WELCOME BACK, VIVALDI: Revisiting Forgotten Treasures

Live Premiere | Sunday, November 22, 2020
On Demand | November 23 - December 4, 2020
FROM THE EXECUTIVE DIRECTOR

Dear friends of Third Coast Baroque,

It is with the greatest pleasure, excitement, and joy that we, at long last, get to share **Welcome Back, Vivaldi** as we officially open our **fifth season**. When the pandemic came in full force to the United States in March 2020, Third Coast Baroque, like many other organizations, took a step back to evaluate the safest way to move forward. Since then, we created two live-stream series (Meet the Artist and Third Coast Thursday), held a live-stream benefit with our 2020/21 guest and resident artists, and completely revamped how to present as much of our planned season as possible.

As so many in the performing arts have discovered, this new mode of performance and community engagement are accompanied by a steep learning curve. I am so grateful to all the generous individuals and organizations who have advised, consulted, and supported each other’s new endeavors this year. As a result, Third Coast Baroque can continue to reframe early music through context, connection, and community.

It has become clear that the performing arts will be the last part of our economy to fully recover from these trying times. While we’re all looking for creative ways to stay active and connected, going online doesn’t necessarily mean less costly productions. In fact, these efforts often call for more resources as arts organizations are being called on to become media production companies.

Even though we’re still in the early years of our journey, Third Coast Baroque has a **long term vision** for building and strengthening community in and around Chicago through performance, education, and engagement. So-called “Western Classical” music has long had a predominantly Eurocentric focus. However, we are discovering that even music from the 17th and 18th centuries had **global** influences! This rich musical history is a beautiful tool for digging deeper into the topics and issues in our world today.

As we continue to grow as an organization, it is our intention to build on the diverse perspectives, experiences, and insights from our TCB community, both on and off the stage. Through post-concert conversations, online interviews and panel discussions, collaborations with other cultural representatives and organizations, we are working to build a **diverse, equitable, inclusive, and accessible community** where we explore context and create connections among artists and audience alike.

In the coming months, we look forward to sharing more of this work with you. In the meantime, we are grateful to have you among our TCB community and thank you for your continued support of our mission to reframe early music.

With heartfelt gratitude,

ANGELA YOUNG SMUCKER
Executive Director

---

This project is supported in part by a grant from the Illinois Arts Council Agency. Third Coast Baroque is grateful to Chitown Clothing for providing masks for this production.
THIRD COAST BAROQUE PRESENTS

WELCOME BACK, VIVALDI: Revisiting Forgotten Treasures

HOSTED BY: THIS WEEK FROM GUARNERNI HALL
Live Premiere: November 22, 2020, 2pm
On Demand: November 23 - December 4, 2020

PROGRAM
All works by Antonio Vivaldi (1678-1741)
Arias from Orlando furioso, RV 728

Concerto for Strings in C major, RV 110
1. Allegro
2. Largo
3. Allegro

Aria: Nel profondo (Orlando)

Trio Sonata Op.1, No.1 in G Minor, RV 73
1. Preludio: Grave
4. Capriccio: Allegro
5. Gavotte: Allegro

Aria: Taci, non ti lagnar (Bradamante)

Sonata No. 3 in A Minor, RV 43
1. Largo
2. Allegro
featuring Anna Steinhoff, cello

Concerto for Strings in G Minor, RV 157
1. Allegro
2. Largo
3. Allegro

Aria: Poveri affetti miei, siete innocenti (Angelica)

Sonata No. 2 in A Major, RV 31
1. Preludio a capriccio: Presto, Adagio, Presto, Adagio, Presto
3. Adagio
4. Giga: Allegro
featuring Martin Davids, violin

Aria: Sorge l’irato nembo (Orlando)

Martin Davids, concertmaster
Angela Young Smucker, mezzo-soprano

TCB Chamber Ensemble
Martin Davids, violin 1
Pauline Kempf, violin 2
Elizabeth Hagen, viola
Anna Steinhoff, cello
Mark Shuldiner, harpsichord
Brandon Acker, theorbo & Baroque guitar
Jerry Fuller, violone & colascione
FAST FACTS

ORLANDO FURIOSO by Antonio Vivaldi

The Essentials
Libretto by Grazio Braccioli (1682-1752), based on Ludovico Ariosto’s (1474-1533) early 16th century epic poem Orlando Furioso.
Premiered in 1727 at the Teatro San Angelo in Venice.
After more than 250 years, the opera received its United States premiere in 1980 with Marilyn Horne in the title role.

