SAVE THE DATE!
NOVEMBER 10, 11, & 12

Join us for the powerful polyphony of G.F. Handel’s *As pants the hart*, Domenico Scarlatti’s *Stabat mater*, and J.S. Bach’s *Singet dem Herrn*.

THIRD COAST BAROQUE

APRIL 21 7:30P
NICHOLS CONCERT HALL
MUSIC INSTITUTE OF CHICAGO
1490 CHICAGO AVE
EVANSTON, IL 60201
TICKETS $10-$40

APRIL 22 5:00P
BENITO JUAREZ
COMMUNITY ACADEMY
PERFORMING ARTS CENTER
1450 W CERMAK RD
CHICAGO, IL 60608
FREE ADMISSION

APRIL 23 2:00P
ST. CHRYSOSTOM’S
EPISCOPAL CHURCH
1424 N DEARBORN ST.
CHICAGO, IL 60610
TICKETS $10-$40
Dear friends,

Last fall, Third Coast Baroque’s debut series ¡Sarabanda! focused on examining the African and Latin American folk music roots of the sarabande. Today, we will be following the paths of the chaconne, passacaglia and other ostinato rhythms – with origins similar to the sarabande – as they spread across Europe during the 17th century. With this program that we are calling Groove!, we present those intoxicating rhythms in the fashion and flavor of the different countries where they gained popularity.

The great European composers wrote masterpieces using the rhythms of these ancient dances to create immortal pieces of art, but their weight and significance is such that we tend to forget where their origins lie. Bach, Couperin, and Purcell – to name only a few – wrote music for highly sophisticated institutions. Still, through these dance rhythms, they were searching for something similar to what the more ancient civilizations had been striving to attain: a connection to the spiritual world.

Once again, it is our hope that we can remove the barriers that so often exist between the audience and performers to cultivate an ongoing dialogue as we share this music together. As always, we wish to bring you into this experience and encourage you to share your impressions with us after the concert.

Thank you for joining us on this musical journey!

Rubén Dubrovsky
Artistic Director
Third Coast Baroque

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info@thirdcoastbaroque.org | www.thirdcoastbaroque.org
Tarquinio Merula (1595-1665)
Su la cetra amorosa

Barbara Strozzi (1619-1677)
Lagrime mie

Giovanni Felice Sances (c1600-1679)
Audite me, divini fructus

Henry Purcell (c1659-1695)
2. In the black dismal dungeon of despair, Z. 190
3. Now that the sun hath veiled his light (An Evening Hymn on a Ground), Z. 193
4. Passacaglia: How happy the lover – from King Arthur, Z. 628 (Act 4, Scene 2)

[Intermission]
Rubén Dubrovsky | Artistic Director, Conductor

Rubén Dubrovsky was born into 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 common roots of traditional South American music and European Baroque music. His work in this field was showcased in the documentary "Bach to the Roots" in 2015 (ORF / 3sat).

In addition to his position of Artistic Director of Third Coast Baroque, this versatile artist is co-founder and director of the Bach Consort Wien. After numerous concerts at the Vienna Musikverein, he concentrated on opera with Vivaldi’s Orlando Furioso in Bonn, Martin y Soler’s L’arbore di Diana in Valencia, Monteverdi’s L’incoronazione di Poppea at the Semperoper Dresden, and the first Viennese production of Mozart’s Clemenza Di Tito on period instruments.

Dubrovsky has also presented a number of important works for the stage: in Schwetzingen he directed Alessandro Scarlatti’s Marco Attilio Regolo, for the Osterklang (Vienna) and Psalm festivals (Graz) Cristo nell’orto by J.J. Fux, and at the Theater an der Wien Porpora’s Polifemo.

A significant focus of his work is the operas of G.F. Handel, having conducted productions of Giulio Cesare, Rinaldo, Radamisto, and Agrippina (Kiel), Tamerlano (Bonn), Orlando (Vienna), and Semiramide (Halle). Dubrovsky has also been engaged to direct Haydn’s Seasons at the Eszterházy Palace, Bach’s Christmas Oratorio with the Choir and Orchestra of the Spanish Radio in Madrid (RTVE), concerts with the Hilliard Ensemble and the Zurich Chamber Orchestra in the Tonhalle Zürich and the Rheingau Festival (ARTE / SWR), and the Vienna Osterkonzert (Easter Concert) in the Stephansdom with Vivica Genaux (ORF / 3sat).

He has conducted Lully’s Atys, Gluck’s Alceste and Orfeo ed Euridice, Gasman’s Betulia Liberata, Solomon’s Journey (as pastiche of Mozart contructed by Michael Schade), Vivaldi’s Music Sacra and a production entitled Contrastes (Schubert Wagner, Webern, and Strasnoy), Rossini’s Tancred, Handel’s Messiah (ORF / 3sat), Beethoven’s Ninth Symphony, and Mozart’s Mitridate in Schwetzingen.

