Alessandro Stradella

San Giovanni Battista

Friday, March 4 and Saturday, March 5, 2016
Chicago Temple and Church of the Atonement | Chicago, Illinois
Dear Friends,

Thank you for helping us launch our annual Lenten Oratorio Series. We have big plans to explore the rich 17th- and 18th-century oratorio repertoire in the coming seasons and we are thrilled to begin this venture with Stradella’s stunning *San Giovanni Battista*.

Our fifth season celebrations continue in May when we present our earliest opera to date: Cavalli’s *La Calisto* (1651) at the historic Athenaeum Theatre in Lincoln Park. This new production features a fantastic cast directed by Sarah Edgar, sets by Zuleyka Benitez, and costumes by Meriem Bahri. Our performances also offer a rare opportunity to hear Cavalli’s original orchestration for harpsichord, theorbo, two violins, and cello. The Athenaeum is a gorgeous space and we are excited to move there. You can still enjoy a beverage at the in-house bar before the show and/or at intermission, and there is plenty of parking. Tickets are on sale and you can now choose reserved seats.

In June, 2016 we offer our first Summer Opera Course for emerging artists at Roosevelt University. Young vocalists will be chosen to study Monteverdi’s *L’incoronazione di Poppea* with Drew Minter, Jory Vinikour, and Craig Trompeter. There will be a public performance in beautiful Ganz Recital Hall on Saturday, June 11.

We are deeply grateful to our family of individual donors and our dedicated Board of Trustees. HOC is thriving thanks to your support. Our work is made possible in part by grants from the City of Chicago, the Gaylord and Dorothy Donnelley Foundation, the Paul M. Angell Family Foundation, the Elizabeth F. Cheney Foundation, the Ann and Gordon Getty Foundation, and the MacArthur Fund for Arts and Culture at the Richard H. Driehaus Foundation. Please join us on Friday, April 15 from 5:30 to 8:30 pm for our fundraiser at the Cliff Dwellers in the Loop. Be among the first to learn about next year’s season while you eat hors d’oeuvres and listen to live music by HOC artists: the ultimate two-fer! Tickets are available at our website.

Now I invite you to sit back (though you are likely to move to the edge of your seat when the music starts) and enjoy a brilliant cast of singers and our acclaimed chamber orchestra as we bring you Stradella’s masterpiece *San Giovanni Battista*.

—Craig Trompeter, Artistic Director
San Giovanni Battista
Music by Alessandro Stradella (1639–1682)
Text by Ansaldo Ansaldi (1651–1719)

Oratorio in Two Parts

Interlocutori

San Giovanni Battista  Daniel Bubeck
Herode  Jared Schwartz
Herodiade  Sarah Gartshore
La Madre d’Herodiade  Rosalind Lee
Consigliere  Lawrence Jones
Chorus of Disciples  Sarah Gartshore, Rosalind Lee,
Daniel Bubeck, Lawrence Jones,
Jared Schwartz

Musical Director  Craig Trompeter
English translation  Alessandra Visconti
New edition preparator  Paul Nicholson
Supertitles operator  Xuan He

Haymarket Opera Company aspires to enrich the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period instruments and historically informed staging conventions.

HOC engages audiences of all ages with passionate performances of familiar as well as neglected works staged intimately and guided by close attention to detail. Each performance is researched with regard to performance practices such as instrumentation, ornamentation, gesture, dancing, costuming, and lighting.
There are almost no pieces of Italian music theater from before 1730 that survive in sixteen copies. And there are even fewer whose modern revival began (1949) with Maria Callas singing the lead female role. Yet both of these apply to the 1675 Roman oratorio by Ansaldo Ansaldi (text) and Alessandro Stradella (music), San Giovanni Battista, here given its Chicago premiere by the Haymarket Opera Company.