Who's Who?
Orlando: a knight struggling with his love for Angelica
Angelica: a princess of Cathay who loves Medoro
Alcina: a sorceress
Bradamante: a female warrior, beloved of Ruggiero
Medoro: a prince betrothed to Angelica
Ruggiero: a knight following Orlando
Astolfo: a knight, compatriot of Orlando

Where are they?
An enchanted island controlled by the sorceress Alcina.

What started this whole story?
Alcina gets her power from the ashes of the wizard Merlin, which she has stolen. Orlando has been ordered to retrieve the ashes.

SYNOPSIS

ACT I
Orlando has followed Angelica, who is looking for Medoro, to Alcina’s island in his quest to retrieve Merlin’s ashes. He sees Angelica and Medoro together and becomes jealous. In an attempt to calm Orlando, Alcina casts a spell on him and Angelica pretends to be in love with him. Meanwhile, Bradamante is looking for her beloved, Ruggiero. He happens upon Alcina, who places him under a spell so she can have him for herself.

ACT II
Bradamante is upset by Ruggiero’s loyalty to Alcina, but uses a magic ring to break the sorceress’ spell. They ultimately reunite. Angelica (with Alcina’s help) persuades Orlando to search for a magical elixir that is high on a cliff. He gets trapped in a cave on what is actually a wild goose chase. After he manages to escape from the cave, he returns to find the marriage vows of Angelica and Medoro carved into a tree. He then begins to go mad.

ACT III
Orlando arrives, more jealous and unhinged than ever, at Alcina’s temple (the place where Merlin’s ashes are held). He enters the temple and mistakes a statue of Merlin for Angelica. In an attempt to embrace “her,” he grabs the statue and moves it. This breaks Alcina’s spell and power over him, thus regaining his sanity. He makes peace with Angelica and blesses her marriage to Medoro. The tale closes with everyone praising the power of faithful love.
Nel profondo cieco mondo
si precipiti la sorte
già spietata a questo cor.

Vincerà l'amor più forte
con l'aiuta del valor.

Taci, non ti lagnar,
taci non mi pregar.
Disperdi i piani all'aure,
i prieghi al vento.

Bugiardo infido core
e menzognero ancor
nel pentimento.

Poveri affetti miei,
siete innocenti,
ma ingiusto è quel timor,
che al vostro bel candor
il pregio toglie.

Ingrato, io ti direi
t'inganni, e menti,
ma no, che mia fé
oltraggi per mercé
in pace accoglie.

Sorge l'irato nembo,
e la fatal tempesta,
col sussurrar dell'onde,
ed agita e confonde,
e cielo e mar.

Ma fugge in un baleno
l'orrida nube infesta,
e'l placido sereno
in cielo appar.

Let us hurl
my adverse fate
into the deep, blind world.

Love is stronger and shall win
with the help of courage.

Hush! Don't complain.
Hush! Do not plead with me.
Scatter your moans
and your pleas to the wind.

Your heart is treacherous and disloyal,
and deceitful even
in repentance.

My poor feelings,
you are innocent,
but that fear
that casts a shadow
on your honesty is unjust.

Thankless man, I would say to you
you are mistaken, and you lie,
but no, for my fidelity
accepts your insults in peace
as its reward.

Stormy clouds rise,
and the wrathful tempest,
lifting the waves,
stirs and muddles
the sky and the sea.

But in a flash, gone are
the threatening clouds,
and the sky returns
tranquil and clear.
PARTNERSHIP: GUARNERI HALL

Guarneri Hall NFP is a not-for-profit classical music incubator in Chicago whose home is a new, acoustically engineered and technologically advanced 60-seat performance space in the Chicago loop.

