THIRD COAST BAROQUE
REFRAMING EARLY MUSIC
RUBÉN DUBROVSKY, ARTISTIC DIRECTOR

“Chicago’s most accomplished period instrumentalists and singers.” - Chicago Tribune

STAY TUNED FOR INFORMATION ABOUT OUR 2019/20 SEASON!

Handel’s Il trionfo del Tempo e del Disinganno

Rubén Dubrovsky, conductor
Chicago Premiere

FRIDAY, APRIL 12 7:30P
Chicago Temple

SATURDAY, APRIL 13 7:30P
Galvin Recital Hall
Welcome, friends!

We are so thrilled to share this special occasion with you as Third Coast Baroque presents the Chicagoland premiere of Handel's first oratorio *Il trionfo del Tempo e del Disinganno* (The Triumph of Time and Disenchantment). These performances embody our mission of reframing early music as we share this glorious piece that, until now, has never been produced in the Windy City.

While the story of Triumph may be centuries old, its messages of searching for truth in today's world, particularly with the rise of social media, is still relevant today. We hope that tonight's concert, with original artwork by David Lee Csicsko, enhances your experience of this monumental piece.

Over the past three seasons, you have joined us on our journey uncovering forgotten treasures of the Baroque era. With each project, we have dug deeper to uncover the original context of each piece and to connect it to the world we live in. We have explored global connections of this repertoire to find that this rich musical history relates to us all.

In our 2019/20 season, we will continue to reframe early music as we expand to three subscription series programs. We begin September 7-8 with a program of Handelian heroines featuring sopranos Nathalie Colas, Kaitlin Foley, and Erica Schuller. November 15-17 special guest artist Reginald Mobley (countertenor) brings music by the Bach family to life in virtuosic fashion. Our mainstage series will conclude with a one-night-only performance on April 28, 2020 and share more lesser-known operatic and instrumental works by Vivaldi featuring mezzo-soprano Angela Young Smucker. We hope you will save these dates and join us in the exciting season to come.

We thank you for joining us this weekend for music and storytelling that delights, provokes, and dazzles us all. Triumph is TCB’s largest production to date with 20 world-class artists onstage. And while Third Coast Baroque is only three years old, we bring well over a century of combined musical experience to you.

We are humbled by the tremendous growth we have had and critical response we have received in such a short time - and it’s all because of your support. We hope you will continue to make this journey with us next season and for years to come.

Sincerely,
Rubén Dubrovsky & Angela Young Smucker
Artistic Director Executive Director

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G.F. Handel (1685-1759)
Il trionfo del Tempo e del Disinganno, HWV 46a
(The Triumph of Time and Disenchantment)

Part One
Sonata del Overtura
Fidio specchio (Beauty)
Fosco genio, e nero duolo (Pleasure)
Se la Bellezza perde vaghezza (Disenchantment)
Una schiera di Piaceri (Beauty)
Urne voi! (Time)
Il voler nel fior degl’ anni (Beauty, Pleasure)
Un pensiero nemico di pace (Beauty)
Nasce l’uomo ma nasce bambino (Time)
L’uomo sempre se stesso distrugge (Disenchantment)
Sonata (organ solo)
Un leggiadro giovinetto (Pleasure)
Venga il Tempo (Beauty)
Crede l’uomo ch’egli riposi (Disenchantment)
Folle, dunque tu sola presume (Time)
Se non sei più ministro di pene (Beauty, Pleasure, Disenchantment, Time)

INTERMISSION

Part Two
Chiudi, chiudi i vaghi rai (Pleasure)
Io sperai trovar nel vero (Beauty)
Tu giurasti di mai non lasciarmi (Pleasure)
Io vorrei due cori in seno (Beauty, Disenchantment)
Più non cura valle oscura (Disenchantment)
È ben folle quel nocchier (Time)
Voglio Tempo per risolvere (Beauty, Pleasure, Disenchantment, Time)
Lascia la spina cogli la rosa (Pleasure)
Voglio cangiar desio (Beauty)
Chi già fu del biondo crine (Disenchantment)
Il bel piano dell’ aurora (Time, Disenchantment)
Come rembo che fugge col vento (Pleasure)
Tu del ciel ministro etto (Beauty)
Part One

Beauty admires herself in a mirror, though realizes her allure is fleeting. Pleasure enters and vows to be Beauty’s constant companion. Time and Disenchantment arrive and insist that Beauty is a flower that blooms and wilts quickly. All four decide to take up arms in a contest to see who is the most powerful.

