

Haymarket
opera company



Oratorio per la settimana santa

Thursday, March 8 & Saturday, March 10, 2018

Chicago Temple & Church of the Atonement | Chicago, Illinois

DEAR FRIENDS,

We are thrilled to offer our third annual Lenten Oratorio concerts this week with *Oratorio per la Settimana Santa*, one of the earliest known musical settings of the Passion of Christ. This compact, deeply felt work will surely touch your heart, regardless of your faith.

Our seventh season has been a whirlwind of activity both on stage and behind the scenes. Since giving the modern-day world premiere of Marin Marais' 1696 opera *Ariane et Bacchus* (please check our website to read the glowing review in Opera News), we have been busily preparing the rest of this season's programming and setting things in motion for 2018/19 and beyond.

The rest of our season is, well, luscious. On March 17, the Haymarket String Quartet will perform three of Haydn's *Opus 20* quartets in a concert at St. Luke's Church in Evanston. Less than two weeks later, on March 30, HSQ will present Haydn's "The Seven Last Words of Christ" at Old Saint Patrick's Church with spoken reflections offered by several intellectual and spiritual leaders. On April 19 at the Arts Club of Chicago we hold our second annual Early Opera Cabaret gala. Last year's event was a blast and we met our fundraising goal, all the while enjoying wine, nibbles, and musical merriment.

In June we return to the Studebaker Theater on Michigan Avenue for Antonio Cesti's lyrical comedy *L'Oronthea*. This Venetian sitcom was among the 17th century's blockbuster hits. Our post-season Summer Opera Course will draw young vocal artists from far and wide to study Cavalli's *La Didone*, *Feldenkrais*®, Italian, and baroque gesture.

Thank you for coming to hear this Chicago premiere. Without your generous support we could not offer this unique and compelling programming. Please consider making a gift to HOC today.

—Craig Trompeter, *Artistic Director* and Dave Moss, *Executive Director*



Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period performance practices. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.

Oratorio per la settimana santa

(Oratorio for Holy Week)

Attributed to Luigi Rossi (c.1598–1653)

Libretto by Giulio Cesare Raggioli

Edition by Jon C. Peterson

Prima Parte

Seconda Parte

Pontius Pilate Mark Haddad

Demons Mischa Bouvier, Drew Minter

Multitude/Demons Kaitlin Foley, Carrie Henneman
Shaw, Drew Minter, William Dwyer,
Mark Haddad

The Virgin Mary Carrie Henneman Shaw

Un Peccator Pentito

(A Repentant Sinner)

Ensemble

Music by Luigi Rossi

Poetry by Signor Giovanni Lotti

Jeri-Lou Zike and Martin Davids, *violins*

Annalisa Pappano, *lirone*

Alison Attar, *harp*

Deb Fox, *theorbo*

Andrew Rosenblum, *harpsichord*

Craig Trompeter, *bass violin* and *music direction*

Visit haymarketopera.org/meet-the-artists to learn more about all of our performers!

An Oratorio for Holy Week

BY ROBERT L. KENDRICK, UNIVERSITY OF CHICAGO

Whoever may have composed its music, the *Oratorio per la Settimana Santa* (text by Giulio Cesare Raggioli [1601–78]) is a remarkable work dating from the very beginnings of the genre, probably c.1640, in Rome. It comes down to us only as two score volumes in the collection of the Barberini family now in the Vatican Library; there is no printed libretto.

Around 1650, the norms of the Italian-language version of this form (the *oratorio volgare*) were still very much in flux, and today's piece is no exception. Its text begins in *medias res* on Good Friday morning as the crowd (“Turba”) at Pilate’s palace demands the release of Barabbas, and the condemnation of Christ. Raggioli included the Gospel details, including the “blood libel” verse of “His blood be on us” (Matthew 27: 20–25). Jesse Rosenberg’s essay elsewhere in this booklet discusses the long and sordid history of Italian anti-Judaism in music, but, especially in the current climate of hate, we dissociate ourselves from any such slanders that were part of Catholic culture at the time.

