NOVEMBER 6  7:00P
COLUMBUS PARK REFECTORY
5701 W JACKSON BLVD
CHICAGO, IL 60644

NOVEMBER 7  7:30P
BENEFIT RECEPTION  6:00P
PICCOLO THEATRE
600 MAIN ST
EVANSTON, IL 60202

NOVEMBER 8  7:30P
ST. CHRYSOSTOM’S EPISCOPAL CHURCH
1424 N DEARBORN ST.
CHICAGO, IL 60610

NEW MUSICAL CO-PRODUCTION!
HAYMARKET OPERA ORCHESTRA AND CHICAGO OPERA THEATER
THE FAIRY QUEEN
by Henry Purcell
A “Restoration spectacle”—the popular adaptation of Shakespeare’s A Midsummer Night’s Dream. Haymarket Opera Orchestra is proud to provide the music for this Chicago Opera Theater production.
November 5, 11, and 13, 2016
Studebaker Theater

VALETTA INTERNATIONAL BAROQUE FESTIVAL: HOC’s FIRST INVITED INTERNATIONAL APPEARANCE!
SAN GIOVANNI BATTISTA
by Alessandro Stradella
Reprising HOC’s critically acclaimed 2016 Lenten Oratorio production of Stradella’s dangerously initiatives telling of the debauching of St. John the Baptist. This performance will take place in St. John’s Church, in front of Cuyana’s famous painting depicting the beheading.
January 22, 2017
Matinée
www.haymarketopera.org

FULLY STAGED OPERA
ARIAE ET BACHUS
by Marin Marais,
Libretto by Saint Jean
The ancient tale of Adonis and the God of Wine comes to life in the elegant music of one of France’s most celebrated composers. (Who, of course, gained a whole new following through the 1999 movie Todo los hombres)
November 8, 2017
Athenaeum Theatre

LENTEN ORATORIO
AGAR ET ISMAELE ESILIATI
by Alessandro Scarlatti, Libretto by Giuseppe Domenico de Totis
Scarlatti penned this heartfelt oratorio only a few short years after hering the Roman musical scene with his opera, Olimpia/Peri semblante. The biblical story of Hagar and Ismael inspired Scarlatti’s unique musical language.
Friday, March 3, 2017
5:45 pm | First United Methodist Church
at the Chicago Temple

Saturday, March 4, 2017
5:00 pm | Church of the Atonement

SUMMER OPERA COURSE
L’ORONTEA
by Antonio Cesti, Libretto by Giancinto Andrea Cicognini
A tale of kidnapping, disguise, and true love, set to gorgeous music that is one of the most popular operas of the 18th century. Directed by Dan Metcalfe, with Craig Tompsett and Michael Beattie.
Saturday, June 3, 2017
3:00 pm | Ganz Hall, Roosevelt University

THE SNOW QUEEN
BOOK & LYRICS BY JESSICA PULLER, MUSIC BY ARNE PARROTT
DIRECTED BY CLAIRE HART
WWW.PICCOLOTHEATRE.COM

MONTEVERDI FERNANDEZ

¡Sarabanda!

THIRD COAST BAROQUE
REFRAMING EARLY MUSIC
RUBÉN DUBROVSKY, ARTISTIC DIRECTOR

NOVEMBER 19–DEC 18
www.piccolotheatre.com
Dear friends,

I am so pleased to welcome you today to this very special moment: The birth of Third Coast Baroque. Creating this new ensemble is particularly exciting as it channels the energy and drive of its members. I am inspired by the talented artists I have met in Chicago and feel uplifted by their dreams and motivation.

The program of ¡Sarabanda! came from a desire to highlight the musical and historic relationships among several parts of the world. Through the music of Monteverdi, the world famous Italian composer, and the Mexican composer Gaspar Fernandez, far lesser known even by well-versed music enthusiasts, we wish to bring to light a connection that is too often unknown: music’s journey from Africa to Central America to Italy.

