Iestyn Davies: *From Fear to Faith*
Saturday, March 9, 2019
Old St. Patrick’s Church | Chicago, Illinois
Dear Haymarket Friends,

We could hardly have dared imagine at the debut of Haymarket Opera Company that one of the world’s most renowned countertenors, Iestyn Davies, would join us in a program of Bach Cantatas just eight years later. Thank you for being here tonight to listen to this great artist as he sings some of Bach’s most intensely spiritual music.

Haymarket is growing fast and we are excited that you are on board with us as we build an even more vibrant artistic future. Many generous donors have partnered with Haymarket to bring timeless storytelling through music and theater directly to you, our cherished audience. We are especially grateful to David J. Rice and Suzanne L. Wagner for sponsoring tonight’s concert. We simply couldn’t bring such performances to you without the helping hands of arts lovers like these.

We hope we’ll see you at our next fully-staged opera performance, Telemann’s *Pimpinone* at the Studebaker Theater, March 30 through April 2. Haymarket favorites Erica Schuller and Ryan de Ryke reprise their critically acclaimed portrayals in an updated production of this riotous comedy.

And we look forward to celebrating with you on May 9th at our Gala Fundraiser - the Early Opera Cabaret - at the Arts Club of Chicago. Celebrate the 400th anniversary of Monteverdi’s seventh book of madrigals—pure genius!—and get a preview of our ninth season.

Now we invite you to open your ears, minds, and hearts to the transcendent art of Bach, Muffat, and Telemann.

With gratitude,

—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.
Program

Widerstehe doch der Sünde
Johann Sebastian Bach
BWV 54
(1685–1750)

Sonata da camera no. 5 from Armonico Tributo
Georg Muffat
(1653–1704)

Bekennen will ich seinen Namen
Johann Sebastian Bach
BWV 200

Intermission

Suite in D Major for viola da gamba and strings
Georg Philipp Telemann
TWV 55:D6
(1681–1767)

Vergnügte Ruh, beliebte Seelenlust
Johann Sebastian Bach
BWV 170

This performance is generously supported
by Suzanne L. Wagner and David J. Rice.

Board of Directors
Sarah Harding, President
David Rice, Vice-President
Mary Mackay, Secretary
Rupert Ward, Treasurer
Susan Rozendaal
Jerry Tietz
Suzanne Wagner
Jeri-Lou Zike

Artistic Advisory Board
Harry Bicket
Jane Glover
Drew Minter
Jerry Fuller, James S. Kemper Foundation

Administration
Dave Moss, Executive Director
Craig Trompeter, Artistic Director
The vocal portions of this evening’s program, all works for solo alto drawn from the extensive output of sacred music by Johann Sebastian Bach, date from widely separated periods of the composer’s creative life.

**Cantata BWV 54, Widerstehe doch der Sünde**, with a text by the Darmstadt court poet Georg Christian Lehms, belongs to Bach’s period in Weimar (1708–17), initially as an organist and from 1714 as a concertmaster. The precise chronology of Bach’s church cantatas for Weimar is uncertain. Bach scholar Christoph Wolff has observed that the text of Cantata 54 is concerned with the need to resist sin, a very general religious theme which could permit the work to be heard at a number of different times in the church year, and thus advantageous for an organist; he therefore assigns a tentative date of pre-1714. It is impossible to state definitively the Sunday for which the cantata was written, though the scholarly consensus is that it was either “Oculi” (the third Sunday of Lent) or the seventh Sunday after Trinity, since on both of these days the theme of sin is taken up in the readings from the Epistles. The overall modesty of the layout, consisting of two arias separated by a recitative, is subtly belied by remarkable features, including the extraordinary instrumental opening of the first aria, marked by extended pedal points beneath unprepared dissonance—perhaps suggestive of the sin we are enjoined to reject, which the aria proceeds to do in steady, forthright eighth-note rhythms. The second aria is set as an elaborate fugue on a chromatically descending subject, accompanied throughout by a countersubject.