We then move to Hell, where first a solo devil and then a chorus (scored ATB, just as were the “Turba” passages) rejoice in Pilate’s condemnation of Christ. This is followed by a larger, five-voice demonic chorus, who conclude the first part with parodic rejoicing at the news. Normally the two parts of oratorios were separated by a sermon, and the second part here moves forward in time to Christ’s death, as a (four-part) demonic group rejoices again, only to be interrupted by Mary’s plangent “You heavens and stars, have pity” (an inversion of the demonic underworld). Although the devils and the Virgin do not address each other directly, they proceed with an anti-lament alternating with a lament, respectively, throughout the rest of the piece. Mary’s extended aria “Tormenti, non più”, is set to a descending tetrachord in the bass, a clear sign of mourning. A solo devil mocks her, but she continues to describe her pain as the devils respond with a “battle” moment (“Così d’empio dolor”). Her final aria leads to the second five-voice chorus in the piece, now in the voice of the faithful, calling all to lament and invoking the power of the Cross (“Piangete, occhi, piangete”).

The most striking feature of this piece, set entirely on Good Friday, is of course the presence of the (non-Biblical) demons. Yet the origins of the piece do suggest reasons for this. Raggioli’s only other known text is an aria for music also transmitted in the manuscripts of the Barberini family, who commissioned much

music, art, and spectacle in Rome during the Papacy of their family member Urban VIII (Maffeo Barberini, r. 1623–44). Certainly the most famed musician in Barberini circles was Luigi Rossi (c.1597–1653), and his activity led the 20th-century scholar Alberto Ghislanzoni to attribute the music of our piece to Rossi. Still, one of the copyists of the score, as the research of Howard Smither, Margaret Murata, and Christian Speck has shown, was the almost equally famous castrato Marc'Antonio Pasqualini (1614–91). Ghislanzoni might also have been guided in his attribution by the many textual passages of “Piangete” (“Weep”) in the Virgin’s laments, something found in Rossi’s cantatas and his 1647 opera *Orfeo*. Still, there is no clear contemporary attribution to Rossi, and more recent scholarship by Alessio Ruffatti has cast doubt on the musical authorship of this and other oratorios often assigned to the composer.

The dramatic structure of the piece does, however, resonate with contemporary Roman culture. The presence of demons in the Barberini opera *Il Sant’Alessio* (1631/34; G. Rospigliosi and S. Landi) is noteworthy. The lamenting Virgin was of course a favorite topic of Passion piety; here we might note her emphasis on the pain inflicted by the Nails and by the Cross, relics of which were on view at the basilica of S. Croce in Gerusalemme (the oratorio was unlikely to have been performed there, but more probably in Palazzo Barberini). And the text sets up a set of inverted parallels: the demons’ joy paralleling that of the Turba calling for Christ’s death, and contrasting with the Madonna’s laments. In its lack of narration of the other events of the Passion, the work seems to have been designed for a day (Palm Sunday, Holy Tuesday/Wednesday, Good Friday) when a Gospel account would have been read, and given that its unifying feature is actually the vocalism of the devils, we might even think that it was written to flank a very specific sermon that contrasted demonic rejoicing with the Virgin’s grief, although no printed text of this stamp has yet emerged. Whether the piece, with its total of 6 to 7 singers, basso continuo, and two violins, could have been performed in the small “Chapel of the Crucified Christ” in the Barberini palace is also not clear; if so, the audience must have been limited (and after 1632, Pietro da Cortona’s altarpiece of the Crucifixion would have been present, possibly draped during Holy Week, in the chapel). In any case, the music, which swings quickly from striking depictions of crowd scenes to demonic rejoicing to lament, brings across the messages of Good Friday in a way striking to audiences even today.

Is the Passion Story Antisemitic?