Current projects include Mozart’s Così fan tutte in Darmstadt and Idomeneo in Mannheim, Händel's Oreste in Vienna, and his debut at the Mozart Week Festival in Salzburg in 2017.
Our work would not be possible without the generous assistance of so many people. We extend our heartfelt thanks to:

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Brandon J. Acker is a highly sought out soloist, collaborator and lecturer on the classical guitar and early plucked instruments. Recent achievements include two debut CDs released by Jester Recordings and a highly praised collaboration with the creators of Les Misérables in the English language premiere of their musical La Revolution Francaise. He has toured through England and Scotland with Chamber Opera Chicago and performed with groups such as the Newberry Consort, Bella Voce, and the Amadeus Consort. He has been featured live in studio at WGN 98.7 and has premiered several works and arrangements on WDRT 91.9. In 2010 Brandon received 1st prize in the Society of American Musician’s Competition.

Nolan Carter is a Chicago based tenor, and is extremely excited to be apart of Third Coast Baroques first concert. Nolan recently graduated from Wheaton College where he was highly 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 Rockeiy, and Aetas Consort. He also starred in his first film, Cooke Concrete, an independent feature directed by Ian Martin, which will be released later this year.

Violinist Martin Davids has a busy career performing all across the United States. In Chicago, he founded the Caligypian Players, and works with Haymarket Opera, Music of the Baroque, Chicago Opera Theater, and with just about anyone who is playing Baroque music. He leads Brandywine Baroque (DE), and is Principal 2nd with Baroque Chamber Orchestra of Colorado. His summers are spent grilling, traveling, and playing at the Staunton Music Festival. 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. In addition, he is a third generation disciple of the YiZung Yue family. His most notable achievement is a collaboration with the creators of Les Misérables in the English language premiere of their musical La Revolution Francaise.

Jerry Fuller began studying the double bass 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 Musikakollegium 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, Cadilie 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.

Hailed as a “splendid harpsichordist” (Chicago Tribune) and praised for his “supportive style” and “breathtaking, 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 Ricardo Muti, Harry Bicket, Fabio Biondi, and Bernard Labadie. In November of 2014, Mr. Shuldiner appeared as the harpsichord soloist in the CSO’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, Caligypian Players, Catacousic and many others.
Joselien Stoppelenburg, soprano, performs as a soloist in the United States, the Netherlands, Italy and Germany. In Chicago she has performed with Baroque Band, the Apollo Chorus, the Newberry Consort, Handel Festival, Festival of the Lyric Opera and the Chicago Opera Theater. She has been a member of the vocal ensemble of the Netherlands Ensemble of Cologne. Her operatic roles include Serpina (La Serva Padrona), Amor (Orfeo ed Euridice) and Belinda (Dido and Aeneas), and Poulen’s La Voix Humaine. She sang Acis in the Haymarket Opera Company’s acclaimed performance of Handel’s Acis and Galatea. Concert appearances include the Bach Collegium San Diego and the Bach Ensemble of Amsterdam. They were the first to win the National Princess Christina competition and have performed with numerous orchestras ever since. With her sister Charlotte (alt-mezzo) she forms a vocal duo. In this combination the sisters performed in nearly every concert hall in The Netherlands. They were the first to win the National Princess Christina competition and have performed with numerous orchestras ever since. Their concerts were broadcasted on Dutch national television and radio, including their concert for the Dutch Royal Family. Joselien won the Chicago Oratorio Award 2013 and 2nd place nationally in the American Prize Opera Competition 2013.

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 Masaka 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 Deutsches Requiem, Op. 45 which earned him 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 in Music at Boston. www.paulmaxtipton.com.

Craig Trompeter has been a musical presence in Chicago for more than twenty years. As an acclaimed cellist and violist da gamba he has performed in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Performances, the Oratorio Consort of Vail, and Great Lakes Baroque. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, and Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, and Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, and

Mezzo-soprano Angela Young Smucker has earned praise for her “luscious” voice (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 artist. Highlights of the 2016-17 season include performances with Haymarket Opera Company, Bach Collegium San Diego, Chicago A Cappella, Seraphic Fire, and Third Coast Baroque. Ms. Smucker has also been a featured soloist with the Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, and LesDELÉS. Radio and television appearances include Garrison Keillor’s A Prairie Home Companion, WFMT’s Impromptu and Live from WFMT, and WTTW’s Chicago Tonight. Currently pursuing her doctoral studies at Northwestern University, Ms. Smucker holds degrees from the University of Minnesota and Valparaiso University – where she also served as instructor of voice for seven years. She is a NATS Intern Program alumna, former Virginia Best Adams Fellow (Carmel Bach Festival), and serves as Executive Director of Third Coast Baroque.