According to the 1754 obituary notice on J.S. Bach published by his son C.P.E. Bach together with J.F. Agricola, Bach completed five cycles of cantatas for all the Sundays and principal feasts of the church year. If this is true—as Bach scholars have always assumed—then over one hundred of Bach’s church cantatas are lost, perhaps irretrievably. The aria *Bekennen will ich seinen Namen*, BWV 200 is an example of his technique of reworking music by other composers, in this case a tenor aria from a passion setting by Bach’s almost exact contemporary Gottfried Heinrich Stölzel (1690–1749). Stölzel, several of whose works were present in Bach’s music library, was also the author of the charming song “Bist du bei mir,” long attributed, and still often misattributed, to Bach. Stölzel’s passion oratorio, originally heard in 1720, enjoyed a wide reception, with performances taking place in Gotha, Rudolstadt, and Nuremberg, aside from the one which Bach himself supervised in Leipzig in 1734. In his reworking, Bach transposed Stölzel’s aria from G major to E major to accommodate the higher alto range, rewrote an oboe part for the violin, and integrated an independent bassoon part into the basso.
continuo, thus drastically simplifying an instrumentation which had originally featured contrasting timbres. At the same time he scrapped the *da capo* form of Stölzel’s aria, a change made necessary by the fact that Bach was now setting a six-line poem (the original text had only four lines). Handwriting and watermark evidence point to the period 1741–43 for Bach’s arrangement. The fact that the work consists of a single movement was for many years regarded as grounds for viewing it as a surviving fragment of a larger work, a position still sustained by some scholars. More recently, however, Bach scholar Peter Wollny has pointed out that this is far from proven, arguing that it might well have been an independent work, perhaps intended as a devotional song for private worship—and thus not even to be classed with the church cantatas.

*Vergnügte Ruh, beliebte Seelenlust*, BWV 170 is one of two solo alto cantatas composed by Bach in the summer of 1726 to a text by Georg Christian Lehms, the Darmstadt court librarian. Part of Bach’s third annual cantata cycle, it was written for the sixth Sunday after Trinity. The text of the cantata, which alternates between arias and recitatives, is closely connected to the assigned liturgical readings for that day. The dance-like opening aria effectively depicts the “Himmelseintracht” (heavenly harmony or concord) referenced in the third line—the spiritual peace to which the heart aspires. The ensuing recitative, with its paraphrases from the liturgical readings from that day (Matthew 5 and Romans 6) effects a transition to F sharp minor, the key of the second aria. Bach provided this aria with a fully notated organ part in place of the more common *basso continuo* accompaniment—the so-called “bassetchen” texture which here serves, according to the interesting interpretation of John Eliot Gardiner, a symbolic purpose: the missing *continuo* suggests that the ground has fallen out from beneath the “verkehrten Herzen” (perverted hearts)—those who reject God. The cantata ends with a brisk da capo aria expressing the confident hope of being removed from the world of sin, with a notated organ part independent of the continuo.