BY JESSE ROSENBERG

The ethical quandary which the *Oratorio per la Settimana Santa* presents to a modern audience is similar to that presented in works on the Passion theme by J.S. Bach (the *St. John Passion* BWV 245) and G.F. Handel (the *Brockes Passion* HWV 48). In all three, exquisitely moving music is heard in conjunction with a negative depiction of Jews which goes well beyond what is recounted in various gospel accounts of the Passion, where the Jewishness of Mary, Jesus, and the disciples is made unmistakably clear. In the case of the present *Oratorio*, Pontius Pilate's condemnatory description of the Jewish multitude—their blind fury, their unreasoning hatred, and their bloodthirsty insistence that Jesus be crucified—has no counterpart in any of the gospels; nor does the explicit connection of the demonic to the Jewish victimization of Jesus, with the rejoicing of underworld demons over a Crucifixion blamed squarely on Jews. As in so many other Passion-themed works, first-century events are almost entirely clouded by successive religious polemics.

Nostra Aetate (1965), one of the most important declarations to emerge from the Second Vatican Council, insisted that the Jewish people did not bear collective guilt for those first-century individuals among them who, according to the gospel accounts, pressed for the death of Jesus, and strongly rejected the idea that later generations of Jews bore responsibility for anything which transpired in Jesus' time. Although widely hailed on many fronts as a significant step forward in Christian-Jewish relations, the declaration could hardly cancel out the long, vexed history of relations between Jews and the Church, from the expulsions and forced conversions of medieval Iberia to the torments of the Inquisition, from *Cum nimis absurdum* of 1555—the papal bull issued by Paul IV less than two months following his ascent to the throne of Peter, which instituted the Roman ghetto and a host of sharp restrictions on the rights of Jews in that city—to the officially sanctioned veneration of Simon of Trent, age two, supposedly the victim of ritual murder by Jews.

Inevitably, countless paintings, sculptures, literary works, and musical compositions bear the marks of that history. Discomfiting as many will find these aspects of the artistic tradition, the works themselves cannot be ignored, any more than the Strasbourg Cathedral, with its paired allegorical sculptures of the Church (upright) and the Synagogue (drooping and blindfolded) on either side of the portal should be demolished. For many of us, at least, the peculiar difficulty lies in the impossibility of separating out what is off-putting in these works from what is noble and inspiring, so intimately are they fused together—a not inappropriate image of humankind, with its extraordinary range of impulses, from the highest to the lowest.

In the second half of the oratorio, polemic gradually recedes out of view as the focus shifts to more universal themes: a mother's suffering over the death of her son, and, in the concluding madrigal, the insistence that suffering be regarded as infused with meaning, a necessary passage on the way to joy and glory.



UPCOMING 2018 HOC EVENTS

Haydn | *Opus 20 String Quartets (Part II)*
Saturday, March 17, 2018

Haydn | *The Seven Last Words of Christ*
Friday, March 30, 2018

HOC Gala | *An Early Opera Cabaret*
Thursday, April 19, 2018

Cesti | *L'Orontea*
June 2, 3, & 5, 2018

Learn more at haymarketopera.org

Donors and Acknowledgments

CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORTERS

MacArthur Fund for Arts
and Culture at the Richard H.
Driehaus Foundation
Elizabeth F. Cheney Foundation
The Paul M. Angell Foundation
Gaylord and Dorothy
Donnelley Foundation
City of Chicago's Department of
Cultural Affairs and Special Events
The Ann and Gordon
Getty Foundation
Alphawood Foundation
Starshak Winzenburg & Co.
HSBC Philanthropic Programs
Caterpillar Foundation
Amata Office Solutions
Franczek Radelet
Jamerson & Bauwens Electrical
Contractors, Inc.

