Early Music at the Barn presents
THIRD COAST BAROQUE

The Third Coast Baroque Chamber Ensemble will open the 2017-18 Early Music Series at the Colby Barn in Grayslake, Illinois sharing more of their calling card repertoire based on 17th century dances: the sarabande, chaconne, and passacaglia. Highlighting their African and Latin American folk music roots, TCB Artistic Director Rubén Dubrovsky will illuminate how the humble origins of these Baroque dances intermingled and traversed the globe to form the foundation of beloved masterworks we still treasure today.

November 12  4:00P
Byron Colby Barn
1561 Jones Point Road
Grayslake, Illinois 60030
General Admission $20 (Cash or check at the door)

Thank you for joining us tonight!

You can keep up with Third Coast Baroque online at...

www.thirdcoastbaroque.org
www.facebook.com/thirdcoastbaroque
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Dear friends,

Welcome to the 2017-18 season of Third Coast Baroque! It’s amazing to look back on the past year and see all that has happened in only our first season. What started off as an idea among friends flourished into two critically-acclaimed concert series; debut performances on the Rush Hour Concerts and Driehaus Museum series; and educational collaboration and outreach with Tribeca Flashpoint College, Benito Juarez Community Academy, and Northwestern University. None of this would have been possible without the generous support of our audiences, donors, board of directors, and stellar artists, and we are incredibly grateful to everyone who has helped to make our first season a success.

As we look to our current season and the future, I am excited to see the core of our musicians expanding into the larger vocal ensemble you will hear this evening, the TCB Voices, and the TCB Orchestra that will collaborate with internationally-renowned mezzo-soprano Vivica Genaux in the spring. In addition to these large ensembles, our TCB Chamber Ensemble has already been hard at work this season, in a series of lecture-recitals presented by the Harris Theater and the Italian Cultural Institute of Chicago in September and October, our exceptional artists collaborated with University of Chicago musicologist Robert Kendrick to help prepare audiences for the recent US premiere of Sir John Eliot Gardiner’s Monteverdi 450 cycle at the Harris Theater. The continued development of all three of these ensembles allows us to explore and share a broader range of repertoire with our audiences, wherein we can continue to reframe early music through the lens of context.

Third Coast Baroque’s commitment to education continues to be a critical part of our mission as we work with students in masterclasses, workshops, and one-on-one coachings. I was delighted to return to Northwestern University’s Bienen School of Music this week to lead a masterclass with several voice majors focusing on opera repertoire ranging from the Baroque era to today. We were also able to make new friends this week in a workshop with students from Stevenson High School’s Baroque Ensemble. I look forward to cultivating more of these partnerships as we continue to build our education initiatives.

Last season, we focused on the African and Latin American folk music origins of Baroque music and opened up a new way of connecting with this repertoire by understanding its global influences. This season we continue to seek out deep connections within the music and its context by examining some of the masterworks of the Baroque era. Tonight, you will hear vocal and keyboard works by Scarlatti, Bach, and Handel. Scarlatti’s compositions for keyboard are still a staple of any modern-day pianist’s repertoire, but tonight we also hear how he treats the voice. Bach, also a consistent presence for keyboardists throughout the ages, is often a gateway for many students into Baroque music. While Scarlatti writes for the voice in a vocally accessible way, Bach treats his vocalists as he would any other instrument and leaves it to their virtuosic capabilities to execute this highly ornamental writing. Finally this evening, we hear how Handel can be practical while still creating moments of beauty. Ultimately, each of these composers, connected by their birth year of 1685, distinctly shows their approach to vocal and keyboard composition.

It is so wonderful to be back in Chicago sharing this music with you. The Third Coast Baroque community wouldn’t be possible without you, and we always look forward to providing context to help enhance your experience and deepen your connection not only with what you hear but also with the artists who present it.