The oratorio as a genre had begun in Rome in the 1630s, meant as moralizing music drama, and thus performed during the penitential season of Lent (sometimes Advent), as these performances are. Stradella’s piece was commissioned by the brotherhood of Florentines resident in the Eternal City who were parishioners of their “national” church, S. Giovanni dei Fiorentini, just across the Tiber River from St. Peter’s. Its titular saint, St. John Baptist, had long been the patron of Florence (in his role as baptizer of Christ, he ultimately inspired the decoration of the Baptistry of Florence Cathedral). In addition, 1675 was a Jubilee Year (just as 2016 is), and hence there were many special events in Rome, including this oratorio, and naturally the piece recounts the martyrdom of the saint after his confrontation with the Roman eparch Herod, Herod’s widow. In a way designed to highlight the monarch’s conflicting passions, the first part ends with Herodiade urging Herod to dispose of the prophet, and Salome declaring her willingness to do anything to please the monarch, culminating in a duet for Herod and Salome, “Freni l’orgoglio”, vowing punishment for the Baptist.

In similarly stylized ways, the beginning of Part II pushes the drama ahead. Its vision of pleasure offers a worldly parallel to Part I’s opening, and Herod’s granting to Salome of whatever she wishes is rudely shattered by the Baptist’s reproaches of the two and by his welcoming of his upcoming suffering. In sharp contrast—and, like many oratorios of the time, the dramatic and musical shifts happen quickly here—Herodiade pushes Salome to demand the Baptist’s head from Herod. This sets up the duet between the latter two which would become the most famous number of the oratorio, “Nel seren de’ miei/tuoi contenti”, in which Herod and Salome express the king’s warring emotions. One more pleading aria from Salome is enough to get her way, but Herod’s command is met with fierce resolve on Giovanni’s part. In parallel to the earlier number, the daughter and the prophet sing another duet, again using almost the same words, to express her vengeance and his steadfastness.

After a triumph aria by Salome, the oratorio—which, at least on one level, is a penitential piece—ends with yet a third duet, like the first for Salome and Herod, in which she continues to express her joy, but he his remorse for his actions. Thus the libretto works by means of balance but also contrast, and Stradella took full advantage of these elements. There are five singer/characters, and the original cast—but not their precise roles—are known: three castrati, a tenor, and a bass. As several commentators—most recently Susan McClary—have noted, the composer used short repetitive modules or ostinati as a means to drive the affects of the arias forwards. This is particularly evident in both Salome’s growing desire to have the Baptist executed, and in the prophet’s denunciation of Herod’s decadence and his own embrace of martyrdom. For the more declamatory sections of Ansaldi’s image-rich verses, Stradella used a highly supple kind of recitative arioso, suited to the alternating line-lengths (versi scioliti) of Herod’s fiery dialogues with the Baptist. As Part II goes on, the secondary roles of Herodiade and the Counsellor disappear in order to leave the stage to the central trio, alternating in and out of duets.

The instrumentation of the oratorios has also always been admired. In line with Roman practice (one can think of Arcangelo Corelli’s works), Stradella divided his twenty-seven instrumentalists in 1675 between a concertino group of string soloists and a larger concerto grosso. But the nine arias that use instruments show a fascinating array of interplay between the two groups: some arias have only one or the other, while the remaining numbers interweave concerto and grosso in ever-changing ways.

Although the piece may seem short, these rapid changes in affect, vocal writing, and instrumentation demand a high degree of attentiveness on the listener’s part. Copies of the score were owned by the great eighteenth-century writers on music Charles Burney and Giovanni Battista Martini, and a further manuscript, now in the British Library, was in the possession of Handel. Thus the oratorio never completely disappeared from hearing, but has awaited full performances—like these two by Haymarket—to make its complete effect on modern listeners.