Jeri-Lou Zike is a versatile, energetic musician who enjoys a variety of artistic activities in symphonic, baroque, and chamber music. She is principal and founding member of the Metropolis Symphony Orchestra and principal second violinist of the Chicago Opera Theater. She is also a member of the Chicago Philharmonic and the Joffrey ballet orchestra and the Ravinia Festival Orchestra. As a period instrument performer, Ms. Zike is concertmaster of the Haymarket Opera Company under which she manages alongside the General Director, Craig Trompeter, collect the opera orchestra is taking Chicago by storm in its fourth year and according to all the critics, the praise for its quality is of higher caliber. Other musical credits include principal of Baroque Band, soloist with the Chicago Baroque Ensemble, Concertmaster of the University of Chicago Rockefeller Chapel Concerts, as well as performances with His Majesty’s Clerges, Kansas City Music Consort, and Music of the Baroque’s first period instrument concert. Ms. Zike is also a well-regarded conductor of musicians, providing orchestras for the Apollo Chorus, Chicago Chorales, and Rockefeller Chapel choirs among others. Jeri-Lou Zike has recorded with GIA, Centaur, and Cedille Records. To balance the intensity of music making, Jeri-Lou loves to swim, bike and run and is a four-time Ironman.
**Program**

**Nach dir, Herr, verlanget mich**, BWV 150
J.S. Bach (1685-1750)

1. Sinfonia

2. Coro

Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zu Schanden werden, daß sich meine Feinde nicht freuen über mich.

3. Arias

Doch bin und bleibe ich vernünftig, obgleich hier zeitlich toben, Kreuz, Sturm und andre Proben, Tod, Höll', und was sich fügt. Ob Unfall schlägt den treuen Knecht, Recht ist und bleibt etwig Recht.

4. Coro

Leite mich in deiner Wahrheit, und lehre mich, denn du bist der Gott, der mir hilft, täglich habe ich dein.

5. Trio

Cedern müssen von den Winden oft viel Ungemach empfinden oftmals werden sie verkehrt. Rat und Tät auf Gott gestellet, achtet nicht, was widerbeliet, denn sein Wort ganz anders lehrt.

6. Coro

Meine Augen sehen stets zu dem Herrn, denn er wird meinen Fuji aus dem Netze ziehen.

7. Coro

Meine Tage in den Leiden endet Gott dennoch zu Freuden; Christen auf den Dornen wegen führen Himmels Kraft und Segen; bleibt Got mein treuer Schatz... achte ich nicht Menschen schatz... Christus, der uns steht zur Seiten, hilft mir täglich sieghaft straiten.

Lord, I long for you.
My God, I hope in you.
Let me not be put to shame.
So that my enemies will not rejoice over me.

Yet I am and remain content, although at the moment here may rage cross, storm and other trials, Death, Hell, and what is theirs. Though misfortune strike the true servant, Right is and remains eternally right.

Lead me in your Truth and teach me; for you are the God, who helps me, I await you daily.

Cedars must, before the winds, often feel much hardship, often they will be destroyed. Place your words and deeds before God, Heed not what howls against you, Since his Word teaches otherwise.

My eyes gaze continually at the Lord; For he will draw my foot out of the net.

My days in suffering God will nevertheless end in joy; Christians upon the thorny pathways are led by Heaven’s power and blessing. If God remains my dearest treasure, I need not heed mankind’s cruelty; Christ, who stands by our side, Helps me daily fight to victory.

**Su la cetra amorosa**
Tarquinio Merula (1595-1665)

Su la cetra amorosa
In dolce e lieto stile
Io non pensavo mai, di più cantar
Ch’anima tormentosa,
In suon funesto humile
Dove a pianger mai
Sempre e sospirar
Pur da nova cagion
Chiamato son d’amor al canto son
Io ch’amante infelice
Cener fredd’apena
Dal rogo riportai l’infausto amor
Sento che più non lice
Con rocha e stanca lena,
Narrar le fiamme antich’e’l vecchio ardor,
Hora che novo sol m’accende, e vuol
Ch’io di lui canti,
Ch’io di lui canti
Sol
Questa lacera spoglia
D’un cor traffitto e arso
Miserabile arcano de’i martir,
Invece che l’accoglia
Povero avello e scarso,
Amor tiranno anche pur vuol ferir
Eccomi fatto egual
Scuopo
Al suo stral dispietato e mortal
Io non intesi mai,
Che si tragga di tomba, mai
Nemico estinto a farli guerra più
E pur Amor homai Sona guerriera tromba,
Pur contro chi d’amor gia morto fù
Ecco à battaglia à battaglia me rappella,
Ahimè, d’Amor d’honor di fè