Your friend,

Rubén Dubrovsky
Artistic Director
Third Coast Baroque

Third Coast Baroque | 5455 N Kenmore Ave #2N | Chicago, Illinois | 60640 | 872-216-1859
info@thirdcoastbaroque.org | www.thirdcoastbaroque.org
**SAVING THE DATE!**
Constellation Men’s Ensemble & La Caccina
join forces for **MILLENNIALS**
**March 3 & 4, 2018**
CME is thrilled to collaborate with its "sister ensemble" – Chicago’s premier women’s chamber choir La Caccina – on a program exploring the American Millennial’s experience. Through the music of David Lang, Ted Hearne, Stacy Garrop, Timothy C. Takach, Katherine Pukinskis, and others, CME and La Caccina sing about community, peace-making, privilege, faith, relationships, and ourselves.

www.constellationensemble.org

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**THIRD COAST BAROQUE**

**REFRAMING EARLY MUSIC**
RUBÉN DUBROVSKY, ARTISTIC DIRECTOR

**FEATURING**

MELISSA ARNING  MARK SHULDINER
NOLAN CARTER  ANNA STEINHOFF
NATHALIE COLAS  JOSEFIE H STOPPELENBURG
KAITLIN FOLEY  RYAN TOWNSEND STRAND
JERRY FULLER  ANGELA YOUNG SMUCKER
KEVEN KEYS  PAUL MAX TIPTON
QUINN MIDDLEMAN

Domenico Scarlatti (1685-1757)
Sonata in C Minor, K. 158 - Andante
Stabat mater

**INTERMISSION**

J.S. Bach (1685-1750)
Partita No. 1 in B-flat Major, BWV 825 – Sarabande
Singet dem Herrn ein neues Lied, BWV 225

G.F. Handel (1685-1759)
Keyboard Suite No. 4 in D Minor, HWV 437 – Sarabande and variations
As pants the hart, HWV 251d
Toniq's concert offers a cross section of Domenico Scarlatti (1685–1757), George Frideric Handel (1685–1759), and Johann Sebastian Bach's (1685–1750) music through two distinct genres: secular keyboard works and sacred polyphonic vocal music with continuo accompaniment alone. In such a program, one might expect stylistic consistency not only between the two works of each composer but also across the different compositions within the same genre. But instead we will hear is a tapestry which illustrates the richness of Baroque music, and how differently the three composers most commonly associated with the era approach polyphony or counterpoint—the independence of and dialogue among different voices or musical lines.

Scarlatti's Stabat Mater was composed in 1715, when he was employed as Maestro di Cappella at St. Peter's in Rome. The work is scored for 10 solo voices, divided into two 5-part choirs, and basso continuo. It looks back to the Italian polyphony of the 17th century for which his father Alessandro (1660–1725) was praised. Like his father's Stabat Mater, Scarlatti's work is characteristic of the stile antico: a combination of the stile antico, the old style associated with Palestrina, and the freer dissonance treatment enabled by figured bass and basso continuo. Though the work features considerable imitation, all 10 voices are rarely heard together. Polyphony here is largely about controlling texture and aiding in the expression of the text.

The Sonata in D major, K. 492, much like the other 550-plus Scarlatti composed, looks forward to the early Classical style in its Galant style simplicity, its four-bar phrasing, slower harmonic rhythm, and frequent repetition. Scarlatti's sonatas, for which he is most famous, were largely composed when he was a courtier in Madrid under the Portuguese princess Maria Barbara whom he taught, a time when he had tremendous compositional freedom: 1728–1757. Polyphony in the Sonata is absent as an organizing principle. As with many of the other Sonatas, virtuoso display and clarity of phrasing are paramount.

Though first published in 1733, Handel's Keyboard Suite in D minor, HWV 437, is an early work composed between 1703 and 1706 during his time in Hamburg and Halle. Today the Sarabandes and Variations movement stands among Handel's better known compositions, and is one of the most well-known uses of the archaic dance pattern known as the "Folia." A modest composition with simple textures, as with Scarlatti's Sonatas, it too displays no polyphonic conception.

Handel's anthem "As pants the hart," HWV 251A, is the second of four revisions composed for the Chapel Royal, and was completed in 1722. (The first version is from 1715–16.) Known for his extensive borrowing techniques, Handel here adopts many conventional idioms from his predecessors, such as the opening polyphonic imitation, which is taken nearly verbatim from the opening of the first movement from Henry Purcell's Sonatas of Three Parts (1683). There are strong historical and biographical circumstances for hearing the polyphony of Handel's anthem as in some ways incomplete. Not only is this the third of five versions, but with HWV 251C (version 4), which immediately follows the version we will hear this evening, Handel gave the anthem a complete orchestral accompaniment. This suggests that in his own thinking, Handel's treatment of an essentially a capella polyphonic texture was too thin to stand on its own.

