That is the essence of NOVA.

Following last season’s inaugural NOVA concert, CME continues to broaden the scope of men’s choral music with a collection of commissions, including five world premieres.

Works by Nicholas Cline, Sean Ellis Hussey, Katherine Pukinskis, and Ben Zucker.

Both performances will focus on texts of hope for our time and will include the world premiere of Augusta Read Thomas’ aptly named !HOPE set for men’s ensemble.

May 11 & 12, 2018 @ 7:30pm www.constellationensemble.org
Third Coast Baroque would not be where it is today without the generous support of volunteers and collaborators. We send our heartfelt thanks to all those who contributed their time and energy to help TCB present this concert series and grow for the future.

Alice and Robert Chrismer
Julia Davids
Frank Devincenzi
First UMC at Chicago Temple
Pat and Jerry Fuller
Sarah Hogg
Alberta Lai & the Italian Cultural Institute
Northwestern University
Erik Nustebau
The Saints
Moxy Tan
Jerry Tietz
Trinity United Methodist Church

Third Coast Baroque’s mission is to share the aesthetic of Baroque music while unlocking its relevance for today’s audiences. By removing barriers of location and setting, focusing on accessibility, educating audiences about the diverse influences that underlie the Baroque aesthetic, and collaborating with Chicago organizations both in and outside of the arts world, Third Coast Baroque is taking Baroque music to the people of Chicago and beyond.

Let Rembrandt whisk you away to France, with the charming and elegant music of DEBUSSY, FAURÉ and FRANÇAIX.

TICKETS: $38 | Students: $10
Call 872-395-1754 visit rembrandtchambermusicians.org

Please join the musicians for a complimentary ENCORE! reception after the concert.
Dear friends,

Welcome to our spring concert series! This season, we are showcasing the different components of Third Coast Baroque. In November, we featured our TCB Voices in works by the “Class of ’85”: Bach, Handel, and Scarlatti. Tonight, we introduce our TCB Orchestra in a program of Antonio Vivaldi with our very special guest, Vivica Genaux.

My first collaboration with Vivica was a few years ago in Vienna at St. Stephen’s Cathedral for my annually televised Easter Concert. The program was also Vivaldi, and it was a beautiful experience to see how such a fine artist can be so relaxed with incredibly demanding repertoire. Later, we shared a very special performance in Halle when she received the prestigious Handel Prize in recognition for her outstanding work in that repertoire. So, it is a great pleasure that we can bring her back to Chicago with our very own TCB artists.

Throughout these projects, what impressed me most about Vivica was how an artist of her caliber – in high demand at grand opera houses and concert halls around the world – possesses the exquisite clarity of communication amongst her fellow musicians that is needed in intimate chamber music making. Not only does she connect with her collaborators, Vivica shares a strong connection with audiences. Her engaging and generous artistry draws you in and conquers your heart.

Tonight, we come together for Vivaldi once again. He is an incredible source of inspiration, and his music is rich with emotions and colors, yet so clear. However, after only a few notes into the piece, you find its true character and discover Vivaldi’s true intentions. His economic writing provides just the right amount of energy, the precise amount of voices, and the exact counterpoint needed for you to feel every bit of the music. His genius is demonstrated and well-known in “The Four Seasons”, but it didn’t stop there! You can see it in his vast array of concertos, operas, and sacred music. There are many sides to Vivaldi and his compositions, and we are delighted to share them with you tonight.

With the debut of the Third Coast Baroque Orchestra, we expand the ensemble’s ability to explore more repertoire of the bountiful Baroque period. From instrumental to vocal pieces, chamber music to grand masterworks – we look forward to delving deeply into thrilling repertoire and sharing the complete range of Baroque music with you as we continue our Third Coast Baroque adventure together.

Your friend,

Rubén Dubrovsky
Artistic Director , Third Coast Baroque
Rubén Dubrovsky conductor
Vivica Genaux mezzo-soprano

Antonio Vivaldi (1678-1741)
Concerto grosso in G minor, RV 156
1. Allegro
2. Adagio
3. Allegro

Alma oppressa
from La fida ninfa, RV 714

Io sento in questo seno
from Arsilda, Regina di Ponto, RV 700

Come in van il mare irato
from Catone in Utica, RV 705

INTERMISSION

Gelido in ogni vena
from Il Farnace, RV 711

Violin Concerto in G major, RV 298
Martin Davids, violin

In turbato mare irato, RV 627
I. Allegro - In turbato mare irato
II. Recit. - Splende serena
III. Larghetto - Respiendede, bella, divina stella
IV. Allegro - Alleluia

Support Third Coast Baroque by Joining the Exposition Society

EXPOSITION SOCIETY

• Invitation to one open rehearsal & reception per season

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• All Lakewater level benefits

The Loop ($500-$999)
• All Festival level benefits

Museum ($2500-$5000)
• All Museum level benefits

Architecture ($5000+)
• Invitation to annual season preview event

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Festival ($250-$499)
• All Lakewater level benefits

The Loop ($500-$999)
• All Festival level benefits

Museum ($2500-$4999)
• All Museum level benefits

Architecture ($5000+)
• Naming sponsored as a concert sponsor, including on-site signage and verbal recognition at performance

The following list represents donations made between April 1, 2017 and March 31, 2018. We apologize for any errors or omissions. Please direct corrections to the attention of Sarah Wilson, board treasurer at angela@thirdcoastbaroque.org.