Though Beauty thinks an army of Pleasures protects her, Time cautions that all Beauty on earth returns to the earth. Beauty and Pleasure, instead, renew their commitment to each other and try to banish anxious thoughts. Time and Disenchantment declare that human life is short, and that humankind brings about its own destruction.

Beauty is tempted to enter the Palace of Pleasure, enticed by beautiful music. Disenchantment and Time start to convince Beauty that with Pleasure always comes pain. Beauty agrees to follow Time to the Palace of Truth, where True Pleasure resides. To accept True Pleasure, however, Beauty must gaze into the Mirror of Truth. Pleasure tries to convince Beauty to remain faithful to her, choosing earthly Pleasure over timeless Truth.

Part Two

After seeing False Pleasure, Time invites Beauty to see the Palace of Truth and the Mirror of Truth. Pleasure asks Beauty to close her eyes to what the Mirror of Truth may reveal. Beauty admits that she may not find any Pleasure in Truth, rightfully causing Pleasure to question Beauty’s fidelity.

Beauty wishes she could have Pleasure and Truth simultaneously. When Disenchantment asks what Pleasure it is that Beauty seeks, Beauty says she desires True Pleasure. Time and Disenchantment explain to Beauty that she will no longer seek False Pleasures once she has glanced into the Mirror of Truth. Disenchantment shows Beauty the Palace of Pleasure is not what it seems upon first sight.

Despite Pleasure’s final pleas, Beauty commits to repenting and prepares to look into the Mirror of Truth. When Beauty finally faces the Mirror of Truth, she is shocked and weeps. Since Time and Disenchantment have successfully convinced Beauty to abandon Pleasure, Pleasure flies away in fury. Beauty faces the light of Truth and sees the path to penitence, offering her heart to be made anew.
ABOUT THIRD COAST BAROQUE

Our Mission
To share the aesthetic of Baroque music while unlocking its relevance for today’s audiences.

Our Vision
Third Coast Baroque shares Baroque music with the people of Chicago and beyond with a focus on accessibility, diversity, and collaborations with Chicago organizations.

Third Coast Baroque features, “Chicago's most accomplished period instrumentals and singers” (Chicago Tribune). Under the artistic direction Rubén Dubrovsky, TCB reframes how audiences experience early music through dynamic performances, collaborations, and education. “Call it Baroque musicology made painless” (Chicago Tribune), TCB has been devoted to exploring diverse 17th and 18th century music from around the world since its inception. TCB has presented the Chicago and North American premieres of works by beloved composers and recently rediscovered masters. Drawing upon today’s finest early music specialists, the Third Coast Baroque collective is composed of the TCB Chamber Ensemble, TCB Voices, and TCB Orchestra. Past performances have included collaborations with internationally renowned musicians, including mezzo-soprano Vivica Genaux for a critically acclaimed program of works by Vivaldi. Founded in 2016, TCB engages new and diverse audiences through collaboration with organizations in Chicago and across the country, and through educational enrichment and outreach for music lovers of all ages.

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WHAT'S AN ORATORIO?
The oratorios we perform today were created as part of a broader oratorio culture that began in mid-1500s during the Catholic Counter Reformation. Church officials established new religious orders and forms of fellowship in attempt to engage more directly with the public. For example, the Society of Jesus, also known as the Jesuits, was founded in 1540 by Saint Ignatius of Loyola and music and drama was central to its educational mission.

In the 1550s, Saint Philip Neri founded the first oratory. In a loft located in Rome's San Girolamo church that once served as a granary, Neri lead prayer and discussions with a small group of followers. As the group expanded, the space was converted into an oratorio for fellowship that included music. The group was called the Congregation of the Oratory, and soon had many imitators in Rome and throughout Europe.

The earliest printed books of music for use in Neri's oratory were published in 1563. Many of these compositions mixed secular musical styles with sacred and allegorical texts, including ones about the soul's quest for truth. Some of the performers likely involved were composers Palestrina and Tomás Luis de Victoria.

