquerque, New Mexico, flutist **Alaina Diehl** is currently pursuing her doctorate in performance at the University of Houston. Alaina received a Bachelor of Music from Oklahoma City University, a Master of Music from the University of New Mexico, and studied at The Flute Studio of Trevor Wye in Kent, England. Alaina made her Baroque debut in 2010 at the Victoria Bach Festival in Victoria, Texas, performing with the Victoria Bach Festival Baroque Orchestra. She has since performed several chamber music recitals on traverso in New Mexico (Albuquerque, Santa Fe, Madrid, Los Alamos) and at the National Flute Association annual convention in New Orleans. As an orchestral flutist, Alaina performs regularly on modern flute with the Santa Fe Pro Musica Orchestra. She has also performed on flute, piccolo, and/or alto flute with the Santa Fe Symphony, Opera Southwest Albuquerque, New Mexico Philharmonic, San Juan Symphony (Durango, CO), Festival Ballet Albuquerque, the Figueroa Project, and the 2011 New York Gilbert and Sullivan Players Pacific Coast Tour. She performed as a soloist with Santa Fe's *Canticum Novum* in Cimarosa's *Concerto for Two Flutes*; the *Albuquerque Journal* described the performance as "a romp through bright Italian sunshine." ◆ www.alainadiehlflute.wordpress.com ◆

Gambist **Jordan Witherspoon** is a frequent soloist, chamber musician, and continuo player with early music ensembles in Houston and beyond. Recent engagements include Ars Lyrica, Bach Society Houston, Golden West Early Music Ensemble, Mercury Baroque, Musikanten Montana, and Viols of Houston. As an active recitalist, Jordan can be heard performing throughout the year with his wife, baroque violinist Nadia Lesinska. Originally trained as a double bassist, Jordan received his music education from Chapman University, Oberlin's Baroque Performance Institute, and from studies with Mary Springfels and Sarah Mead. He has performed in master classes with Catharina Meints, Siegfried Pank, John Mark Rozendaal, Kenneth Slowik, and the musicians of Fretwork. Jordan performs on a 7-string Tielke-model viol by Dominik Zuchowicz and a 6-string division viol by Jacques Camurat.

Artistic Director **Patrick Parker** has been hailed for his "excellent technique and musicality" and "strong rhythmic lines and expressive phrasing . . . superlative" (*Classical Voice of North Carolina*), and he has been proclaimed "one of the nation's top rising stars of the organ world" (*American Press*). He enjoys a successful three-fold career as an Anglican choir trainer, early music specialist, and concert organist. Since 2016 Patrick has been Minister of Music and Organist at Episcopal Church of the Good Shepherd in Lake Charles, Louisiana. At Good Shepherd, Patrick leads an ambitious schedule of choral activities for adults and children, including monthly Evensong services and a concert series. This season's major works include Vivaldi's *Gloria*, Stainer's *The Crucifixion*, Britten's *Rejoice in the Lamb*, Schütz's *Lukas-Passion*, and Fauré's *Requiem*.

As artistic director of two early music ensembles, Patrick is quickly gaining recognition as a major figure on the early music scene. Alongside Houston Baroque, Patrick recently founded and is Artistic Director of Southwest Renaissance, a professional eight-voice choir dedicated to a *cappella* music of the fifteenth and sixteenth centuries. The group debuts in the spring of 2017 and has planned a season of four concerts in the 2017-18 concert season, including Rachmaninov's *Vespers*.

As a concert organist, Patrick's repertoire spans six centuries and ten nations, including the complete solo organ works of Bach, Brahms, Jan Albert van Eijken, Mendelssohn, Reincken, and Schumann. He has performed at major venues such as St. Thomas Church Fifth Avenue, Cathedral of St. John the Divine, and Grace Episcopal Church (New York City); St. Cecilia Cathedral (Omaha); Trinity Cathedral (Cleveland); Wells Cathedral (England); Nieuwe Kerke (Amsterdam); Auferstehungskirche and Michaeliskirche (Leipzig); and Michaeliskirche (Hamburg). His forthcoming debut solo album will be a two-CD set of the complete organ works of Dutch composer Jan Albert van Eijken (1823–1868), recorded at St. Cecilia Cathedral in Omaha. In 2015, Patrick resided in Leipzig and performed on historic organs throughout Europe. He holds degrees from Cleveland Institute of Music and University of North Carolina at Greensboro, and will soon hold the Doctor of Musical Arts in Organ Performance from the University of Houston. His perspective has been influenced by his teachers Robert Bates, Matthew Dirst, and Todd Wilson, and especially by the great Messiaen interpreter Jon Gillock. ◆ www.patrickaaronparker.com ◆



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◆ JOIN US FOR THESE UPCOMING PROGRAMS ◆

Friday, **March 10** at 7:30 pm | **Baroque Trio Concert**
Elizabeth Blumenstock, Mary Springfels, and Matthew Dirst

Saturday, **April 15** at 5:00 pm | **Musical Reflections for Holy Saturday**
Tony Boutté, Colin St. Martin, Barret Sills, and Matthew Dirst

Sunday, **April 23** at 11:00 am | **Jazz Communion**
Paul English and friends

Sunday, **April 23** at 6:00 pm | **Organ Concert in Honor of Robert Bates**
Retirement celebration featuring current and former students of Dr. Bates

Sunday, **May 14** at 11:00 am | **Vivaldi Gloria**
St. Philip Choir, Julia Fox and Cecilia Duarte with period instruments

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



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