Both Bach compositions on tonight's program are from his later Leipzig period. The Partita for Keyboard in D major, BWV 828, is the fourth published in the Clavier-Übung I set from 1731, although it was independently published in 1728. The motet, "Singet dem Herrn ein neues Lied" BWV 225, scored for two 4-voice choirs and continuo, is a contemporary work composed in 1726–27.

In Bach's day, dance genres would have been closely affiliated with the keyboard suite and polyphony with sacred music such as a motet. But in the opening of "Singet dem Herrn," you will hear a jubilant dance uncharacteristic of the motet genre. And in the Overture from the D major Partita, you will not only hear intricate imitation between different lines—effectively turning the keyboard into a choir or an orchestra—but also a complex counterpoint entirely uncharacteristic of the stately French Overture genre.

In these two works, we hear, first, the profound mixing of styles and genres that characterizes Bach's mature compositional output. Even the large scale design of the motet, consisting of individual self-contained movements, which is characteristic of Bach's later motet style, is modeled on the Italian instrumental concerto. Second, we hear how, in Bach, polyphony is not a technique restricted to a particular genre, but a transgeneric structuring principle—the unfolding of a musical logic, both at local levels and in a composition's large-scale conception. For example, the third movement of the motet unfolds as a complex dialogue not only among the four voices within each choir but also between choirs.

Bach's style mixture and polyphonic structuring powerfully meet in the motet's closing fugue, whose dense texture is cast in the style of a Corrente dance. The combination of imposing counterpoint and a running dance serve to capture the dominant theme of the text: "Hallelujah." It is no wonder Mozart wanted a copy of the motet and "valued it very highly."
Support Third Coast Baroque by joining the Exposition Society

Ticket 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. Donors giving $1000 or more become members of Third Coast Baroque’s Exposition Society – TCB’s new membership group providing personalized service from staff and access to behind-the-scenes events each year.

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.

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  Erin Schertler
  Rich & Ingrid Dubberke
  Denise & Neil Robinson
  Anthony Young
  Leslie Wolf Cobb

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  George Beas
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  Gary Payne
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  Mauro Janton Cott
  Robyn David & Madison Grant
  Giles Davis
  Michael DiDonato
  William Foley
  Joseph Myers & Carmelo Esterrich
  Catherine & Daniel Pesantever
  Caroline & Geoffrey Rogers, Sr.
  Erin Schertler
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Museum ($2500-$4999)
  All Marathon level benefits
  Named sponsorship of an artist of your choice during the concert season

Architecture ($5000+)
  All Museum level benefits
  Recognition as a concert sponsor, including on-site signage and verbal recognition at performance.

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  • All The Loop level benefits
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Museum
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ARTISTS

SOPRANO
  Nathalie Colas
  Kaitlin Foley
  Josefien Stoppelenburg

MEZZO-SOPRANO
  Melissa Arning
  Quinn Middleman
  Angela Young Smucker

TENOR
  Nolan Carter
  Ryan Townsend Strand

BASS-BARITONE
  Kenen Keys
  Paul Max Tipton

CELLO
  Anna Steinhoff

HARPSClhord & ORGAN
  Mark Shuldiner

BASS
  Jerry Fuller

Rubén Dubrovsky | Artistic Director, Conductor
Rubén Dubrovsky was born into a Polish-Italian family of artists in Buenos Aires. Two experiences, which he skillfully and inspiringly links to this day, mark his path as a musician: his classical training as a cellist and conductor on the one hand, and on the other his passionate academic research into the connection between Latin American folk music and European Baroque music.

In addition to his position of artistic director and co-founder of Third Coast Baroque, this versatile artist is co-founder and director of the Bach Consort Wien, which has been heard since 1993 at the Wiener Musikverein, Theatre an der Wien, Händelfestspiele Halle, Mozartwoche Salzburg, and numerous international stages. The operas by Handel and Mozart are a major focus of his work, but Handel's Messiah, Naxos) on CD, DVD and Blu-ray, as well as Paece e Guerra (Sony) with countertenor Terry Wey. His symphonic repertoire ranges from Haydn to modernity. In recent years, he has conducted works by Mozart, Beethoven, Schubert, Mendelssohn, Wagner, Stravinsky, Shostakovich and Pärt at Tonhalle Zürich, Musikkollegium Winterthur, Mozarteum Salzburg, Wiener Musikverein, Wiener Konzerthaus, Palau de la Música, and Teatro Monumental Madrid. In the 2017-18 season, he conducts Bach’s B Minor Mass and Brandenburg Concertos, Mozart’s Le Nozze di Figaro (Darmstadt and Cologne), Handel and Arvo Pärt (Moscow), Brahms, Schumann and Strasnoy (Darmstadt), and Handel’s Oreste (Händel-Festspiele Halle).