By the end of the 16th century, oratory congregations moved from makeshift spaces (often outdoors) and into permanent structures called oratorios. Also at this time, music and drama became even more prominently incorporated into congregational celebrations. In 1600, a single, extended drama with continuous music was performed called The Representation of the Soul and the Body in Rome's Oratorio dei Filippini. With music by Emilio de' Cavalieri and a libretto by Agostino Manini, this work is considered to be the first “oratorio” and “opera” in the modern sense of each word.

In early 18th century Rome, musical-dramatic works performed as part of oratorio culture were particularly unique. Pope Clement XI, continuing reforms initiated with Ignatius of Loyola and Philip Neri, initiated a ban on performances of secular, commercially produced opera from 1703 - 1708. The pope was also a member of the Academy of Arcadia, a circle of artists, academics, and patrons interested in creating new works, including with Handel and other composers. Oratorio was the solution to creating new music dramas during the prohibition on opera.
INSIDE THE LIBRETTO

One of Handel’s Roman patrons, Cardinal Benedetto Pamphili, created the libretto for The Triumph of Time and Disenchantment. As a member of the Academy of Arcadians, Pamphili collaborated with and supported many composers and musicians. By the time he penned Triumph, he had written librettos for at least 10 oratorios, including two “triumphs” set to music by Alessandro Scarlatti.

The triumph, like the oratorio, was an artistic genre that grew out of a Roman cultural practice. In the Eternal City’s ancient past, victory parades following war were transformed into elaborate civic and religious ceremonies called a triumphus. A few of the most famous structures from Roman antiquity are architectural “triumphs,” such as the Arch of Titus, in which the triumph after the Siege of Jerusalem is famously carved in relief.

Though historical triumphs are commonly depicted in the visual arts, their literary antecedents may be less familiar to modern audiences. Pamphili and other members of the Academy of Arcadians would likely have been familiar with a famous set of poems called Triumphus by the great Petrach. Referencing the ancient Roman triumphus, Petrach crafted six triumphs of Love, Chastity, Death, Fame, Time, and Eternity in the 14th century.

In both Petrarch’s Triumph of Time and in Pamphili’s libretto, we find the path to truth in a mirror. In Petrarch, the speaker of the poem says, “I followed then my hopes and vain desires, but now with mine own eyes I see myself / as in a mirror, and my wanderings, / considering now the brevity of life, and striving to make ready for the end: / this morn I was a child, and now am old” (trans. Wilkins). In Pamphili’s libretto, the character of Beauty must gaze into the Mirror of Truth in order to decide whether or not she wants her heart to reside in the Palace of Pleasure or the Palace of Truth.

Pamphili’s Triumph of Time has at least one other generic antecedent: the dialogue. Though The Representation of the Soul and the Body is considered an early oratorio or opera, the historian who contemporaneously chronicled the activities of Neer’s oratorio called it a dialogue. Dialogues or debates are one of the oldest literary genres with examples dating back to the earliest known civilization of Sumeria. Similar dialogues or interlocutions were common devices in ancient Greek theater, and also a favorite of the philosopher Plato. In late 16th and early 17th century, the musical-dramatic dialogue allowed performers to explore relationships among concepts like life, death, and the soul and thereby personify them allegorically.

Handel set several of Pamphili’s texts to music, including an amorous cantata in which Handel is compared to Orpheus (HWV 117). Pamphili reveals his affection for Handel in the libretto for The Triumph of Time and Disenchantment, too. In Part One, as soon as the character of Beauty arrives at the Palace of Pleasure, she is tempted to enter by the delightful sounds an organ sonata that would likely have been played by Handel himself. Afterwards, Beauty sings a sensuous aria about a lovely youth who arouses delight with his music.

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Tickets sales account for only a portion of the costs associated with producing concerts, collaborations, and educational outreach. Your support is the most important driving force behind our organization. Your generosity will underwrite costs like artist fees, instrument and venue rentals, printing programs and promotional materials, and housing and transportation for our out-of-town artists.

To learn more about becoming a supporter of Third Coast Baroque, visit our website at www.thirdcoastbaroque.org or contact Angela Young Smucker, Executive Director, at angela@thirdcoastbaroque.org or by phone at 872-216-1859.