HANDEL SOCIETY (\$10,000+)

M. Scott Anderson
Sarah Harding and Mark Ouweleen
Rupert and Mary Ward

ARIA SOCIETY FELLOW (\$5,000–\$9,999)

Susan and Richard Jamerson
Patricia Kenney and Gregory O'Leary
David Rice
Joseph Starshak
Patricia Dinsdale Turner
Andreas Waldburg-Wolfegg

ARIA SOCIETY PARTNER (\$2,500–\$4,999)

Mark Ferguson and Elizabeth Yntema
Jamerson and Bauwens Electric
Mary Mackay and Edward Wheatley
Lynne and Ralph Schatz
Marjorie Stinespring
Suzanne L. Wagner

ARIA SOCIETY PATRON (\$1,000–\$2,499)

Debbie Crimmins and Paul Goerss
Lynn Donaldson and Cameron Avery
Pat and Jerry Fuller
Sue and Paul Habiger
David and Beth Hart
Susan and Stuart Kaufman
Axel Kunzmann and Bruce J. Nelson
Edward T. Mack
Gordon and Meridyth McIntosh
Anita and Bob Rieder
Craig Savage
Dawn K. Stiers
Astrida and Steven Tantillo
Pam and Doug Walter
Jeri-Lou Zike and James Friedkin

BENEFACTOR (\$500–\$999)

Julie and Roger Baskes
Jack Bulmash and Michael Schnur
Isabel Capwell
Jim Cashman
Anne Cook and Charles Pratt
Wolfgang Epstein
and Edna Selan Epstein
James Glazier and James Ferguson
James and Mary Houston
Paula Jacobi and Todd Wiener
Alexander Ripley
Sue and Robert Ross
Nancy Schmitt
Jody Schuster and Steve Roth

BENEFACTOR (\$500–\$999)

Jan Silverstein
Judy and Larry Trompeter
Diane and Tom Welle
Jessica and Michael Young

FRIEND (\$250–\$499)

Dominic and Katherine Barrington
Rich and Jan Bergreen
Carla and R. Stephen Berry
Richard and Carolyn Brooks
Jacques Brunswick
and Louise Des Jardins
Christopher Cahill
Nan and Richard Conser
Caroline P. Cracraft
Marty and Julia Davids
Darlene Drew
Martha and Thomas Dwyer
David Easterbrook and Richard Bough
Holly Eckert-Lewis
Teri Edelstein and Neil Harris
Laura A. Emerick
James and Donna Fackenthal
Jan Feldman
Michael Foote
Timothy and Janet Fox
Anne Heider and Steve Warner
Sue Imrem
Susan Irion and Rob DeLand
Deborah Kerr
Michael Koenigsknecht
Cheryl and David Kryshak
Alma and Ray Kuby
Ellen and Dan McClure
R. W. McGonnagle
Charles Metz
David Miller
Judy and Bob Moss
Ann Murray

FRIEND (\$250–\$499)

Elizabeth Parker and Peter Gutowski
Nadine Petersen
Adria Rice and Andrew Kryshak
Jordan Rice and Greg Schweizer
William Snyder and Laurin Mack
Sara Solla and Predrag Cvitanovic
Mr. and Mrs. Todd Vieregg
Joan and Clark Wagner
Russell and Paula Wagner
Howard White
Iris Witkowsky

SUPPORTER (UP TO \$249)

Marina Alexander
Bruce Alper
Neal Ball
Harold and Karen Bauer
Laurie Bederow
Wendy and Drayton Benner
Marjorie Benson
Mary Billington and Stephen Mannasmith
Mary Boylan and Dennis Spearman
James Brown
Victor Cassidy
Douglas Clayton
Derek Cottier
Leighann Daihl Ragusa
Dan De Lorenzo
Anna Dennis and Karen Wiebe
Jill L. Dewsnup
Kenneth A. East and Timothy J. Thurlow
John Empfield
Megan Fellman
Barry Finkel
Michael Firman and Marilyn Schweitzer
Karen Fishman and Anne Ladky
Nona Flores
Janet Franz and Bill Swislow
Stephen and Elizabeth Geer

Donors and Acknowledgments

SUPPORTER (UP TO \$249)