Guarneri Hall NFP:
- **presents** live chamber music performances in Guarneri Hall and elsewhere in Chicago. Most live events are also streamed on our website.
- **sponsors** music education programs in the Chicago community, with a special focus on reaching young people with limited access to classical music. The organization aims to be a leader in the field of music education, providing advanced training for professional ensembles, soloists, music educators, and students, as well as curriculum support for classroom music teachers. The organization also provides online access to resources such as print material and tutorial videos to the Chicago community and beyond.
- **serves** as a facilitator and catalyst for emerging musical artists, musical groups and music education initiatives.

ABOUT THIS WEEK FROM GUARNERI HALL AND GROUPMUSE

This Week from Guarneri Hall launched this fall as a livestreamed broadcast on the Boston-based platform Groupmuse through a partnership with Guarneri Hall NFP. The program is produced in Chicago with performances by some of the hottest rising classical stars today. The weekly shows conclude with Zoom get-togethers for viewers and performers.

Groupmuse launched in Boston in 2013 as a way to help musicians perform for small audiences in informal settings, including private homes. The casual intimacy of Groupmuse events has set them apart from traditional concerts. With early success the organization has grown quickly, initially adding other east coast cities to their network before expanding westward. Seven years into their pioneering model, Groupmuse has built an impressive following of 80,000 individuals who attend over 1,000 concerts a year.

With in-person Groupmuses out of the question in the COVID-19 era, the organization has adapted. A nimble retooling has turned the website into a user-friendly portal for loyal Groupmusers all over the country to find dozens of virtual concerts a month. Groupmuse.com has been a vital lifeline between audiences and artists, providing musical connections for hundreds of virtual performances and post-concert Zoom events at a time when public health concerns have curtailed in-person live music.

Groupmuse continues to evolve and expand its platform with the launch of Center Stage, which highlights virtual presenters with the production capabilities for a truly “high def” viewer experience. This Week from Guarneri Hall will be a weekly show airing six episodes each fall and spring, created exclusively for Groupmuse’s Center Stage. The program will feature chamber music and solo performances of some of today’s hottest rising artists, many of them veteran Groupmusers, along with interviews and exclusives, all filmed in HD video and recorded to audiophile-quality specifications. Guarneri Hall Artistic Director Stefan Hersh said of the alliance, “Groupmuse has been a transformative force in creating the kinds of audience/artist connections that create new and lasting interest in classical music. Groupmuse is a perfect partner for Guarneri Hall NFP to work with to disseminate great material in this groundbreaking new format.”
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.

**Our Values:** Context. Connection. Community.

Third Coast Baroque features “Chicago’s most accomplished period instrumentalis and singers” (Chicago Tribune). Under the artistic direction of 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. Founded in 2016, TCB engages new and diverse audiences through collaboration with organizations in Chicago and across the country, and through educational enrichment and community engagement for music lovers of all ages.

ARTISTIC DIRECTION

Vienna-based conductor **RUBÉN DUBROVSKY** was born in Buenos Aires into a family of Polish and Italian artists. In addition to co-founding and directing Third Coast Baroque, he is also the Artistic Director of the Bach Consort Wien, which he co-founded in 1999. He has led the ensemble in performances at the Theater an der Wien, Bolshoi Theatre, Musikverein, Brucknerhaus Linz, Mozart Week in Salzburg, and at the Händel Festival in Halle, among others.

His symphonic repertoire ranges from the 18th century to the 21st. In recent years he has directed works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Wagner, Zemlinsky, Bloch, Stravinsky, Shostakovich, Pärt, and Strasnoy. As a guest conductor, he has appeared with the Zurich Chamber Orchestra, Musikkollegium Winterthur, Kiel Symphony Orchestra, Darmstadt Symphony Orchestra, Aarhus Symphony Orchestra, Malmö Symphony Orchestra, Beethoven Philharmonie, Deutschen Händel Solisten, Chicago Bach Ensemble, Wroclaw Baroque Orchestra, and the Orchestra of Teatro Argentino de La Plata.