Thus erasing the crucial distinction between “opera” and “oratorio” conception encompassing both staged and unstaged performances, prepared stage but nevertheless without acting) to a broader from an unstaged musical genre (perhaps with an elaborately from the mid-18th century onwards, given to the word “oratorio” moreover, have documented the expanded definition, noticeable from sacred oratorios such as Franz Hadamowsky and Howard Smither, With regard to subject matter, opera and religion have been so closely intertwined that the same works have been variously categorized as opera or oratorio depending on the commentator. One of the first surviving examples of a complete staged action set to music, Emilio de’ Cavalieri’s Rappresentatione di Anima, et di Corpo of February 1600, contains a thoroughly religious text and was conceived for the Oratorio di S. Maria in Vallicella in Rome. From the earliest history of oratorio, it was strongly associated with the Lenten season. The 16th-century religious society of Roman noblemen known as the Aricconfraternita del SS Crocifisso (Aricconfraternity of the Most Holy Crucifix) held their most “musical” services on the five Fridays of Lent. In the 17th and 18th centuries, in cities such as Rome and Venice, opera theaters were closed for the entirety of Lent, leaving sacred oratorio as a viable substitute for opera goers, although oratorio performances could and did take place outside of Lent (All Saints’ Day, Palm Sunday, and other Sundays throughout the year). The moralizing, didactic nature of the stories, typically drawn from the Bible and/or hagiography, was naturally reinforced in the sermons placed between the two parts of the oratorio, in a spirit generally in keeping with the penitential mood of the season.

Other staged musical dramas of the first half of the seventeenth century—Stefano Landi’s Sant’Alessio (1632), and the various sacred operas for the Papal court with librettos by Rospighiòs (the future Pope Clement IX), likewise undermine the notion of opera as inherently and or preeminently secular and therefore inherently different from oratorio. Conversely, there are many known instances of sacred oratorios being performed in a neutral or “secular” setting. One important feature of oratorio which has often been noted—the presence of a part for narrator—is far from universally employed in oratorio, and in fact is absent from Stradella’s San Giovanni Battista.

With regard to later (post-Stradella) developments, scholars of the sacred oratorio such as Franz Hadamowsky and Howard Smither, moreover, have documented the expanded definition, noticeable from the mid-18th century onwards, given to the word “oratorio” from an unstaged musical genre (perhaps with an elaborately prepared stage but nevertheless without acting) to a broader conception encompassing both staged and unstaged performances, thus erasing the crucial distinction between “opera” and “oratorio” in common parlance. The two genres, as Don Neville has established in the case of Metastasio, have so much in common that it becomes an arbitrary distortion to insist on a differences between them, although what Neville had in mind was chiefly the technique of dramatic construction. By the time Goethe traveled to Naples in 1787, he had to confess to a friend that after seeing the “oratorio” La distruzione di Gerusalemme by Giuseppe Giordano at the Teatro San Carlo, he could discern no difference at all between the genres.

Many listeners may think of opera and oratorio as entirely distinct, even mutually exclusive genres—the one secular, performed in a theater with costumes and staging, the other sacred, and given in concert form in a sacred space—but historically the borderline separating them has been far more fluid, and the connections between more extensive, than commonly realized. Often the same librettists and composers contributed to opera and oratorio, just as the same singers took on the vocal parts in the two genres. With regard to subject matter, opera and religion have been so closely intertwined that the same works have been variously categorized as opera or oratorio depending on the commentator. One of the first surviving examples of a complete staged action set to music, Emilio de’ Cavalieri’s Rappresentatione di Anima, et di Corpo of February 1600, contains a thoroughly religious text and was conceived for the Oratorio di S. Maria in Vallicella in Rome.

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Soloists

Canadian soprano SARAH GARTSHORE is much in demand on both the concert and operatic stages. As a Santa Fe apprentice artist she performed the role of First Lady in Mozart’s The Magic Flute and covered the roles of Fiordiligi (Mozart’s Così fan Tutte) and Thalie/La Folie (Rameau’s Platée). Concert appearances have included the symphonies of Muncie, IN, Jacksonville, FL, Richmond, VA, Elgin, IL, southwest Michigan and La Porte, IN, as well as Chicago’s Music of the Baroque, Chicago’s Apollo Chorus, the Northwest Choral Society and the Tower Chorale. She performs regularly with the Handel Week Festival of Chicago where she has sung the roles of Galatea (Acis and Galatea), Esther (Esther) and Fulvia (Ezio) as well as numerous cantatas and oratorios. Recent career highlights include Donna Elvira (Mozart’s Don Giovanni) with the Soo Opera Theatre, Brahms’ Requiem with the Southwest Michigan Symphony, Haydn’s Mass in Time of War and Handel’s Dettingen Te Deum with Jane Glover and Chicago’s Music of the Baroque, and Holiday Pops with the Elgin and La Porte Symphonies.