*Georg Muffat, Sonata da camera No. 5*

The first of the two instrumental works sandwiched among the cantatas on this evening’s program is by a composer of the generation preceding Bach’s, Georg Muffat (1653–1704). For all his importance, Muffat has never been the subject of a full-length biographical monograph; the closest we have to this is an extended survey of the available documentation by the German organist, conductor, and scholar Markus Eberhardt (2008). The broad outlines of Muffat’s career, however, have long been known from the prefaces he provided for several of his musical publications, including the *Florilegium Primum* (the first of two sets of dance suites, published in 1695) and the *Auserlesene Instrumental-Music* (“Choice Instrumental Music,” 1701). Born in Megève, then a part of the Duchy of Savoy,
he moved when still young to the Alsatian town of Sélestat. He spent his teenage years in Paris, studying with Jean-Baptiste Lully, from whom he absorbed the French style as exemplified in the dance suites, which make up the two volumes of *Florilegium*. Following his studies Muffat returned to Sélestat and soon (1671) obtained a post as organist in nearby Molsheim. By 1674 he had begun legal studies at the university in Igolstadt, Bavaria. Later in the 1670s he was active in Vienna (where he married) and Prague, before settling in 1678 as organist and chamberlain at the court of the Prince-Archbishop of Salzburg—the same court for which W.A. Mozart worked a century later. During the period of his employment in Salzburg Muffat was able to spend two years in Rome studying with the celebrated harpsichordist, organist, and composer Bernardo Pasquini (1637–1710). Muffat is thus a thoroughly international figure who contributed to the integration of French and Italian styles into German musical life, and whose prose writings constitute an important source of information about performance practice in the second half of the 17th century. His best-known works are probably the chamber sonatas collected in the *Armonico Tributo* (“Harmonic Offering”) of 1682, the preface of which lays out in detail the various ways in which they can be performed: as a trio, as a quartet, and as a “concerto grosso,” i.e. with solo parts distinguished from *ripieni*. The *Sonata da Camera* no. 5 is from this collection. Muffat’s indications for the five movements (Allemande Grave, Adagio, Fuga, Adagio, Passacaglia Grave) reveal a sort of hybrid between the *sonata da camera* genre as conventionally defined, consisting of dance pieces such as the Allemande, and the *sonata da chiesa*, with movements indicated simply by tempo. All movements are in the same key of G major, though two of them avoid tonal closure by concluding on the dominant. An emphasis on mellifluous utterance and exquisite workmanship, rather than profundity, prevail throughout, culminating in a remarkably free passacaglia in which the repeating theme not only supports a series of variations in the other parts, but is itself subjected to a series of rhythmic, melodic, and chromatic manipulations.

The *Suite in D Major TWV 55:D6* is one of well over a hundred surviving orchestral suites (many others are lost) by Georg Philipp Telemann. Only a limited number of these suites were published in Telemann’s lifetime, making it difficult to date the bulk of those which remained in manuscript, including the present one. It has been tentatively assigned to the early 1720s, around the time of Telemann’s relocation from Frankfurt to Hamburg. The D major suite has notable elements of the concerto, owing to the prominent solo part for viola da gamba in most of the movements, placed in contrast to the *tutti* sections. The tripartite overture has two stately sections flanking the central allegro, in which the gamba writing is especially virtuosic, adumbrating the trumpet motifs of the following movement. The solo viola da gamba dominates the middle section of the energetic,
martial second movement (“La Trompette,” a nice example of the poetic monikers that Telemann was fond of giving to certain of his instrumental movements), again in clear imitation of trumpet writing, as well as the central minore section of the ensuing sarabande movement. The Rondeau is the only movement of the suite in which the solo instrument merely plays along with the ensemble throughout, rather than having an independent solo line. A Bourée after the French manner features a rapid question-and-answer exchange between the soloist and the ensemble. The Courante also evinces French taste through the inclusion of a double variant, with rapid figuration for the soloist, and the Gigue brings the suite to a close on a jaunty note.

