THE FRENCH CONNECTION
An Exquisite Exploration

7:30 pm Friday, November 15 @ Nichols Concert Hall (Evanston)
5:00 pm Saturday, November 16 @ First UMC at Chicago Temple (Chicago)
3:00 pm Sunday, November 17 @ Wentz Concert Hall (Naperville)
Dear friends,

Thank you for joining us for The French Connection. Each time we gather to experience a live performance together, new connections are made, and familiar ones are strengthened.

We are delighted to have several guest artists making their Third Coast Baroque debuts, including visual artist WERIEM (a.k.a. Meriem Bahri) whose finely handcrafted illustrations will accompany each piece of the program. Oboist Kathryn Montoya brings her expertise to the ensemble, while Charles Brink represents the first cross-collaboration between Third Coast Baroque and the Bach Consort Wien (also directed by Rubén Dubrovsky). It is a true joy to have these critically acclaimed artists joining Chicago’s “finest period players” (Chicago Tribune).

Looking ahead to April 17 & 18, I hope you will join us as TCB concertmaster Martin Davids leads the ensemble in Welcome Back, Vivaldi. I am honored to be a part of this program singing rarely heard arias from Vivaldi’s “Orlando furioso” alongside some of his treasured instrumental works. The performance is sure to leave you breathless as we bring our 2019/20 mainstage season to a close.

In the meantime, we hope you will stay connected with us online and in person. If you haven’t already, I encourage you to subscribe to our email newsletter so you can stay informed about program and event details. You can also engage with us online via Facebook and Instagram as we share behind-the-scenes photos, videos, and information throughout the season. And don’t forget to check in to tonight’s event, tag Third Coast Baroque, and share your experience. We love seeing your perspective and hearing your reactions.

Whether this is your first concert with Third Coast Baroque or you’re a “regular,” we are so glad that you are with us for this special performance. Please join us following the performance as Maestro Dubrovsky, WERIEM, and guests keep the conversation going with a post-concert discussion. We look forward to connecting with you!

Sincerely,

Angela Young Smucker
Executive Director
The French Connection: An Exquisite Exploration

November 15-17, 2019

Rubén Dubrovsky, conductor & colascione

WERIEM, visual artist

TCB Chamber Ensemble:
Martin Davids, violin
Pauline Kempf, violin
Anna Steinhoff, viola da gamba
Andrew Rosenblum, harpsichord

Brandon J. Acker, theorbo
Charles Brink, flute
Kathryn Montoya, oboe & recorder

PROGRAM

Jean-Philippe Rameau (1683-1764) [arr. Joseph-Barnabé Saint-Sévin (1727–1803)]
- Ouverture from Pygmalion
- Air gracieux from Dardanus
- Air de sauvage from Les Indes galant

François Couperin (1668-1733)
Premier Ordre “La Françoise” from Les Nations
- 2. Allemande: Sans lenteur
- 3. Première Courante: Noblement
- 4. Seconde Courante: Un peu plus viste
- 5. Sarabande: Gravement
- 6. Gigue: Gayement
- 7. Chaconne ou Passacaille: Modérément – Vif et marqué
- 8. Gavotte
- 9. Menuet

INTERMISSION
Jean-Baptiste Forqueray (1699-1782)
Jupiter

Marin Marais (1656-1728)
Chaconnne from Suite No. 2 in D Major

Jean-Marie Leclair (1697-1764)
Deuxième récréation de musique, Op.8
1. Ouverture
2. Forlane
3. Sarabande
4. Menuet
5. Badinage
6. Chaconnne
7. Tambourin

This project is partially supported by a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events and a grant from the Illinois Arts Council Agency. The colascione is sponsored by a grant from The Saints.

JOIN THE CONVERSATION

WELCOME BACK, VIVALDI
Revisiting Forgotten Treasures
April 17-18

Join us after the concert for a lively discussion about the program with Maestro Dubovsky, artists, and guests.
Light refreshments provided.
Third Coast Baroque is now the proud owner of a colascione (pronounced koh-lah-SHOW-nay), and is the only ensemble in Chicago to have this rarely played instrument.

From artistic director Rubén Dubrovsky:
"It is my great pleasure to announce that, as of this concert series, Third Coast Baroque now has a colascione of its very own. After bringing my colascione from Vienna to Chicago for several projects, we realized that TCB needed its own instrument, as it fits so perfectly within our repertoire. We are very thankful to The Saints for a generous grant that has made this possible."

What is it? "The colascione is the lowest member of the lute family."

What is its function in the ensemble? "It has the same role as an electric bass in a modern rock band, except it is used for playing "oldies" that have been around for 300-400 years."

How it is used within TCB? "It is the perfect instrument for leading an ensemble from the bass as I do. I find that I can shape the groove of the group while also having all the freedom of movement and listening that conducting requires."

"If you’re feeling curious, please come up and take a closer look!"
NOTES

As is Third Coast Baroque's tradition, Maestro Dubrovsky will provide commentary about the program from the stage, but here are a few quick facts about the composers featured in the program:

Jean-Philippe Rameau
- Born: Dijon, France 1683 | Died: Paris, France 1764 | Composer and theorist
- His groundbreaking Treatise on Harmony (1722) was “all about that bass” as it stressed the importance of the “fundamental bass” in music.
- 18th century composer and violinist Joseph-Barnabé Saint-Sévin, who was also a student of Leclair, made arrangements of excerpts from Rameau’s operas for two violins.