Our work is only complete when we can finally share the fruit of our common efforts with you. It is my hope that together we will be able to break down the barrier that too often separates the audience and performers. Music is a dialogue, a mutual exchange of energy. It is our wish to bring you in and encourage you to share your impressions after the concert, thus being an active part of Third Coast Baroque’s community.

We thank you so much for joining us tonight and wish you a pleasant musical journey,

Rubén Dubrovsky
Artistic Director
Third Coast Baroque
TRIBECA FLASHPOINT COLLEGE

Tribeca Flashpoint College is one of Chicago’s premier schools for digital media arts dedicated to graduating the best prepared, most highly pursued creatives in the industry. In fact, Tribeca Flashpoint was founded by industry professionals to meet the demand for talented artists and marketers in the exploding digital economy. Our distinctive model of education, rooted in our deep industry connections, includes unique courses like Production-In-Action (PIA), a fast-paced hands-on course that involves all majors at Tribeca Flashpoint College. Students in the class work together on real world projects with real world clients from inception to completion.

Selections from Selva morale e spirituale by Claudio Monteverdi (1567-1643) and works by Gaspar Fernandez (ca. 1570-1629)

A Candlelight Christmas
Our beloved holiday concert with strings and oboe.
December 3, 7:30 pm
Christ Church Winnetka
784 Sheridan Road, Winnetka
December 4, 4:00 pm
Grace Lutheran Church
7300 Division Street, River Forest
December 10, 7:30 pm
St. Sylvester Catholic Church
2157 N. Humboldt Blvd., Chicago

Bach St. John Passion
We join the Bach Cantata Vespers Chorus and Orchestra of Grace Lutheran Church in River Forest to present Bach’s masterpiece. Admission is free. $35 suggested donation.
April 8, 7:00 pm & April 9, 4:00 pm
Grace Lutheran Church
7300 Division Street, River Forest

Music for Nighttime
Music for the night, featuring Dan Forest’s Three Nocturnes for choir and percussion ensemble.
May 19, 7:30 pm
Grace Lutheran Church
7300 Division Street, River Forest
May 20, 7:30 pm
Chicago Temple
77 West Washington Street, Chicago

TRIBeca FLASHpoint COLLEGE

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NOVEMBER 8  7:30p
ST. CHRYSTOSOM’S
EPISCOPAL CHURCH
1424 N DEARBORN ST.
CHICAGO, IL 60610

REFRAMING EARLY MUSIC
RUBÉN DUBROVSKY, ARTISTIC DIRECTOR

FEATURING
NOLAN CARTER     JASON J. MOY
NATHALIE COLAS    ALLISON EDBERG NYQUIST
MARTIN DAVIDS     ZACBE PICHARDO
MATTHEW DEAN      PAUL MAX TIPTON
KAITLIN FOLEY     CRAIG TROMPETER
JERRY FULLER      ANGELA YOUNG SMUCKER

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We tend to think of the European colonization of the Americas as a one-way venture. After their conquest of a vast territory, nations like Spain and Portugal imposed their languages and their religion, their traditions and their mores on an immense population of indigenous people and on the innumerable slaves that they brought from a variety of regions in the African continent. But what is interesting about any colonial experience, whether we are talking about Mexico, Senegal, Australia or Malaysia, is that it is never unidirectional. The traumatic experience of conquest and colonization for millions of indigenous people did not leave the Europeans immune to myriad cultural elements from the hundreds of societies that existed in the Americas when Columbus bumped into an island on a momentous day in October of 1492. The same can be said of the Atlantic slave trade. Although Spanish and Portuguese dominate as languages in what we call Latin America today, and Christianity is by far the most important religion of the region, the non-European worlds also transformed Europe in many, many ways.

Let’s take a seemingly innocuous example: The tomato and tobacco, chocolate and the potato—all of them plants from the Americas that Europeans did not know at all—forever changed the face of Europe. Imagine Sicilian cuisine without tomatoes or Ireland without potatoes; no coffee houses in 17th century Leipzig; no tobacco anywhere. No Belgian chocolate!