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Alma oppressa
da sorte crudelé
dal pensar van mitigar il dobere
corn amore
di un altro dolor.
Eh! raccogi al pensiero la vele
es sec il folle nel dis pensa
la calata del pie, non del cor!
(From La fida ninfa, RV 714)

Io sento in questo seno
Che sol d'affanni è pieno
Piangere, e soprari l'afflitto core.
E vegghi che dolente
Nella sua fiamma ardente
Stassi vicino a lui languendo amore.
(From Arsadìa, Regina di Pontù, RV 700)

Come in vano il mare irato
Batte il lido, ed urta il troglio,
Non m'opprime l'empio fate
E di Cesare il soglio
Non mi giunge a spaventar.
D'Un nemico che insidia
Mi sverona il dolce sposo
Sarò l'onte vendicar.
(From Catone in Ulitca, RV 705)

Gelido in ogni vena
scorrer mi sento il sangue.
L'ombra del figlio esangue
scorrer mi sento il sangue.
E per maggior mia pena
vedo che fu crudel.
A un'anima innocente,
vedo che fui crudele
E per maggior mia pena
m'ingombra di terror.
L'ombra del figlio esangue
scorrer mi sento il sangue.
Gelido in ogni vena
scorrer mi sento il sangue.

In turbato mare irato
naufragat alma pax.
Clio splende, ah splende, o cara
in procella tam amara
suspirata coeli fax.
(From Ilios, RV 715)

In the turbulence of the angry sea
sweet peace is shipwrecked.
Shine quickly, ah shine, dear one,
beacon of heaven,
I look for you with sighs in so bitter a storm!
Shine serene, beloved light,
for drowned in a thousand pains
my soul languishes.
And, to my utter despair
I know that I was cruel
against an innocent child
with the death of my own son.
(From Pharnaces)

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naufragat alma pax.
Clio splende, ah splende, o cara
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(From Pharnaces)
Vienna-based conductor Rubén Dubrovsky was born into a Polish-Jewish family of artists in Buenos Aires, Argentina. This versatile artist is co-founder and director of Thiol, a performing group based in Vienna, whose concerts have been enthusiastically received by the public. His repertoire ranges from Monteverdi to Stravinsky, performed at venues such as Musikverein, Zürich, Musikverein (Vienna), Konzerthaus (Vienna), and Konzerthaus (Amsterdam).

Wendy Barton Benner enjoys a varied life as an orchestral, chamber, and solo vocalist. Her solo appearances include performances with Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago). In recent years, she has performed as a member of the Chicago Symphony Orchestra, including a 2017 Grammy Award-winning collaboration. Ms. Benner is a member of the Haymarket Opera Orchestra in Chicago. She holds a doctorate in violin performance from the University of Maryland.

A major focus of his work is the performances of early music, including oratorios, operas of G.F. Handel and W.A. Mozart, previously staged productions of Don Giovanni, La clemenza di Tito, and the Bach St. John Passion. Dubrovsky has also conducted works by Richter and Schoenberg, as well as contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki. His passion for early music has led him to collaborate with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago). He has performed as a member of the Chicago Symphony Orchestra and has been featured in a number of collaborative projects with contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki.

Dubrovsky’s symphonic repertoire ranges from Haydn to Modernism. In recent years he has conducted works by Mozart, Beethoven, Brahms, Bruckner, and Mahler. His passion for early music has led him to collaborate with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago). He has performed as a member of the Chicago Symphony Orchestra and has been featured in a number of collaborative projects with contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki.

Rubén Dubrovsky’s passionate research into African and Latin American music and their common roots with European baroque music was portrayed in 2015 in the TV production Bach to the Roots (ORF / 3sat). The Rubén Dubrovsky Prizes were established in 2016 to honor the work of young conductors and ensembles who are dedicated to the performance of early music. Dubrovsky has been a frequent collaborator with ensembles such as the American Bach Soloists of San Francisco, Handel and Haydn Society, and the Orpheus Chamber Orchestra. He has also conducted works by contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki.

Vivica Genaux has achieved numerous international milestones. In addition to her role débuts as Lepido and Elettra in Rossini’s La donna del lago, Vivica founded V/vox Academy and supervised productions of Don Giovanni, La clemenza di Tito, and the Bach St. John Passion. Her performances with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago) have garnered critical acclaim. Her passion for early music has led her to collaborate with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago). She has performed as a member of the Chicago Symphony Orchestra and has been featured in a number of collaborative projects with contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki.

During 2017, Vivica achieved several milestones in her career. In addition to her role débuts as Lepido and Elettra in Rossini’s La donna del lago, Vivica founded V/vox Academy and supervised productions of Don Giovanni, La clemenza di Tito, and the Bach St. John Passion. Her performances with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago) have garnered critical acclaim. Her passion for early music has led her to collaborate with ensembles such as Bach Sinfonia (DC), Baroque Band (Chicago), and Moto Perpetuo (Chicago). She has performed as a member of the Chicago Symphony Orchestra and has been featured in a number of collaborative projects with contemporary composers such as Boulez, John Corigliano, Philip Glass, and Krzysztof Penderecki.