He has conducted staged productions of Giulio Cesare, Rinaldo, Radamisto, Agrippina, Tamerlano, Orlando, Semiramide, Oreste, Semele, Serse and Il trionfo del tempo e del disinganno, as well as Mitridate, Idomeneo, Clemenza di Tito, Le nozze di Figaro, Così fan tutte and The Magic Flute. He also conducted the Dresden Semperoper premiere of Monteverdi’s L’incoronazione di Poppea, the Moscow premiere of Handel’s Rinaldo, as well as the inaugural performances of the Martin y Soler Hall in the Palau de Les Arts Valencia with the opera L’arbore di Diana of M.y Soler. In addition, he has conducted Scarlatti’s Marco Attilio Regolo, Lully’s Atys, Vivaldi’s Orlando furioso, Porpora’s Polifemo, Gluck’s Orfeo ed Euridice and Alceste, and Rossini’s Tancredi.

Rubén Dubrovsky’s passionate research into Central and South American music and its common roots with European Baroque music resulted in the 2015 documentary and television production Bach to the Roots and in the CD Vidala on the Gramola label, which was nominated in two different categories for the Preis der Deutschen Schallplattenkritik.

Last season, Dubrovsky conducted stage productions Scarlatti’s Il primo omicidio by Scarlatti, Handel’s Giulio Cesare and Alcina, Mozart’s Don Giovanni, Leonard Bernstein’s Mass, as well as Bach’s Brandenburg Concertos, Matthew Passion, and Christmas Oratorio, Händel cantatas, and Brahms’s A German Requiem. He also led performances of symphonic works by Weinberg and Shostakovich.
ABOUT THE ARTISTS

**MARTIN DAVIDS** is a violinist with a busy career who has performed all across the United States. In Chicago, he founded the Callipygian Players, and works with Third Coast Baroque, 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 Violin 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. He is also a third generation disciple of the YiZung Yue school of internal martial arts. He is fortunate to play on a violin by Ferdinando Alberti (1750), and has used it to make a number of recordings. A resident of Skokie, IL, he lives with his wife Julia, and children Judith and Solomon.

Mezzo-soprano **ANGELA YOUNG SMUCKER** has earned praise for her “lushious” voice (Chicago Tribune) and her “robust, burnished timbre” (Chicago Classical Review). Her performances in concert, stage, and chamber works have made her a highly versatile and sought-after artist. Ms. Smucker has been featured with world-class ensembles including the Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Haymarket Opera Company, Bach Collegium San Diego, Carmel Bach Festival, Newberry Consort, Leipzig Baroque Orchestra, and Third Coast Baroque. In addition to performing, Ms. Smucker is currently pursuing her doctorate at Northwestern University and holds degrees from Valparaiso University and University of Minnesota. In 2016, she co-founded Third Coast Baroque in Chicago and proudly serves as its Executive Director. Ms. Smucker also belongs to Beyond Artists, a coalition of artists that donates a portion of their concert fee to organizations they care about. She is supporting the Crohn’s and Colitis Foundation with this performance.

**PAULINE KEMPF** was first initiated to baroque violin and its repertoire with Florence Malgloire while studying in Europe. Currently a candidate for the Doctorate program at Northwestern University, she has performed concertos by Bach, Mozart and Beethoven with the Bienen School of Music period orchestras. Pauline has played in masterclasses for Elizabeth Blumenstock, Elisa Citterio, Marc Destrubé, Robert Mealy, Carla Moore and Cristina Zacharias. Pauline performs with several Chicago-based period instrument ensembles such as Third Coast Baroque and Haymarket Opera Company.