Dubrovsky began his education at the Conservatorio Nacional in Buenos Aires and continued on to the Conservatory Detmold (Germany). He complemented his studies with courses of violoncello with Bernhard Greenhouse, chamber music with Eberhard Feltz, and conducting with Mario de Rose. His symphonic repertoire ranges from Haydn to modernity. In recent years, he has conducted works by Mozart, Beethoven, Schubert, Mendelssohn, Wagner, Stravinsky, Shostakovich and Pärt at Tonhalle Zürich, Musikkollegium Winterthur, Mozarteum Salzburg, Wiener Musikverein, Wiener Konzerthaus, Palau de la Música, and Teatro Monumental Madrid. In the 2017-18 season, he conducts Bach’s B Minor Mass and Brandenburg Concertos, Mozart’s Le Nozze di Figaro (Darmstadt and Cologne), Handel and Arvo Pärt (Moscow), Brahms, Schumann and Strasnoy (Darmstadt), and Handel’s Oreste (Händel-Festspiele Halle).

Dubrovsky thanks his teachers: Paul Max Tipton (BASS-BARITONE) and Stéphane Gariépy (Piano) for their support and encouragement. Previous productions include Giulio Cesare, Rinaldo Radamisto, Agrippina, Tamerano, Orlando, Semiramide and Oreste, Le nozze di Figaro, Così fan tutte, Mitridate, Idomeneo and La clemenza di Tito. He is also an opera conductor at theaters such as Valencia, Dresden, Bonn, Kiel, Mannheim, Darmstadt, Schwetzingen, Moscow Bolshoi, and Theater an der Wien.

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Maestro Dubrovsky's passion for education has also led him to serve as a master teacher at the Austria Baroque Academy, the Tchaikovsky Conservatory in Moscow, the Scuola Civica Milano, the University Belgrade, and the Conservatory Palma.
ARTISTS

Melissa Arning grew up in the Detroit suburbs, went to college in Cleveland, and now continues her tour of the Midwest at her home in Chicago. A frequent performer of both oratorio and opera, Ms. Arning has appeared with The Chicago Symphony Orchestra, Third Eye Theatre Ensemble, The Grant Park Chorus, Main Street Opera, American Chamber Opera, The North Shore Chamber Arts Ensemble, Opera for the Young, Petite Opera, Music by the Lake, Chamber Opera Chicago, Chicago Folks Operetta, Music of the Baroque, Cleveland Opera, Lyric Opera Cleveland, and The Cleveland Chamber Symphony. In her spare time, Ms. Arning maintains Bee Arthur Apiary, her beehive.

Nolan Carter is a Chicago based tenor, and is extremely excited to be a part of Third Coast Baroque’s first concert. Nolan recently graduated from Wheaton College where he was heavily involved in Arena Theater and the Conservatory of Music, studying voice under Mezzo-Soprano Sarah Holman, and acting under Mark Lewis. He was privileged to appear in Romeo and Juliet, The Secret Garden, and The Tender Land in principal roles for the Arena mainstage season. Since leaving Wheaton Nolan has performed in some of Chicago’s premiere vocal groups such as Schola Antiqua, Bella Voce, The Rookery, and Aestas Consort. He also starred in his first film, Cooke Concrete, an independent feature directed by Ian Martin, which will be released later this year.

Hailed for her “floating, silky soprano” and called “a standout in acting and voice” (Chicago Classical Review), Nathalie Colas was born and raised in Strasbourg, France. She is a current soloist and founder of Third Coast Baroque, Petite Musique Collective, Liederstube, and new music ensemble Forema Consort. Nathalie was recently heard in Chicago’s Haymarket Opera Company production of Cavalli’s Calisto, in Handel’s Messiah with the St Louis Bach Society, and in the title role of Rita by G. Donizetti in Switzerland. An avid recitalist, Nathalie studied art song with the late German baritone Udo Reinemann and regularly performs such repertoire (Symphony Center, Pianoforte Foundation, Omaha Under the Radar, Chicago Arts Club, Driehaus Museum). A graduate of DePaul University School of Music and of the Brussels Royal Conservatory, she completed her opera training at the Swiss Opera Studio/Hochschule der Kunst Bern. She was awarded 1st prize in the Music Institute of Chicago competition last winter. www.nathalie-colas.com.