The following list represents donations made between March 27, 2018 and March 26, 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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My Disenchantment

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**Grammy nominated professional choir at Trinity Church Wall St.**

Nathalie Colas was born and raised in Strasbourg, France. She is a current soloist and founder of Third Coast Baroque. Nathalie has performed in a variety of the world’s finest concert halls. Recent seasons have included solo Bach Cantatas with Concertgebouw of Amsterdam, Metropolitan Museum of NY, Tokyo Opera City, and the Early Music festivals of Berkeley, Bloomington, and Durham. Highly valued as an ensemble singer, Clifton performs frequently with American Bach Soloists, Philharmonia Baroque Orchestra, Bach Collegium San Diego, Les Délices, Carmel Bach Festival, Newberry Consort, Leipzig Baroque Orchestra, Santa Fe Desert Chorale, and Third Coast Baroque. She has also had the distinct pleasure of working under the baton of such esteemed conductors as Helmuth Rilling, Hermann Max, Jane Glover, Philip Brunelle, and Rubén Darío, among others. In addition to performing, Ms. Smucker is currently pursuing her doctorate at Northwestern University Bienen School of Music and holds degrees from Valparaiso University – where she was also instructor of voice for seven years – and the University of Minnesota. She serves as Executive Director of Third Coast Baroque.

Angela Young Smucker has earned praise for her “rich mezzo” (Chicago Tribune) and “powerful stage presence” (The Plain Dealer). Her performances in concert, stage, and chamber works have made her a highly versatile and sought-after singer. Ms. Smucker has been a featured artist with Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, Conspirare, Seraphic Fire, Haymarket Opera Company, Bach Collegium San Diego, Les Délices, Carmel Bach Festival, Newberry Consort, Leipzig Baroque Orchestra, Santa Fe Desert Chorale, and Third Coast Baroque. She has also had the distinct pleasure of working under the baton of such esteemed conductors as Helmuth Rilling, Hermann Max, Jane Glover, Philip Brunelle, and Rubén Darío. In addition to performing, Ms. Smucker is currently pursuing her doctorate at Northwestern University Bienen School of Music and holds degrees from Valparaiso University – where she was also instructor of voice for seven years – and the University of Minnesota. She serves as Executive Director of Third Coast Baroque.

Clifton Massey, countertenor, is known for his interpretations of a wide range of musical styles. Praised by San Francisco Classical Voice for “gloriously rounded tone and a measure of heft often missing in proponents of his voice type,” his singing has taken him to many festivals and venues including Tanglewood, the Concertgebouw of Amsterdam, Metropolitan Museum of NY, Tokyo Opera City, and the Early Music festivals of Berkeley, Bloomington and Durham. Massey is highly valued as an ensemble singer, Clifton performs frequently with American Bach Soloists, Philharmonia Baroque Orchestra, Bach Collegium San Diego, the American Classical Orchestra, Clarion Choir, and has been featured on the Bach Vesper series at Holy Trinity Lutheran and Trinity Church Wall Street in New York City. He is an alumnus of the GRAMMY award winning group Chanticleer, with whom he performed over 200 concerts in a variety of the world’s finest concert halls. Recent seasons have included solo Bach Cantatas with Publick Musick of Rochester, NY, the title role of Handel’s Orlando with the Corona del Mar Baroque Festival, and a performance at the Met Gala with pop icon Madonna. Clifton currently resides in NYC and is a member of the GRAMMY nominated professional choir at Trinity Church Wall St.

**Angela Young Smucker**

**Nathalie Colas**

**Clifton Massey**

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*Inside the Music*

**A portrait in miniature of young Handel by Christoph Plafzer (c. 1710)**

George Frideric Handel composed The Triumph of Time and Disenchantment at age 22, decades before the premiere of his most famous oratorio, Messiah. Growing up in Saxony, located in the physical heart of Europe, Handel had an appetite for international musical styles known as the “mixed taste.” Just after he wrote his first operas for Hamburg, he traveled to Italy to absorb the latest musical trends. He developed a reputation as a promising composer and exemplary keyboardist in Florence, Naples, Venice, and Rome, where he created Triumph in 1707.

Triumph is scored for oboes, flutes, strings, and continuo - a group of instruments that played the bass line and also improvised chords continuously throughout the piece. The strings are generally divided into a small concertino group that is supplemented with the concerto grosso. This division provides stunningly dramatic contrasts between soloists and the two ensembles.

**Angelo Corelli**, perhaps the first to use the term concerto grosso, likely served as the concertmaster for the premiere of Triumph. Though Corelli was one of Europe’s most virtuosic violinists, he allegedly could not or would not play an overture in the French style for Handel’s first oratorio. Instead, Handel wrote an Italian style “sonata” for the overture.