Countertenor DANIEL BUBECK has been hailed by the New York Times and Opera News for his “distinctive, honeyed timbre, smooth coloratura and superb command of line and text.” Mr. Bubeck has earned an international reputation in repertoire ranging from the baroque to the present, regularly collaborating with musical luminaries such as John Adams, Peter Sellars and Gustavo Dudamel. Benchmark credits include world premieres and numerous productions of Adams’s nativity and passion oratorios: El Niño and The Gospel According to the Other Mary (Opera du Châtelet, Los Angeles Philharmonic, English National Opera) guest appearances with the London Philharmonic, Tokyo Symphony, Boston Symphony, Carnegie Hall, San Francisco Symphony, New York City Opera, American Bach Soloists, Concerto Köln, and festivals throughout North America, Europe, Asia, and Australia. Premiere recordings: Deutsche Gramophone, Nonesuch and Warner Brothers. Recent performances have included the role of Medoro in Handel’s Orlando and St. John Passion at Alice Tully Hall. Future engagements include debuts with Hawaii Opera Theater, London Symphony, New York Philharmonic, and Berlin Philharmonic.
Tenor LAWRENCE JONES has sung roles with companies such as New York City Opera, Opera Saratoga, Amarillo Opera, Glimmerglass Opera, and the Tanglewood Music Festival. He has received praise for his portrayals of Tom Rakewell in Stravinsky’s *The Rake’s Progress* at the Princeton and Aldeburgh Festivals. The *New York Times* wrote, “Tenor Lawrence Jones brought a light, sweet voice and lyricism to Tom”, while *Opera News* praised him for his “clean, ringing tenor.” On the concert stage, Mr. Jones has sung as a soloist with the Utah Symphony, Charlotte Symphony, Boston Pops, Boston Modern Orchestra Project, Bach Society of St. Louis, New Mexico Philharmonic, and Boston Baroque. His recent performances have included *Messiah* at Carnegie Hall with Musica Sacra, Bach’s *St. Matthew Passion* with the St. Thomas Choir and Concert Royal, and the role of the Evangelist in the *St. Matthew Passion* with the Cathedral Choirs & Orchestra of St. John the Divine.

ROSALIND LEE has been described as “a beautiful soprano with a glowing voice.” She has appeared as the soprano soloist in Bach’s *Magnificat*, Brahms’ *Ein Deutsches Requiem*, Gounod’s *St. Cecilia Mass*, Haydn’s *Paukenmesse* and *Lord Nelson Mass*, Mozart’s *Vesperae solennes de confessor*, Schubert’s *Mass in G*, Mollicone’s *Beatitude Mass*, and Vivaldi’s *Gloria*. She has appeared as a soloist with groups such as the Indianapolis Symphony Orchestra, Civic Orchestra of Chicago, Bach Week Festival, Chorus Angelorum, Elgin Choral Union, Handel Week Festival, North Shore Choral Society, Fort Wayne Philharmonic, and the Chicago Symphony Orchestra. Ms. Lee has also covered soprano solos in Beethoven’s *Missa solemnis*, Mendelssohn’s *Elisabeth*, Orff’s *Carmina Burana*, and Verdi’s *Requiem* for the CSO. She has appeared at Lyric Opera of Chicago, Glimmerglass Festival, Bloomington Early Music Festival, Music by the Lake, and Light Opera Works.

JARED SCHWARTZ, bass, was born in Berne, IN where he learned piano, violin, and French horn as a child. He studied piano with Dr. Masson Robertson and has won the Frederic Chopin Award in 1998 and again in 2000. He began collegiate piano study with Alexander Toradze at Indiana University. After a wrist injury, he began voice lessons with Victoria Garrett at Bethel College and attended the Eastman School of Music where he earned a graduate degree in voice. In 2011, he produced *HOPE*, a recording of his original songs performed with members of the Dallas and Fort Worth symphonies, and in 2013, he won the People’s Choice Award in the American Traditions Vocal Competition. His CD *Gabriel Fauré: Songs for Bass Voice and Piano*, recorded with Roy Howat, was produced by Toccata Classics and debuted at #7 on the Billboard Traditional Classical chart. His interest in concert songs has resulted in numerous recitals in France, Austria, and the US.