Kaitlin Foley has been praised for her “crystalline vocals” and “beautiful singing.” Ms. Foley is a supremely versatile performer with a passionate ear for early and new music. She has sung with the Haymarket Opera Company, Grant Park Chorus, Bella Voce, Schola Antiqua, Prometheus, and Chicago-based women’s trio Artemisia. She achieved her M.M. in Voice Performance from DePaul University and completed her undergraduate work in music education at the University of Missouri. Ms. Foley is a Vocal Artist in Residence with the Rockefeller Chapel Choir, under the direction of James Kallembach, and is the director and founder of the Rockefeller Children’s Choir.

Jerry Fuller became a double bassist at age 16 and was invited to join the Lyric Opera of Chicago orchestra three years later. Within two years he was promoted to first desk of the double bass section in addition to performing with the Santa Fe Opera. Jerry has also served as solo double bass of The Musikkollegium Winterthur Switzerland. While in Europe, Jerry became interested in historically informed performance practice and has achieved international recognition for his work with period instruments. His recordings on the Musical Arts Society, Cedille and Centaur labels have been hailed by both critics and colleagues. Jerry also writes on period instruments and performance practice for The Strad, Double Bassist, and Bass World magazines. Jerry served as an officer of the Board of Directors of the International Society of Bassists and has appeared as a guest artist with American Bach Soloists of San Francisco, Handel and Haydn Society of Boston and Newberry Consort of Chicago. Jerry has been awarded the Early Music America Outreach Award for Excellence in Early Music Education and recently received a Special Recognition Award for Historically Informed Performance from the International Society of Bassists.

Baritone Keven Keys has appeared with orchestras around the Midwest and beyond, performing the Fauré Requiem with the Grant Park Orchestra, Bach’s Mass in B minor with the Kalamazoo Bach Festival, Mahler’s monumental Symphony No. 8 with the Colorado Mahlerfest. He has performed numerous times with both the Peninsula Music Festival and Chicago’s Music of the Baroque. Recent appearances have included Zemlinsky’s Lyric Symphony with the Northwestern Symphony Orchestra, the title role of Mendelssohn’s Elijah at the Music Institute of Chicago, Dr. Dulcamara in The Elixir of Love with the Salt Creek Chamber Orchestra, and Jesus in Bach’s St John Passion with the Bach Cantata Vespers. Upcoming performances include Vaughan Williams’ A Sea Symphony with the Fox Valley Symphony Orchestra and the Easter portion of Handel’s Messiah at the First Presbyterian Church of Libertyville. Keven Keys’ concert repertoire includes J.S. Bach’s Christmas Oratorio, St John and St Matthew Passions, the Durufle Requiem, and Mahler’s Rückert Lieder with groups including the Orion Ensemble, Illinois Philharmonic Orchestra, Waukegan Symphony Orchestra, Elmhurst Symphony Orchestra and Northeastern Illinois University Orchestra.

PROGRAM

As pants the hart
G. F. Handel (1685-1759)

1. Sextet and Chorus
As pants the hart for cooling streams, so longs my soul for thee O God.

2. Quintet
Tears are my daily food, while thus they say, where is now thy God?

Recitative
Now when I think thereupon, I poured out my heart by myself: for I went with the multitude and brought them out into the house of God.

3. Chorus
In the voice of praise and thanksgiving: among such as keep holy day.

4. Duet
Why so full of grief, O my soul: why so disquieted within me?

5. Chorus
Put thy trust in God: for I will praise him.

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5. Chorus
Put thy trust in God: for I will praise him.
Si Sing to the Lord a new song

1. Chorus
Sing to the Lord a new song!
The congregation of the saints shall praise Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

2. Chorus
God, take us to Yourself from now on!
For without You we can accomplish nothing
with all of our belongings.
Therefore be our protection and light,
and if our hope does not deceive us,
You will make it happen in the future.
Happy is the person who strictly and tightly
abandons himself to You and Your mercy!