**ELIZABETH HOLZMAN HAGEN** enjoys an active performance career on both modern and Baroque violas. She is principal violist of Music of the Baroque, Haymarket Opera Company, Third Coast Baroque, and the Callipygian Players. She is a member of the Chicago Philharmonic, The Ravinia Festival Orchestra and The Metropolis Symphony. Other appearances have been with Lyric Opera Chicago, The Rembrandt Chamber Players and The Newberry Consort. From 1995-2006, she was a member of the Cleveland Baroque Orchestra, Apollo’s Fire. Elizabeth is an active participant in Chicago’s freelance music scene.

Based out of Chicago, **ANNA STEINHOFF** specializes in period instruments such as the baroque cello and viola da gamba. She is a member of Second City Musick, Third Coast Baroque and the Haymarket Opera Company, and was the principal cellist of Chicago's baroque orchestra, Baroque Band, until the end of its run in 2016. Anna is also a founding member of Wayward Sisters, which won first prize in the 2011 Early Music America competition. She performs around the midwest with early music ensembles such as the Madison Bach Musicians and the Indianapolis Baroque Orchestra. 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 from the Oberlin Conservatory and Northwestern University where her principal teachers were Peter Rejto and Hans Jensen respectively, and has studied baroque cello with Jaap ter Linden.
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. He has also appeared with the Chicago Symphony Orchestra on a number of occasions, playing organ and harpsichord under the direction of Riccardo 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. He has also been seen performing for Music of the Baroque, The Newberry Consort, Grant Park Symphony Orchestra, St. Paul Chamber Orchestra, Callipygian Players, Catacoustic, and many others.

BRANDON J. ACKER is a classical guitarist and specialist on early plucked instruments such as the lute, baroque guitar and theorbo. Brandon has toured extensively through England, Canada, Scotland and Wales, and performed with notable groups such as the Leipzig Baroque Orchestra, Piffaro, the Joffrey Ballet, the Chicago Philharmonic, the Newberry Consort, Haymarket Opera Company, Music of the Baroque, Third Coast Baroque, Opera Lafayette and Bella Voce. In 2010, he received first place in the Society of Classical Musician’s Competition. Brandon can be heard frequently on 98.7 WFMT and on his CDs: “A Wanderer’s Guitar,” Schubert lieder arranged for guitar and baritone, “Favorites” a CD of his favorite guitar repertoire; and “Strung Up,” minimalist music arranged for harp and guitar. Recently his YouTube channel has surpassed 250,000 subscribers.

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 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.

ARPEGGIATO.COM is an Online Music School specialized in the instruction of “ALL THINGS THAT GO PLUCK!”

If you have always wanted to learn guitar, lute, ukulele, oud, bass, songwriting, etc., this school is for you!

Visit our website ARPEGGIATO.COM and use code THANKFUL10 for 10% OFF Interested in a gift certificate? Contact us at arpeggiatomusicschool@gmail.com
STAFF & ACKNOWLEDGMENTS

WELCOME BACK, VIVALDI PRODUCTION TEAM:
Stefan Hersh, executive producer
Yuri Lysoivanov, producer
Mike Grittani, videographer
Chris Willis, audio engineer

LEADERSHIP:
Rubén Dubrovsky, artistic director & co-founder
Angela Young Smucker, executive director & co-founder
Nathalie Colas, director of community engagement & co-founder

GUARNERI HALL STAFF:
Stefan Hersh, artistic director
Carolyn Bernstein, executive director
Mike Grittani, creative director
Christopher Willis, audio/visual production supervisor
Ann Darnton, web developer and graphic designer
BelleAime Robinson, communications coordinator
Adriana Berent, administrative coordinator

ACKNOWLEDGEMENTS:
John Adams (CPA), finance committee
William F. Dolan (Jones Day), pro-bono legal counsel
Karen Fishman, advisory consultant
Geoffrey Hewings, finance committee
Valiant Marketing, graphic & web design

BOARD OF DIRECTORS:
John Sagos, president
Sarah Wilson, treasurer
James Klock, secretary
Frank DeVincenitis
Yuri Lysoivanov
Erik Malmquist
Angela Young Smucker, ex officio

ADVISORY BOARD:
Vasili Byros
Cesar Favila
Jerry Fuller
Erica Supra Honisch
Abigail McKee
Craig Trompeter
SUPPORTING THIRD COAST BAROQUE

Producing performances, educational programming, and community engagement require significant resources and personnel. Your support and engagement are the driving force that make it all possible! Ticket sales cover only a small portion of the costs associated with these events and projects. Your generosity underwrites costs like artist fees, instrument and venue rentals, printing programs and promotional materials, and housing and transportation for our out-of-town artists. You can also become a TCB ambassador. Join our team by volunteering as an usher, donating frequent flyer or car rental miles, or hosting a musician.