A Note on the Viola da Gamba
BY CRAIG TROMPETER

The erroneous myth that the viola da gamba is the predecessor to the cello seems to persist, but the two instruments are from completely different families. The cello is the bass member of the violin family, whose characteristics include 4 strings tuned in 5ths, sound holes in the shape of the letter “f,” rounded backs and shoulders, and an overhand bow technique. The members of the viola da gamba family (often shortened to “viol” or “gamba”) most often have six strings tuned in 4ths with a 3rd in the middle, “c” holes, frets, and sloping shoulders and flat backs. The viol is played with the bow held underhand. All members of the viol family rest on the legs (hence the name da gamba—“for the leg”), whereas the smaller members of the violin family are held on the arm (da braccio). The viol’s upright playing position is deeply rooted in history. The medieval fiddle (or “vielle”) was held on the legs as far back as the 11th century. By the late 15th century, the viol as we now recognize it became popular on the Iberian peninsula. With the help of the powerful (and corrupt) Borgia family, the instrument quickly spread to Italy, and from there to France, England, and Germany. From roughly 1500 to 1730, the viol was the “workhorse” instrument, second in popularity only to the lute. It was championed by the likes of Byrd, Purcell, Couperin, Bach, Telemann, and Rameau. Its popularity began to wane in the mid-18th century when it was overshadowed by the violin and cello (for an amusing read, see Hubert Le Blanc’s 1740 polemic Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncel). Thankfully, a viol revival began in the late 19th century when curious cellists began to play it. Auguste Tolbecque, a distinguished French cellist, played the virtuoso viol part in one of Rameau’s Pièces de clavecin en concerts with none other than Camille Saint-Saëns at the piano in 1870. Tolbecque probably played the viol like a modern cello, with an endpin but no frets and a heavy cello bow held over-hand. In the 1890s, Arnold Dolmetsch, the so-called
“father” of the modern early music revival, researched the viol’s historical construction and playing techniques. The Dolmetsch family concertized extensively, playing music for viol “consort”—treble, tenor, and bass sizes. The revival gained momentum towards the close of the 20th century. In 1991, the French film *Tous les matins du monde* pushed the viol into popular consciousness when Gérard Dépardieu and his son Guillaume portrayed a fictionalized version of Marin Marais. Today, the Viola da Gamba Society of America has more than 2,000 members and one can major in viol performance at numerous music conservatories worldwide.

**Texts and Translations**

**Widerstehe doch der Sünde, BWV 54**

**ARIA**

Widerstehe doch der Sünde,  
Sonst ergreifet dich ihr Gift.  
Laß dich nicht den Satan blenden;  
Denn die Gottes Ehre schänden,  
Trifft ein Fluch, der tödlich ist.

Just resist sin,  
lest its poison seize you.  
Don’t let Satan blind you;  
for those who defile God’s honor will incur a curse that is deadly.

**RECITATIVE**

Die Art verruchter Sünden  
Ist zwar von außen wunderschön;  
Allein man muß  
Hernach mit Kummer und Verduß  
Viel Ungemach empfinden.  
Von außen ist sie Gold;  
Doch, will man weiter gehn,  
So zeigt sich nur ein leerer Schatten  
Und überümächtes Grab.  
Sie ist den Sodomsäpfeln gleich,  
Und die sich mit derselben gatten,  
Gelangen nicht in Gottes Reich.  
Sie ist als wie ein scharfes Schwert,  
Das uns durch Leib und Seele fährt.

The appearance of vile sin is indeed outwardly very beautiful; however one must afterwards with trouble and frustration experience much hardship.  
On the outside it is gold; yet, going further in, it shows itself as only an empty shadow and a whitewashed grave.  
It is like the apples of Sodom, and those who engage themselves with it will not achieve God’s Kingdom.  
It is like a sharp sword, that pierces through body and soul.
ARIA
Wer Sünde tut, der ist vom Teufel,  
Denn dieser hat sie aufgebracht.  
Doch wenn man ihren schnöden Banden  
Mit rechter Andacht widerstanden,  
Hat sie sich gleich davongemacht.  

Bekennen will ich seinen Namen, BWV 200

Bekennen will ich seinen Namen,  
Er ist der Herr, er ist der Christ,  
In welchem aller Völker Samen  
Gesegnet und erlöset ist.  
Kein Tod raubt mir die Zuversicht:  
Der Herr ist meines Lebens Licht.

Vergnügte Ruh, beliebte Seelenlust, BWV 170

ARIA
Vergnügte Ruh, beliebte Seelenlust,  
Dich kann man nicht bei Höllenstünden,  
Wohl aber Himmelseintracht finden;  
Du stärkest allein die schwache Brust.  
Drum sollen lauter Tugendgaben  
In meinem Herzen Wohnung haben.