Chorale – Vs. 1 (Chor II)
As a father has mercy
upon his young children:
so the Lord does with us poor ones,
when we fear Him with pure and childlike hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
a flower or a falling leaf,
the wind only blows over it,
and it is no longer there;
So also man passes away,
His end is near to him.

Chorale – Vs. 2 (Chor II)
God’s grace alone
is steadfast and lasts forever,
that stands in fear of him
and keeps his Testament.
He reigns in the kingdom of heaven.
You mighty angels hold sway,
praise him and serve him.
You mighty angels hold sway,
praise him and serve him.
My soul shall also continue
to praise him everywhere.

3. Chor
Praise the Lord in His works,
praise Him in his great glory.
Everything that has breath, praise the Lord.
Hallelujah!

1. Coro
Sing to the Lord a new song!
The congregation of the saints shall praise Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

2. Aria (Vs. 1 - Chor I, Vs. 2 – Chor II)
Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allem, das ich kann.
Drum sei du unser Schirm und Licht,
und trüge uns unsere Hoffnung nicht,
so wirst du uns ferner machen.
Wohl dem, der sich nur stief und fest
auf dich und deine Huld verläßt!

Choral – Vs. 1 (Chor I)
Wie sich ein Va'at erbatet
Ub' in seine junge Kinderlein:
So tut der Herr uns Armen,
So wir ihn kündlich fürchten rein,
Er kennt das arme Gemächte.
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rachen,
Ein Blum und fallendes Laub,
Gleichwie das Gras vom Rechen,
Er kennt das arme Gemächte,
So wir ihn kündlich fürchten rein.

Choral – Vs. 2 (Chor I)
The Gütesegnade allein
steht fest und bleibt in Ewigkeit,
bekannter der vollen Zukunft,
ob seiner selbigen Verteidigung,
Empfangen Sie der Gütesegnade,
Sie sollen geben alle die Herrlichkeit,
Sie sollen auf Gott allein,
Sicher sind die, die auf Gott allein,
Er wird uns in ewiger Herrlichkeit.

Mezzo-soprano Quinn Middleman is a current Young Artist with Chicago Opera Theater (COT). Recent engagements include covering Dorabella in Così fan tutte and performing Entertainer in Britten’s The Burning Fiery Furnace with Central City Opera, where she received the John & Melodee Caligiuri Award for an outstanding young artist. This year, Quinn debuts with Haymarket Opera in the role of Sorel in Ariane et Bacchus, sings the role of Mother in Stravinsky’s Mavra with OperaFest at Roosevelt University, and performs the role of Doris in the Chicago premiere of Kevin Puts’ Elizabeth Cree with COT. In the 2016-2017 season, Quinn appeared with COT in Le vin herbé, Fairy Queen, and The Perfect American, and performed with Long Beach Opera in Fairy Queen. She appeared in recital as a recipient of the Musician’s Club of Women Farwell Trust Award, and performed the alto solos in Handel’s Messiah and Mendelssohn’s Elijah with two summers at the Tanglewood Music Center, a master’s degree in Voice from Northwestern University, Bachelor’s degrees in Oboe Performance and Vocal Arts from the University of Southern California, a fellowship with SongFest/Collbn, and a summer at Aspen Music Festival. She currently studies with Judith Haddon.

Sisters (vocal duo Charlotte and Josefien Stoppelenburg and piano duo and brothers Martijn and Stefan Blok) won the Chicago Oratorio Award, as well as a second place in the American Prize Opera Competition. She performed for Dutch King Willem Alexander in March 2014. Josefien’s performance on ‘Live from WFMT’ was selected as one of the best 10 of 2016. She has appeared with Camerata Amsterdam, Radio Philharmonisch Orkest, Noord Nederlands Orkest, Haymarket Opera Company, Music of the Baroque, Boulder Philharmonic Orchestra, Noord Nederlands Orkest, Haymarket Opera Company, Music of the Baroque, Boulder Philharmonic Orchestra, and during the summers, Anna has the pleasure of being a part of the Staunton Music Festival and the Princeton Festival Baroque Orchestra. In addition to classical music, Anna has performed or recorded with an array of rock bands such as Saturday Looks Good To Me, Mysteries of Life, Frisbie, and children’s artist Justin Roberts. Anna completed degrees in cello performance at Harvard University and Northwestern University where her principal teachers were Peter Rejo and Hans Jensen respectively, and has studied baroque cello with Jaap ter Linden.