François Couperin
- Born: Paris, France 1668 | Died: Paris, France 1733 | Composer, harpsichordist, and organist
- Became known as “Le Grand,” differentiating him from his uncle of the same name.
- In Les Nations, he combines the Italian trio sonata style with French dances.

Jean-Baptiste Forqueray
- Born: Paris, France 1699 | Died: Mantes, France 1782 | Viol player, composer, and editor
- Published his highly virtuosic collection Pieces de viole in 1747 for viol and continuo.
- To increase its marketability, he published Pièces de clavecin (1749), which were harpsichord arrangements of the same pieces. Jupiter is an example of one of these arrangements.

Marin Marais
- Born: Paris 1656 | Died: Paris 1728 | Composer and viol player
- Also published his own Pieces de viole in five different collections 1686–1725 and was regarded at the master of the viol.
- Father to 19 children.

Jean-Marie Leclair
- Born: Lyons, France 1697 | Died: Paris, France 1764 | Composer, violinist, and dancer
- Considered to be the founder of the French violin school.
- His death in 1764 remains a mystery as he was found fatally stabbed near his home. Leclair’s ex-wife and nephew were likely suspects in his murder.

FROM VISUAL ARTIST WERIEM

The series of illustrations projected during the concert were created specifically for Third Coast Baroque’s program “The French Connection.” The idea was to create a playful link between the modern audience and the French baroque music by essentially extracting the dance movements, gestures, and musical expressions found in the baroque and roccoco aesthetics to obtain clearer shapes, yet characteristic silhouettes of their time. A minimalist vision has the capacity to remove details from an image, while simultaneously amplifying its essence. The illustrations were inspired by historical costume drawings made for Rameau’s operas and French painters famous for depicting performing artists, bucolic and idyllic scenes, or aristocratic figures that could have been in the 17th or 18th century audience.
French-Tunisian visual artist WERIEM (Meriem Bahri), specializing in costume design and illustrations, debuts with Third Coast Baroque in a visual interpretation of 17th and 18th French repertoire. After completing a PhD in science (2010, Université de Lille), she turned definitively to her great passion for costumes when she moved to Chicago, and has been recognized for her “spectacular” (Wall Street Journal) as well as “gorgeous and evocative” (New York Times) work. She is also a regular collaborator with esteemed companies such as Boston Early Music Festival, Newberry Consort, and Haymarket Opera Company.

Martin Davids founded and directs the Callipygian Players in Chicago, and is concertmaster of Brandywine Baroque, Third Coast Baroque, and Bella Voce Sinfonia. He is principal second violin with the Haymarket Opera Company and Baroque Chamber Orchestra of Colorado. His performing career has included collaborations with many others throughout North America and Europe. Mr. Davids received his M.M. from the University of Michigan and a Performer Diploma from the Early Music Institute at Indiana University where he studied with Stanley Ritchie. He has recorded for Plectra, Cedille, Musica Omnia, and Albany records. Mr. Davids published a volume of arrangements for two violins of J. S. Bach’s solo violin fugues in early 2016. Called Bachfor2, it is the first arrangement of its kind. A second volume was published in 2019. In addition, he is a third-generation disciple of the YiZungYue school of internal martial arts.

Charles Brink began his flute studies with Jacob Berg in his native St. Louis. He holds degrees from the New England Conservatory (Boston), the San Francisco Conservatory and the Royal Conservatory of Music in The Hague. Since devoting himself primary to historical flutes in 1998, he has toured and recorded with the Four Nations Ensemble, Amsterdam Baroque Orchestra, Les Musiciens du Louvre, Wiener Akademie and Les Nouveaux Caractères. His recordings can be heard on West German Radio, Middle German Radio, Dutch Radio and Television, Austrian Radio and the EMI, Raumklang (Germany), Fuga Libera (Belgium) and Orchid Classics (London) labels. In 2018 Charlie conducted the modern premiere of Nicollo Jommelli’s Cerere placate with Opera Lafayette at the Kennedy Center (Washington, DC) and The Times Center (New York). In 2021 he will lead the world premiere of Jommelli’s Pelope with the same ensemble. Charles Brink lives in Vienna, Austria with his wife, Stephanie, and their son Jacob.

Kathryn Montoya (oboe) appears with a variety of orchestral and chamber ensembles, including the Boston Early Music Festival Orchestra, Tafelmusik, and Apollo’s Fire, among others. She received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU she was the recipient of the prestigious Performer’s Certificate and was awarded a Fulbright Scholarship to study in Germany. Currently teaching historical oboes and recorder at Oberlin Conservatory, the Longy School of Music, and the University of North Texas, Kathryn has been faculty of Longy’s International Baroque Institute, the Baroque Performance Institute at Oberlin, SFEMS Baroque and other workshops, and has given masterclasses in the US and China. When she is not enjoying the various thrills of concerts and recording, she can often be found in Hereford, England, converting an 18th century barn into a home with her husband, James.
The following list represents donations made between October 1, 2018 and November 1, 2019. We apologize for any errors or omissions. Please direct corrections to the attention of Sarah Wilson, Board Treasurer at sarah@thirdcoastbaroque.org.

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Find out more at af-chicago.org

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