The same thing can be said about the arts, including music. Some people listen to Latin American baroque music and simply hear European music composed in the Americas. Tonight’s Third Coast Baroque concert wants to dispel that notion. The ensemble has put together a number of works that unveil the fascinating back-and-forth dialogue between the indigenous and neo-African worlds of the Americas and the musical world of Europe, focusing on Italian composer Claudio Monteverdi and the remarkable work of the Portuguese-born Gaspar Fernandez, who moved to Mesoamerica at the end of the 16th century and composed music that is totally immersed in the socially complex and multi-layered world that he encountered in Guatemala and Mexico.

While the work of Monteverdi is well known, the music in this concert reveals a composer in tune to the new sounds coming from the Americas: foreign rhythms and dances that were ‘trending’ in Europe; sounds which he intelligently adopted and adapted in his new compositions.

Gaspar Fernandez is not as well known—though after today I hope you agree that he should be! He will be a revelation to many, not only because of the way he absorbed the sounds around him in the Americas—both musical and linguistic—but because his music is a remarkable document of colonial Latin America. It captures a world of imperial power and racial complexity; a time of religious dominance alongside definite secular tension; and most importantly, a space of cultural encounters in the throes of becoming a truly new world.

The output of Fernandez is not only remarkable for his music, but also for the lyrics that he used. An example: His song ‘Ese rigo ‘e repente’ [This I Say Straightaway] is written in the Spanish spoken as a second language by African slaves in the region of Puebla, Mexico. One of the verses humorously expounds the effects of the birth of Christ:

Ese noche branco seremo | Tonight we will all be white
O Jesús qué risa tienen | Oh, Jesus, we are laughing so hard
O qué risa Santo Tomé | Laughing so hard, Saint Thomas

These lines are not a wish for assimilation, of wanting to be ‘white’ like their Spanish masters. This is the slaves’ astute interpretation of what the birth of Christ means to them: a historical and theological event that makes them equal to their masters in the eyes of the Christian God. Their unstoppable laughter is a gesture of utter satisfaction, a moment of joy, and perhaps the beginning of a kind of agency for those men and women who had been deprived of it.

I think what Third Coast Baroque is actually doing in this concert is asking you to rethink the baroque, to listen with different ears, to place it in a more intricate and complex world. Enjoy!

**Acknowledgements**

Joshua D. Allard
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William Bouvel
Sun Chang
Alice & Bob Chrismen
Richard Hoskins
Cory Klose
Yuri Lysoivanov
John Petsko
Alexia Kruger Rivera

**Leadership**

Artistic Director
Rubén Dubrovsky, Co-Founder

Executive Director
Angela Young Smucker, Co-Founder

Director of Operations
Nathalie Colas, Co-Founder

**Sponsorship**

Third Coast Baroque recognizes our corporate sponsors:

 atributed to José Joaquín Magón; Casta paintings enlivened racial mixing in colonial Mexico. 
Rubén Dubrovsky, Artistic Director

Born in Buenos Aires to a Polish-Italian artist family, Rubén Dubrovsky is based in Vienna as a cellist and the conductor/co-founder of the Bach Consort Wien, founded in 1999. He has worked with internationally renowned artists including Vivica Genaux, Elizabeth Blumenstock, Michael Schade, Christopher Coin, and Bernarda Fink.

One of Maestro Dubrovsky's specialties lies in his research into the common links between African and South American folk music and European Baroque music. His recent recording "Vidala" with the Bach Consort Wien showcasing this research premiered in 2015 to much critical acclaim.

He 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.

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.

Support Third Coast Baroque by joining the Exposition Society

Ticket sales cover 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, and the coast of bringing Artistic Director Rubén Dubrovsky to Chicago. Donors of $1000 or more become automatic members of the Exposition Society, TCB’s new membership group providing personalized service from staff and access to behind-the-scene 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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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.