To learn more about supporting 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 July 1, 2019 and November 15, 2020. We apologize for any errors or omissions. Please direct corrections to the attention of Sarah Wilson, Board Treasurer at sarah@thirdcoastbaroque.org.

Foundation and Government Sponsors
Illinois Arts Council Agency
U.S. Small Business Administration

Corporate Sponsors
Chitown Clothing

$5000+
John Sagos and Ron Beecher

$1,000-$4,999
Neal Ball
Alice and Robert Chrismer
Frank DeVincentis
Pat and Jerry Fuller
Drs. Adrianna and Geoffrey Hewings
Sarah Hagge and James Klock
Erik Malmquist
Paul Nicholson
Marjorie Stinespring
Sarah and Chase Wilson*

$500-$999
Gail Belytschko
Charles Capwell
Leah and Russell Chibe
Sharon Nelson and Timothy Lyon
Katherine and James Zartman

$100-$499
Debbie and David Barford
John Boatright
Christine Carette
Armand Cerbone and Michael Zartman
Barry Davids
Nicholas DeArcangelis*
William Dolan
Karen Fishman and Anne Ladky
James Grantham Turner
John Hagge
Marsha Holland
Carl Holzman
Richard Hoskens

$100-$499 (continued)
Sue Imrem
Maura Janton Cock
Barbara Schubeler Jillson
Diana and Neil King
Simon Kissler
Axel Kunzmann and Bruce Nelson
Susan and Frank Lackner
Stephen Mac Lean
Marjorie and Peter Marion
Ellen I. McGrew
David McNeel
James Miller
Sarah J. Miller
Mary Mumbrue
Gary Payne
Bob Perry
Kimberly McCord and Daniel Pyne
Frederic Rasio
David Rice and Craig Trompeter
Bruce Rosenblum
Sonja and Bob Rotenberg
Lynne and Ralph Schatz
Nancy Schmitt
Peter Seman
Linda and Russ Smucker
Eve and Marshall Sparberg
Richard Stumpf
Elizabeth Swann
Mary Wachowski
Rebecca Watts
Chris Werwicki
Libby and Paul Wilson
Abigail Wilson
Leslie Wolf Robb
Donna and Steve Young*
Jennifer and Ronald Ziss

Up to $99
Gabriela and Henry Beecher
Debra Buesing
Ebony Caldwell
Iris Cosnow

Up to $99 (continued)
Caroline Cracraft
Anne Cunningham
Cathy DeLanoy
Rochelle Didier, M.D
Renee Michaels and David Doerksen
Carmelo Esterrich and Joseph Myers
Heather Evert
Donna and James Fackenthal
Jessie and Alan Gilbert
Alexander Goldfarb
Brent and Jose Holman-Gomez
Mark Johnson
Boyd Jones
Judith Kuhn
Norman La Belle
Sue Lannin and Albert Ettinger
Matt Meacham
Bert Menco
Helen Moorman
Marion Myers
Donald Newsom
Ronald Olson
Otilia and Robert Osterlund
Anne Osterman
Joan Pantsios
Sharon Peterson
Thomas Roell
Olga Sanchez Kisielewska
Marina Sladkina
Brian Smith
Meaghan Stainback
Jessica and Hal Wehrenberg

* Da Capo Club Donors – If you would like to become a part of the Da Capo Club, simply set up a recurring gift at thirdcoastbaroque.org. Your monthly, quarterly, or annually scheduled gift will help sustain Third Coast Baroque throughout the season.