ARTISTS

Hailed as “a splendid harpsichordist” (Chicago Tribune) and praised for his “supportive style” and “breath-taking, rapid-fire passagework” (Chicago Classical Review) Mark Shuldiner maintains a rigorous performance schedule. Most recently, Mr. Shuldiner could be heard playing harpsichord for the Saint Louis Symphony Orchestra, Bernard Labadie conducting. Mark has also appeared with the Chicago Symphony Orchestra on a number of occasions, playing organ and harpsichord under the direction of Riccardo Muti, Barry Bickel, Fabio Biondi, and Bernard Labadie. In November of 2014, Mr. Shuldiner appeared as the harpsichord soloist in the CSD’s performance of J.S. Bach’s 5th Brandenburg Concerto, conducted by Nicolas Kraemer. Mr. Shuldiner has also been seen performing for Music of the Baroque, The Newberry Consort, Grant Park Symphony Orchestra, St. Paul Chamber Orchestra, Caligippany Players, Catacoustic, and many others.

Ryan Townsend Strand, tenor, has been hailed as having “beautiful vocalism” (SF Chronicle) and “an attractive nimble tenor” with “a nice sense of Baroque style” (Chicago Classical Review). He is thrilled to be making his debut with Third Coast Baroque this season. He has been a featured soloist under the direction of conductors Paul Agnew, Jane Glover, and William Jon Gray with Music of the Baroque in Chicago. A passionate performer of Bach, Strand won most recently the tenor soloist in the Johannes-Passion with the Madison Bach Musicians. With the renaisssance quartet The Strangers, Strand made his debut on WFMT in September. Strand sings with the contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, The Strangers performs with The Strangers, Grant Park Festival Chorus, Chicago Young Artists, and Opera on Tap. He is a founding member of the new Constellation Men’s Ensemble based out of Chicago. www.facebook.com/ryantownsendstrand
Described by the Atlanta Journal-Constitution as a dignified and beautiful singer, Paul Max Tipton, baritone, performs nationally to acclaim in repertoire ranging from Schütz and Monteverdi to Britten and Bolcom. He solos under such notable figures as Masaaki Suzuki, Matthias Pintscher, Nicholas McGegan, Leonard Slatkin, Ton Koopman, Helmuth Rilling and Martin Katz, and has performed with the Bach Collegium Japan, New York Philharmonic, Apollo’s Fire, Seraphic Fire, and the Orchestra of St. Luke’s. Recent engagements include Britten’s War Requiem, Rameau’s La Lyre Enchantée, and a recording of Brahms’ Ein Deutches Requiem, Op. 45 which earned a 2012 Grammy nomination. His singing of the Bach Passions are noted in particular for their strength and sensitivity. He studied at the University of Michigan at Ann Arbor and Yale University, and is a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston. www.paulmaxtipton.com

Antonio Vivaldi.

Vivica Genaux joins the Third Coast Baroque Orchestra in the virtuosic repertoire of Vivica Genaux and Stabat Mater dolorosa.

Stabat Mater dolorosa

Domenico Scarlatti (1685-1757)

1. Stabat Mater dolorosa

Jutta Crucem lacrimosa

Dum pendebat Filius.

2. Cujus animam gementem

Contristata et dolentem

Pertransiit gladius.

3. Quis non posset contristari

Christi Matrem contemplari

Dolentem cum Filio?

4. Eja, Mater, fons amoris,

Fac, ut ardet cor meum

Fac, ut tecum lugeam.

5. Sancta Mater, istud agas,

Ut sibi complaceam.

Fac, ut tecum plangere.

6. Fac, ut tecum lageam.

Fac, ut ardet cor meum

In amando Christum Deum,

8. Inflaminatus et accensus

Per te, Virgo, sim defensus

In die judici.

9. Fac, ut animae donetur

Paradisi gloria.

10. Amen.

7:30P FRIDAY, APRIL 6

Chicago Temple

77 W Washington St, Chicago, IL 60602

7:30P SATURDAY, APRIL 7

Galvin Recital Hall

70 Arts Circle Dr, Evanston, IL 60208