RECITATIVE
Die Welt, das Sündenhaus,  
Bricht nur in Höllenlieder aus  
Und sucht durch Haß und  
Neid Des Satans Bild an sich zu tragen.  
Ihr Mund ist voller Ottergift,  
Der oft die Unschuld tödlich trifft,  
Und will allein von Racha! sagen.  
Gerechter Gott, wie weit  
Ist doch der Mensch von dir entfernt;  
Du liebst, jedoch sein Mund  
Macht Fluch und Feindschaft kund  
Und will den Nächsten nur mit  
Füßen treten. Ach! diese Schuld ist  
schwerlich zu verbeten.
**ARIA**

Wie jammern mich doch die verkehrten Herzen,
Die dir, mein Gott, so sehr zuwider sein;
Ich zittre recht und fühle tausend Schmerzen, wenn sie sich nur an Rach und Haß erfreun.

Gerechter Gott, was magst du doch gedenken, wenn sie allein mit rechten Satansränken dein scharfes Strafgebot so frech verlacht.
Ach! ohne Zweifel hast du so gedacht: Wie jammern mich doch die verkehrten Herzen!

**RECITATIVE**

Wer sollte sich demnach
Wohl hier zu leben wünschen,
Wenn man nur Haß und Ungemach
Vor seine Liebe sieht?
Doch, weil ich auch den Feind
Wie meinen besten Freund
Nach Gottes Vorschrift lieben soll,
So flieht mein Herze Zorn und Groll
Und wünscht allein bei Gott zu leben,
Der selbst die Liebe heißt.
Ach, eintrachtvoller Geist,
Wenn wird er dir doch nur sein Himmelszion geben?

**ARIA**

Mir ekelt mehr zu leben,
Drum nimm mich, Jesu, hin!
Mir graut vor allen Sünden,
Laß mich dies Wohnhaus finden,
Woselbst ich ruhig bin.

How the perverted hearts afflict me, which are so sorely, my God, set against You;
I truly tremble and feel a thousand pangs, when they rejoice only in vengeance and hate.

Righteous God, what might You be thinking, when they, with the very intrigues of Satan, only scorn Your sharp proscriptions so boldly.
Alas! Without a doubt You have thought: how the perverted hearts afflict me!

Who should hereafter wish, indeed, to live here, when only hatred and hardship is the answer to love?
Yet, since even my enemy, like my best friend, I should love according to God’s commandment, thus my heart flees from anger and bitterness, and wishes only to live with God, who is Love itself.
Ah, spirit filled with mildness, when only will He grant you His heavenly Zion?

It sickens me to live longer, therefore take me away, Jesus!
I shudder before all sins, let me find this dwelling-place where I myself shall be at peace.
HANDEL

ARIODANTE

Sung in Italian with projected English translations

OPENS MAR 2

A tale of star-crossed love in the Scottish Highlands from the composer of Messiah

New Lyric coproduction of Handel’s Ariodante generously made possible by The Monument Trust (UK), Sidley Austin LLP, and Margot and Josef Lakonishok.

Lyric 312.827.5600 LYRICOPERA.ORG
Early Opera Cabaret
Gala Fundraiser
Thursday, May 9 at 6pm
The Arts Club of Chicago
201 East Ontario Street
www.haymarketopera.org
Orchestra