Artistic Director CRAIG TROMPETER has been a musical presence in Chicago for more than twenty years. As an acclaimed cellist and violist da gamba he has performed in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and Great Lakes Baroque. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he was a founding member of the Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist. In March, 2016 he will serve as Music Director for Francesca Caccini’s opera *La liberazione di Ruggiero dall’isola d’Alcina* at Utah State University. He has taught master classes at his alma mater, the Cleveland Institute of Music, Grinnell College, and the Chicago Musical College. In 2003 he founded the Feldenkrais Center of Chicago where he teaches Awareness Through Movement® and Functional Integration® He has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios.

JERI-LOU ZIKE, concertmaster, is principal and founding member of the Metropolis Symphony Orchestra and principal second violin of the Chicago Opera Theater. She is also a member of the Chicago Philharmonic, the Joffrey ballet orchestra and the Ravinia Festival Orchestra. She is a frequent performer on the Handel Week Festival concerts in Oak Park. As a period instrument performer, Ms. Zike is concertmaster of the Haymarket Opera Company and the University of Chicago Rockefeller Chapel concerts. Other musical ensembles she performs with are the Chicago Bach Ensemble as well as performances with His Majesty’s Clerkes, Kansas City Music Consort, Baroque Band and Music of the Baroque’s first period instrument concert. Ms. Zike is also a well-regarded contractor of musicians, providing orchestras for the Apollo Chorus, Chicago Chorale, the Cathedral Singers, and Rockefeller Chapel choirs among others. Jeri-Lou Zike has recorded with GIA, Centaur, and Cedille Records.
**Orchestra**

**VIOLIN I**
- Jeri-Lou Zike *concertino*
- Wendy Benner
- Allison Nyquist

**VIOLIN II**
- Martin Davids *concertino*
- Ann Duggan
- Susan Rozendaal

**VIOLONE**
- Jerry Fuller

**THEORBO**
- John Lenti

**CELLO**
- Craig Trompeter *concertino*
- Anna Steinhoff

**ANN DUGGAN** is a graduate of Roosevelt University and the University of Michigan. Ann freelances and teaches in the Chicago area and is a member of the Carmel Bach Festival. She has performed with Chicago Camerata, Baroque Band, and Callipygian Players.

**SUSAN ROZENDAAL**’s early music career includes playing with Chicago based groups Callipygian Players, Baroque Band, Basically Bach, Chicago Baroque Ensemble, Chicago Opera Theater, Harwood Ensemble, Orpheus Band, The City Musick and the wonderful Haymarket Opera Company. Nationally she has appeared with Indiana Baroque Orchestra, Ars Musica, Ensemble Musical Offering, Genosee Baroque Players, Kansas City Early Music Ensemble, New York Early Music Ensemble, and Pittsburgh Early Music Players. She has recorded with groups on the Cedille and Centaur labels. Susan plays an 18th c. violin by Paolo Antonio Testore of Milan.

**ELIZABETH HOLZMAN HAGEN**, viola, enjoys an active performance career on both modern and baroque violas. She is principal violist of Music of the Baroque, Baroque Band, the Haymarket Opera Company, and the Callipygian Players. She has performed with Lyric Opera of Chicago, Rembrandt Chamber Players, Chicago Opera Theatre, The Chicago Philharmonic, The Newberry Consort, the Ravinia Festival Orchestra, and the Metropolis Symphony. For the past two summers, she has performed with the Grant Park Symphony. From 1995-2006, she was a member of the Cleveland Baroque Orchestra, Apollo’s Fire. Elizabeth is an active participant in Chicago’s freelance music scene.

**DAVE MOSS** enjoys a vibrant career as a solo artist, chamber collaborator, and orchestra musician. His technical and musical insight, ranging from early baroque performance practices to the most progressive contemporary music, are tremendous assets praised by colleagues and critics alike. An accomplished chamber musician, Moss has performed with Joshua Bell, Itzhak Perlman, Jamie Laredo, Miriam Fried, Shmuel Ashkenasi, Yo-Yo Ma, Renée Fleming, and members of the Juilliard String Quartet. As an orchestral musician he has performed with the Metropolitan Opera Orchestra, Chicago Symphony Orchestra and is highly sought after as a guest principal. His interest in early music has led to opportunities with Haymarket Opera Company, Tafelmusik, and the Britten Pears Festival.