James Genden and Alma Koppedraijer
Elisabeth Geraghty
Norden Gilbert
Kathy Glovier
Bill and Ethel Gofen
Joseph Gonzales
Karen Granda and John Mrowiec
Gary Grenholm
Liz and Mark Hagen
Ted and Debra Hatmaker
Sally Heuer
Marsha Holland
Richard Hoskins
Shelley M. House
Joseph Houseal
David Howlett
Gilbert Johns
Donald Jones
Jim and Ellen Jones
Kathryn Kniffen and David Downen
Peter Krause
Frank Lackner
Jeanne Laduke
Lyon and Paula Leifer
Barbara and Michael Leopold
Kathleen Lundberg
Katherine and Dave Lynch
Tim Lyon and Sharon Nelson
Christa Martens
Lucia Marchi and Robert Kendrick
Linda Martens
Scott Mason
Chris Mayer
Mark Miller and Anita Weinberg
Susan Noel
Gladys M. Nutt and James T. Nutt
John and Lois Palen
Joan Panepinto
David Paolone
Sara Pearsey

John Percy
Cheryl and Jay Peterson
Loretta and Walt Polsky
Daphne and Stephen Racker
G. V. Ramanathan and Lise Jensen
Richard Roman
Sylvie Romanowski
Barbara and Thomas Rosenwein
John Mark Rozendaal
Joan and Frank Safford
John Sagos
Mary Ann and Bob Savard
Dean and Carol Schroeder
William and Lorian Schwaber
Mark and Aimee Scozzafave
Robert Shapiro
Karen Patricia Smith
Walter and Mary Smithe
Cynthia and Ed St. Peter
David Strom
Kathy and Jim Sullivan
Bruce Tammen and Esther Menn
Ruth Trailer
Brian and Erin Trompeter
James Turner
Russell H. and Marlene B. Tuttle
Sylvia Vatuk and George Rosen
Louella Ward
Christine Watkins
Claude Weil
Catherine Weingart-Ryan
Judy and Floyd Whellan
Gerald Wilemski
Hilda Williams
Jason Williams
Steven and Toni Wolf
Mr. and Mrs. R. A. Wolff
Lee Zausner
Jaquelyn and Robert Zevin

ACKNOWLEDGMENTS

Sarah Harding and Mark Ouweleen,
artist housing
Sue Imrem, *artist housing*
Robert Kendrick
Katherine Lynch, *box office*
Bob Moss, *platform construction*
Erik Nussbaum,
First United Methodist Church
David Rice, *artist housing*
Jesse Rosenberg
Eden Sabala, *program preparation*
Charlie Segal,
Church of the Atonement
Judy Trompeter, *copy editing*
Alessandra Visconti,
supertitle translation
Paula and Russell Wagner,
artist housing
Russel Wagner, *supertitles*

BOARD OF DIRECTORS

Sarah Harding, *President*
David Rice, *Vice-President*
Susan Rozendaal, *Secretary*
Rupert Ward, *Treasurer*
Mary Mackay
Suzanne Wagner
Jeri-Lou Zike

ARTISTIC ADVISORY BOARD

Jane Glover
Harry Bicket
Drew Minter
Jerry Fuller, *James S. Kemper Foundation*

ADMINISTRATION

Dave Moss, *Executive Director*
Craig Trompeter, *Artistic Director*



Haymarket Opera company

Early Opera Cabaret

Thursday, April 19, 2018
5:30-8:30 PM

The Arts Club of Chicago
201 East Ontario Street
(valet parking available)



After a rollicking and sold-out gala in 2017,
HOC is excited to return to the gorgeous
Arts Club of Chicago.



Offering a rich program of arias and ensembles from
the 17th and 18th centuries, Haymarket stars will sing
you into the night as you enjoy an open bar and
bountiful hors d'oeuvres.

You'll also be the first to hear our 8th season
announcement!

\$150 per person (\$75 is a tax-deductible donation)

Reservations available online at
www.haymarketopera.org
or by phone at (312) 898-7446



LEAD SPONSOR
M. Scott Anderson

ADDITIONAL SPONSORS

Pat & Jerry Fuller
David Rice

Suzanne L. Wagner

Sarah Harding & Mark Ouweleen

Amata Office Solutions

Jamerson & Bauwens Electrical Contractors, Inc.