**FIRST VIOLINS**
Jeri-Lou Zike, concertmaster
   The Vernon and Lucille Swaback Chair
Wendy Benner

**SECOND VIOLINS**
Martin Davids*
   Allison Nyquist

**VIOLA**
Elizabeth Hagen*
   Dave Moss

**CELLO AND VIOLA DA GAMBA**
Craig Trompeter*
   Anna Steinhoff

**VIOLON**
Jerry Fuller*

**HARPSICHORD AND ORGAN**
Andrew Rosenblum*

**OBOE D’AMORE**
Stephen Bard*

*I denotes Principal

Iestyn Davies

In 2017 Iestyn Davies was awarded a Member of the Most Excellent Order of the British Empire (MBE) by the Queen for his services to Music. A former Cambridge choral scholar, he went on to study singing at the Royal Academy of Music. An esteemed Handelian, he has astounded audiences globally with his vocal agility in roles such as Orlando, Rinaldo, Ottone/Agrippina and David/Saul. This year he will make his role debut as Giulio Cesare. His intelligent and considered interpretations have led to fruitful collaborations with Thomas Adès, George Benjamin and Nico Muhly. An engaging recitalist, with repertoire ranging from Dowland to Clapton, he has twice been awarded the Gramophone Recital Award for his recital recordings. His outstanding London West End theatre project, Farinelli and the King, with Mark Rylance, was staged on Broadway this season.
DONORS AND ACKNOWLEDGMENTS

CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORTERS
The Paul M. Angell Foundation
Amata Law Office Suites
Ann Barzel and Patrick Henry
Community Arts Fund
Caterpillar Foundation
Elizabeth F. Cheney Foundation
Gaylord and Dorothy Donnelley Foundation
The MacArthur Fund for Arts and Culture at the Richard H. Driehaus Foundation
City of Chicago’s Department of Cultural Affairs and Special Events
HSBC Philanthropic Programs
Jamerson & Bauwens Electric
Opera America
Helen & Curtis Pinnell Foundation
The Saints

HANDEL SOCIETY ($10,000+)
M. Scott Anderson
Sarah Harding and Mark Ouweleen
David Rice
Rupert and Mary Ward

ARIA SOCIETY FELLOW ($5,000-$9,999)
Patricia Kenney and Gregory O’Leary
Susan Rozendaal
and Richard Jamerson
Joseph Starshak
Patricia Dinsdale Turner
Suzanne L. Wagner

ARIA SOCIETY PARTNER ($2,500-$4,999)
Pat and Jerry Fuller
Sue Habiger
Mary Mackay and Edward Wheatley

ARIA SOCIETY PARTNER ($2,500-$4,999)
Lynne and Ralph Schatz
Marjorie Stinespring
Vernon and Lucille Swaback
Pam and Doug Walter

ARIA SOCIETY PATRON ($1,000-$2,499)
Julie and Roger Baskes
Mary Brandon
Debbie Crimmins and Paul Goerss
Lynn B. Donaldson and Cameron S. Avery
Mark Ferguson and Elizabeth Yntema
Timothy and Janet Fox
James Friedkin and Jeri-Lou Zike
James A. Glazier and James A. Ferguson
David and Beth Hart
Anne Heider and Steve Warner
Susan and Stuart Kaufman
Axel Kunzmann and Bruce J. Nelson
Edward T. Mack
Nancy Schmitt
Dawn K. Stiers
Bob and Gaye Swaback
Craig Trompeter
Michael and Jessica Young

BENEFACTOR ($500-$999)
Anne Cook and Charles Pratt
Caroline Cracraft
Dorothy and John Gardner
Allen Heinemann
Marlene Howell
Michael Koenigsknecht
Robert and Sue Ross
Aimee and Mark Scozzafave
Jan Silverstein
Thomas Thuerer
Jerry Tietz
Judy and Larry Trompeter
Russell and Paula Wagner
Joan and Clark Wagner

Iestyn Davies: From Fear to Faith
BENEFACTOR ($500-$999)
Diane and Tom Welle
Todd Wiener and Paula Jacobi
Isabel Wong and Charles Capwell