When creating new works, composers in the 18th century hardly hesitated to reuse material composed by themselves, colleagues, and competitors. Because Handel composed music for Triumph so early in his career, he had little of his own repertoire to mine for ideas when creating his first oratorio. Instead, he drew inspiration from several operas by his colleague from Hamburg, Rheinhard Kaiser. The music from Triumph also became a wellspring from which other music flowed for the rest of Handel’s career: he fashioned material from 18 of the 31 arias, duets, and quartets for use in later works.

The most famous piece of music from Triumph, no doubt, is the aria “Lascia la spina, cogli la rosa” (Leave the thorn, pluck the rose) that the character of Pleasure sings in Part Two. Though it bears some resemblance to an instrumental Sarabande from Handel’s first opera Almira, it is rightfully its own original work. When Handel made his London opera debut with Rinaldo in 1711, he reused this simple but effective tune from Triumph to create the aria “Lascia ch’io pianga.” The newly made aria became one of Handel’s most popular during his lifetime and remains one of his most recognizable melodies to this day.

Triumph is the only major work from Handel’s Italian period that he revived (with changes) for London. He first expanded the original Italian-language work into a new version renamed The Triumph of Time and Truth (Il trionfo del Tempo e della Verità), HWV 46b in 1737, and then created a further expanded, English-language version, The Triumph of Time and Truth, in 1757. Because the tune to “Lascia la spina” had become so well known to London audiences through Rinaldo, he reworked this aria entirely. Also for London, he wrote an overture in the French style that Corelli never wanted, along with many other significant changes. Due to the many versions of Triumph, it is considered both Handel’s first and last oratorio.

*Program Notes*

**David Lee Csicsko** is an internationally recognized and celebrated designer and artist currently living and working in Chicago, Illinois. During his 30 year career, David has engaged in a wide variety of projects at nearly every scale; from small privately commissioned prints to to his more recent explorations of the possibilities inherent in working with stained glass and mosaics at large scales. These monumental projects have included work for hospitals, universities, elementary schools, churches, and various private homes. While David’s aesthetic and striking use of color is distinctive, each project he engages in is entirely unique. Through his work, David celebrates the diversity and richness of the human imagination, and expresses the joys of life through his dynamic use of color, bold graphics and playful patterns. csicsko.com

**David Lee Csicsko**
 REFRAISING TRIUMPH

Program notes by Stephen Raskauskas

Performances of oratorio when Handel was in Rome were far different from today. Since oratorios served as a substitute for opera due to a papal ban, they were often produced with lavish decor. In other times and places, oratorios were even fully staged. While we do not know many specific details about the first performances of Handel’s Triumph, it may have been produced in a similar way to his second oratorio, The Resurrection.

For The Resurrection, a stage was erected in a large hall in the Palazzo Valentini occupied by Cardinal Rospoli, one of Handel’s other Roman patrons. There were platforms for the musicians and behind was a large painting depicting the drama’s main action. Framing the stage was a proscenium arch decorated with cherubs and flora, and atop it was a banner with the name of the oratorio. The rest of the hall was dressed with drapery and lights. Even the room where refreshments were served during intermission featured a working waterfall fountain and painted scenery created for the occasion.

To help Third Coast Baroque reframe early music, David Lee Csicsko has created original art to frame our supertitles and to help tell the story of Handel’s other Roman patrons, Cardinal Pietro Ottoboni.

The Resurrection was set in two distinct places: in its opening, Beauty is brought before the Palace of Pleasure; and in Part Two, she is brought before the Palace of Truth. Csicsko’s designs provide digital decor to evoke these two palaces and other imagery in the libretto.

“In a big lover of Baroque music, and Mr. Handel is a personal favorite. When it was suggested that I create images to add to the performance in the form of supertitles, I jumped at the chance,” Csicsko said. “I thought of my favorite silent movies and of Fellini films. Drawing inspiration from the libretto and from Greek and Roman Classical art, it was pure pleasure, to let my imagination and sketches flow out, keeping it both detailed and simple at the same time.”

Program notes by Stephen Raskauskas

Third Coast Baroque would like to thank the generosity of our season sponsors Vincent Willas & Joseph O’Brien for their support of TCB’s work and mission.