On the amorous lyre,
Me thought I would ne’er again
Sing sweetly and blithely,
For the tortured soul
In wretched, mournful tones,
Must forever but weep and sigh
Yet Love now gives me fresh reason
To sing and play

I who, disappointed in love,
With ashes of the stake still warm,
Sang of ill-fated love,
Now esteem it no longer fitting,
To tell, with hoarse and weary voice,
Of past loves and burning passion;
For now a new sun
Inflames my heart and I must sing only of her.

Instead of allowing
A poor, humble grave
To receive these meagre shreds
Of a pierced, scorched heart
The pitiable remains of such anguish
Tyrannical Love wants to wound it once more;
Here am I, the target of his pitiless, mortal arrow

I have never heard of dragging
One’s deceased enemy from the grave
To continue making war on him
Yet Love, henceforth, Sounds the trumpet of war
Even against him who has already died of love
Alas, he now recalls me
To the battle of love, honour and faith
Alleluia.
et benedicite Dominum in operibus suis.
et frondete in gratiam, et collaudate canticum,
Florete flores quasi lilium, et date odorem,
Quasi Libanus odorem suavitatis habete.
Audite me, divini fructus,
Giovanni Felice Sances
Audite me, divini fructus
Il rio destino hà sete,
Che sol del pianto mio
Mi niega anco la morte.
Maggiormente la sorte
Ma ben m'accorgo che per tormentarmi
Dhe, toglietemi le vita,
Per cui spiro e pur non moro.
St colei trà duri marmi
Lidia, ahimè, veggo mancarmi
E voi, lumi dolente, non piangete?
Provi male il mio bene.
Ed'accrese' al mio mal tormenti e pene,
E quel che più mi duole
Dove giunger no può raggio di sole;
Sta la bella innocente,
Trà due mura rinchiusa
Il paterno rigor l'impriggionò.
Perch'un guardo pietoso, ahi mi donò,
Lidia che tant'adoro,
Che mi toglie'l respiro e opprime il core?
Perché non isfogate il fier dolore
Lagrime mie, à che vi trattenete?
Barbara Strozzi (1619-1677)
Lagrime mie
Venite, venite, amici mei,
André Campra (1660–1744)
Venite, venite, amici mei
Tota pulchra es amica mea
André Campra (1660–1744)
Tota pulchra es amica mea
In the black dismal dungeon of despair, Z. 190
Henry Purcell (1659-1695)
In the black, dismal dungeon of Despair,
Piràd with tormenting care,
Bràdd with my tears,
Drown'd in my tears,
With dreadful expectation of my doom
And certain horrid judgement soon to come,
Lord, here I lie,
Lost to all hope of liberty,
Hence never to remove
But by a miracle of love,
Which I scarce dare hope for, or expect,
Being guilty of so long, so great neglect.
Fool that I was, worthy a sharper rod,
To slight thy courting, O my God!
For thou did'st woo, intreat, and grieve,
Did'st beg me to be happy and to live;
But I would not; I chose to dwell
With Death, far, far from thee, too near to Hell.
But is there no redemption, no relief?
Jesù! is there no redemption, no relief?
Thou sav'dst a Magdalén, a thief, is there no redemption, no relief?
O Jesú! Thy mercy, Lord, once more advance,
redemption, no relief?
But is there no redemption, no relief?
Now that I'm deprived of hope,
Because I welcome death,
Ah take away my life,
I implore you, my harsh pain.
But I well realize that to torment me
All the more
Fate denies me even death.
Thus since it's true, oh God,
That wicked destiny
Then no peace for my weeping,
My fears, why do you hold back?
Hear me, divine offspring, and like a rose planted by a stream of water, bud forth.
Produce a fragrance as sweet as frankincense.
Send forth flowers as the lily, and yield an aroma, and forth leaves in grace, and praise in song, and bless the Lord in his works.
Alleluia.

Now that the sun hath veiled his light
(An Evening Hymn on a Ground), Z. 193
(Purcell)

Passacaglia: How happy the lover – from King Arthur, Z. 628 (Act 4, Scene 2)
(Purcell)

How happy the lover,
How easy his chain,
How sweet to discover
He sighs not in vain.
For love ev'ry creature
Is form'd by his nature;
No joys are above
The pleasures of love.
In vain are our graces,
In vain are your eyes,
In vain are our graces
If love you despise;
Then use the short blessing
That flies in possessing;
No joys are above
The pleasures of Love.