FRIEND ($250-$499)
Baird Allis
Howard Aronson
John Boatright
Richard and Carolyn Brooks
Sheri Brown
Jacques Brunswick and Louise Des Jardins
Cynthia Cheski
Sonia Csaszar
Ann Davis
Holly Eckert-Lewis and Yale Lewis
Teri J. Edelstein and Neil Harris
Laura Emerick
William Evans
Sarah Fabian
James and Donna Fackenthal
Jan Feldman
Karen Fishman and Anne Ladky
Michael Foote
Janet Franz and Bill Swislow
Stephen and Elizabeth Geer
James K. Genden and Alma Koppedraijer
Gerald Gordon
Liz and Mark Hagen
Deb and Ted Hatmaker
James Knapp
R. W. McGonnagle
Jody McPeak
Jane Meranus
Charles J. Metz
David Miller
Judy and Bob Moss
John and Lois Palen
Elizabeth Parker and Peter Gutowski
Jordan Rice and Greg Schweizer
Adria Rice and Andrew Kryshak
Amy Ripepi and Garry Grasinski
Diana Robin
Heidi Rothenberg

FRIEND ($250-$499)
Vera and Alexander Rubinshteyn
Frank and Joan Safford
Cynthia and Edward St. Peter
Dean and Carol Schroeder
Sara Solla and Predrag Cvitanovic
Margaret Sondler
Richard Stumpf
Mr. and Mrs. Todd Vieregg
Alessandra Visconti and Jesse Rosenberg
Howard White

SUPPORTER (UP TO $249)
Bruce Alper
Louise Anderson
Michael Angell
Emanuel Banakis and Nancy McKeating
Dominic and Alison Barrington
Dayna Bateman and Warren Vik
Lynn Becker
Laurie Bederow
Wendy Benner
Marjorie Benson
Carla and R. Stephen Berry
Peggy and David Bevington
Helaine Billings
Carmen Bodino
Edward Bogle
William Bosron
Patricia and Charles Brauner
James R. Brown
Jennifer Brown
Henry H. Browne
Scott Brunscheen
Victor M. Cassidy
Cheryl Chamberlain
James Compton
Derek Cottier and Laura Tilly
Robert Crawford
Lynne Cunningham and Ted Wysocki
Leigh Daeuble
Leighann Daihl Ragusa
Greg Daly
Martin and Julia Davids
SUPPORTER (UP TO $249)

Clare Davies
Greg Davis
Anna Dennis and Karen Wiebe
Lisa DeAngelis
Wynne Delacoma
Eileen Donovan
Jack Doppelt and Margie Schaps
Mr. and Mrs. Thomas Dwyer
Kenneth East and Timothy Thurlow
David Easterbrook and Richard Bough
Maud Ellmann
Yayoi Everett
George and Susan Fee
Robert Ferguson
Tom Ferguson and Mark Gomez
Barry Finkel
Michael Firman and Marilyn Schweitzer
Nona C. Flores
Lewis Fortner
Dedre Gentner
Norden Gilbert
Shauna Gilman
Ethel and Bill Gofen
Gary Grenholm
Isabel Guzman-Barron
Joseph Hanc
Suzanne Haraburd and David Strom
Steven Harris
Robert Hauser
Paula Henttu
Barbara Hermann
Margaret E Herring
Sally Heuer
Marsha Holland
Ronia Holmes
Richard Barrick Hoskins
James and Mary Houston
Stephen Hudson
Sue Imrem
Susan Irion and Rob DeLand
John Jahrling
Donald Jones
Marshall Johnson