Violinist **MARTIN DAVIDS** founded and directs the Callipygian Players. Mr. Davids is concertmaster of many ensembles and performs and records across the United States. He earned the prestigious Performer Diploma in Baroque violin from Indiana University where he studied with Stanley Ritchie. His solo recordings have been called “uniformly excellent” by Early Music America. In 2016, Mr. Davids published a volume of arrangements for two violins of J.S. Bach’s solo violin fugues. Called Bachfor2, it is the first arrangement of its kind. In addition, he is a third generation disciple of the YiZung Yue school of internal martial arts.
In addition to the modern cello, **ANNA STEINHOFF** specializes in baroque cello and viola da gamba. She is principal cellist of Baroque Band and a member of the viola da gamba trio the Second City Musick. Steinhoff is a founding member of Wayward Sisters, first prize winner in the 2011 Early Music America competition. The ensemble released its debut album of music by Matthew Locke on the Naxos label in 2014. Anna completed degrees in cello performance from the Oberlin Conservatory and Northwestern University, and additionally had the pleasure of traveling to the Netherlands, where she studied baroque cello with Jaap ter Linden.

**JERRY FULLER** began studying the double bass at age 16 and was invited to join the Lyric Opera Orchestra three years later. Within two years he was promoted to first desk of the double bass section in addition to performing with the Santa Fe Opera. Jerry has also served as principal bassist of the Musikkollegium Winterthur in Switzerland. While in Europe, Jerry became interested in historically-informed performance practice and has achieved international recognition for his performances of early music, most recently receiving the 2015 Special Recognition Award for Historically-Informed Performance from the International Society of Bassists.

**JOHN LENTI**’S playing on theorbo, lute, and baroque guitar has been described as “a joy to behold” *(Seattle Times)* and praised for its “nuanced beauty and character” *( Gramophone).* He regularly deploys his “uncommonly big sound” *(Third Coast Digest)* to considerable acclaim with groups like Apollo’s Fire, the Los Angeles Philharmonic, Portland Baroque Orchestra, Seattle Baroque, Seattle Opera, chamber ensembles like Ostraka, Wayward Sisters, and the I 90 Collective, among many more. John studied lute with Nigel North, Jacob Heringman, and Elizabeth Kenny. Crucial advice and inspiration have come with perfect timing from Patrick O’Brien, Ricardo Cobo, Ronn McFarlane, and Walter Gray.

Musical Feast

In celebration and support of the 2016/17 season
Haymarket Opera Company invites you to a Musical Feast!

Enjoy hors d’oeuvres and drinks to a background of glorious music provided by members of the Haymarket orchestra, mingle with fellow period music lovers, and revel in the spectacular views over Lake Michigan and Millennium Park. Be among the first to hear what musical delights will be on offer in our 2016-17 season. Opportunities to support the magnificent Haymarket orchestra, sets and costumes will be on full display.

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Chicago Bach Project
Pre-Concert Events

Tuesday, March 1, 2016
5:30-6:45 p.m.
“The Mass as a Musical Form: History and Debate”
Panel Discussion

Monday, March 7, 2016
5:30-6:45 p.m.
“A Bach Briefing”
Conductor John Nelson

Both events free and open to the public
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Email sdg@sdgmusic.org or phone 630-984-4300

Both events will also be streamed live on YouTube
Panel discussion: https://youtu.be/EhHL11HvVM
Nelson briefing: https://youtu.be/91KQavqg21Y
(or go to YouTube and search PIANOFORTE STUDIOS)

Kathryn Lewek
SOPRANO

Margaret Lattimore
MEZZO-SOPRANO

John McVeigh
TENOR

Daniel Okulitch
BASS-BARITONE

Chicago Bach Choir & Orchestra
Donald Nally, chorus master

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