Rubén Dubrovsky, Artistic Director

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Nolan Carter is a Chicago based tenor, and is extremely excited to be apart of Third Coast Baroque’s first concert. Nolan recently graduated from Wheaton College where he was involved in Arena Theater and the University Singers. He received Voice Under Mzzzo-Sortiro Sarabande. He was privileged to appear in Romeo and Juliet, The Secret Garden, and The Tender Land in principal roles for the Arena main stage 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 Jan Martin, which will be released later this year.

Harpischordist Jason J. Moy holds performance degrees from McGill University in Montreal, where his primary teachers included Hank Knox, Luc Beaudoir, and the late Bruce Haynes. He presently resides in Chicago and serves on the faculty of the DePaul University School of Music, where he directs their Baroque Ensemble, teaches harpsichord and basso continuo, and coaches chamber music. Jason performs around the United States with the Baroque ensemble, Trio625, and the prize-winning period instrument group, Trio Seraphim. He is also an active freelance harpsichordist and stage coach with such respected local ensembles as the Bach Week Festival Orchestra, the Wisconsin Chamber Orchestra, Music of the Baroque, and the Newberry Consort. www.jjmoy.com.

Violinist Allison Edberg Nyquist is one of the preeminent performers of baroque and modern violin. She has been praised by The Chicago Sun Times as “impeccable, with unerring intonation and an austere beauty”. Ms. Nyquist has performed throughout North America, collaborating with many of the top baroque ensembles, including Chatham Baroque, The Washington Bach Consort, Haymarket Opera Company, and Apollo’s Fire. Her discography includes recordings for the Founders, Centaur, and HGO CD labels. She is also the founder and concertmaster of the Newberry Consort Baroque Orchestra, and a member of Ensemble Voltaire, and The Viaduki Project. She was recently appointed Artistic Director of Music City Baroque (Nashville) and adjunct professor of baroque violin at The Blair School of Music.

Zach Pichardo is a Grammy and Latin Grammy nominated musician, composer, educator, director and multi-instrumental performer who works with the renowned Grammy-nominated Mexican folk ensemble Sones de Mexico and other freelance projects throughout Chicago. Mr. Pichardo has a degree in music composition from Columbia College Chicago and has performed in numerous major venues throughout the world, including Founder’s Brewery, the House of Blues, the Jay Pritzker Pavilion, U.S. Cellular Field, Symphony Center, the Harris Theater in Chicago, and The J. Paul Getty Museum in Los Angeles. Mr. Pichardo’s composition credits include Tlatoctli for full symphonic orchestra, the El lio de Anera film score for the Chicago Latino Film Festival, and the original theme for The Goodman Theater’s production of Pedro Paredes, four original singles for the band Guapachos, and Pensamiento, Madre Tierra, and Origenes Ancestrales, commissioned by Sones de Mexico.

 descibed by the Atlanta Journal-Constution 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 soloed under such notable figures as Masaki 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 Orchestras 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 a 2012 Grammy nomination. His singing of the Bach Passions are noted in particular for their strength and sensitivity. He obtained his degree in music from the University of Michigan at Ann Arbor and Yale University, and is a Lorraine Hunt Lieberson Fellow at Emerson Music in Boston, www.paulmaxtipton.com.

Craig Trompeter has been a musical presence in Chicago for more than twenty years. As an acclaimed cellist and conductor, he has performed in concert with the Chicago Symphony, the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and Great Lakes Baroque. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Guggenheim Museum, 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 American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of music of baroque violin at the Blair School of Music.

Angela Young Smucker has earned praise for her “rich, secure mezzo-soprano” voice (Chicago Tribune) and her “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, Chicago A Cappella, Seraphic Fire, Chicago Symphony Orchestra, Bach Collegium San Diego, and the newly founded Third Coast Baroque. This season will also mark the start of Ms. Smucker’s doctoral studies at Northwestern University Bienen School of Music. She holds degrees from Valparaiso University and Valdosta State University — where she also served as instructor of voice — and a Masters in Minnesota. She is also a 2015 NATS Intern Program alumna and a 2012 Carmel Bach Festival Adams Fellow. Ms. Smucker serves is Executive Director of Third Coast Baroque. www.mezzoangelah.com.