Jack Kaplan
Deborah Kerr
Diana King
Alfred Kitch
James Klock
John Kohlmeier
Peter Kohn
Jennifer Kosharsky
Amanda Kozar
Peter Kraus
Harold Kroeger
Alma and Ray Kuby
David and Cheryl Kryshak
Jeanne Laduke
Sue Lannin
Mike Lazos and Daniel Martin
Barbara Leopold
Blazej Lojewski
Mark and Kathleen J. Lundberg
Marilyn Lux
Stephen Mannasmith
Cecile Margulies
Thomas Martin
Scott Mason
Chris Mayer
Bruce McCullough
Ellen McGrew
David McNeel
Mark Miller and Anita Weinberg
Russell Miller
Sarah J Miller
Eugene Mitchell
Megan Moore
Nancy Morton
Erik Mothersbaugh
John Mrowiec and Karen Granda
Juliet Muccilo and Matt Pollack
Ann Murray
Susan Noel
Gladys M. and James T. Nutt
James Orr
Gerald Padbury
David Paolone
Sara Pearsey
John Percy
Daphne and Stephen Racker
Oren Riggs
Sylvie Romanowski
Barbara and Thomas Rosenwein
Isabelle Rozendaal
William Rush
John Rybolt
John Sagos
Olga Sanchez
Christine Schuepbach
John and Beverly Schuepbach
Janis and Signe Schuepbach
Janis and Ken Schweizer
Deborah Segil
Margaret Sekowski
Mark Selner
Susan and Robert Shapiro
Terry Shea
Felicity Skidmore
David Slowey
Dr. Karen Patricia Smith
Louise Smith
Neal Sosnowski
Anthony Spaulding
Jennifer L. Sperry
Joan Staples
Mark Stearns
Anna Steinhoff and Justin Roberts
Richard Strier
Jarmila Svoboda
Thomas Szura
Bruce Tammen and Esther Menn
Fredric Thompson
Karen Tiersky
Robin and Lee Trepeck
Brian and Erin Trompeter
Cecilia Trompeter
Edward and Debra Trompeter
Timothy Trompeter
James Grantham Turner
Steven Wang
Patrick Waters
Dave Weddige
Mike Weeda and Joanne Michalski
Allison Weisman
Amy Weisman-Berg
Wendy Weisman-Dermer
Sandy and Joan Weitzbuch
Charles Wells
Floyd and Judy Whellan
Gerald Wilemski
Matilda Wilhoite
Robert Williams
David Wojtowicz
Toni and Steven Wolf
Mr. and Mrs. R.A. Wolff
Robert Zeitner
Jaquelyn and Robert Zevin
Steven Zick
Camille J. Zientek
Peter Zimmerman
John Zimnie
Teodora Zlatkova

ACKNOWLEDGMENTS
Ryan Bennett Photography
Church of the Atonement
Lynn B. Donaldson
and Cameron Avery
Karen Fishman
Sarah Harding and Mark Ouweelen
Garry Grasinski, Grayson Media, Inc.
Chase Hopkins
Jamerson & Bauwens Electrical
Contracts, Inc.
Susan and Richard Jamerson
Katherine Lynch
Robert Moss
Old St. Patrick’s Church
Charles Osgood Photography
David Rice
Eden Sabala
Mark Scozzafave
Studebaker Theater
Judy Trompeter
Russell Wagner

Listed donations reflect contributions from January 1, 2018 - February 1, 2019

Haymarket Opera Company
Welcome
Haymarket Opera Company is pleased to welcome Jerry Tietz to the Board of Directors. We extend our sincerest thanks!

Subscriptions on sale now.
ticketsweb.uchicago.edu/subscriptions
773.702.ARTS(2787)
Single tickets go on sale August 19, 2019.

Howard Mayer
Brown International
Early Music Series

Iestyn Davies with Fretwork
October 27

Rachel Podger, violin
January 24

Concerto Köln
February 28

Boston Camerata
April 17

Subscriptions on sale now.
ticketsweb.uchicago.edu/subscriptions
773.702.ARTS(2787)
Single tickets go on sale August 19, 2019.
Le Jardin de Melodies: A Parisian Renaissance Entertainment

Vivacious dance music and elegant songs from the 16th-century Royal Court in Paris! Featuring voices, violin band, and world-renowned lutenists PAUL O’DETTÉ & CHARLES WEAVER.

APRIL 5–7

Tickets at www.Newberry Consort.org
Pimpinone
by Telemann

Saturday, March 30 at 7:30pm
Sunday, March 31 at 5:00pm
Tuesday, April 2 at 7:30pm

Studebaker Theater
410 S Michigan Ave
Chicago, IL 60605

www.haymarketopera.org