Third Coast Baroque

Los Hermanos
A celebration of unity, freedom, and camaraderie

Live Premiere | Sunday, March 14 2021
On Demand | March 15 - March 26
FROM THE EXECUTIVE DIRECTOR

Dear friends of Third Coast Baroque,

As we mark a year since the start of the global pandemic, we reflect on how much are lives have changed and how the arts have played a sustaining role in our daily lives. Whether it’s through streaming movies, listening to podcasts, or catching some of our favorite musical artists collaborate through the power of online performances, we have found comfort, excitement, and (dare I say) some normalcy in these experiences. With this program of Los Hermanos, we hope to highlight the unique connection created through past year.

As you watch this production, you’ll notice our musicians participating in-person and virtually. We were fortunate to have Maestro Dubrovsky collaborating from Vienna, Solange Merdinian in Argentina, Paul Max Tipton in Boston, Karim Sulayman and our TCB artists in Chicago, and myself in Florida. We even brought in two new guest artists: guitarist Sebastián and photographer Rubén Dubrovsky. (Who knew we could have two Rubén Dubrovskies collaborating?!) Through the skill and artistry of our audio/video team, Yuri Lysoivanov and Aaron Gottl, all these components were brought together to create a very special performance experience. We hope you enjoy the results as much as we do.

When we started our fifth season last fall, we set forth with the intention to move forward together. And while we continue to adapt and adjust our plans to accommodate the unpredictable evolution of the virus, I want to express my sincere gratitude to you for adapting and adjusting right alongside us; to our artists for learning technological skills we never knew we would need; and to our board and leadership for faithfully steering TCB through this unforgettable year. It has become absolutely clear that it takes a massive effort “carry on”; but at the end of each project, it continues to become absolutely clear how everyone’s time, energy, and effort are truly worthwhile.

There are still so many exciting events to come in our fifth season: a film screening of PatchWork Films’ LOS HERMANOS/THE BROTHERS (March 28), chamber music in Song of Songs (April 18-30), a Q&A with Vivica Genaux (May 23), and our season-closer Musical Melângé. I sincerely hope that you will join us for all of these beautiful projects, each bringing something different into your home.

In the meantime, we hold on to hope and optimism that progress is being made to return to the concert hall together. There’s not much more I miss than sharing the visceral energy of live performance with each of you.

With heartfelt gratitude,

ANGELA YOUNG SMUCKER
Executive Director
THIRD COAST BAROQUE PRESENTS

LOS HERMANOS

a celebration of unity, freedom, and camaraderie

Live Premiere: March 14, 2021, 2:00 pm CT
On Demand: March 15 – March 26, 2021

PROGRAM

La arribena - Atahualpa Yupanqui  
Colas, Sciaraffia, Dubrovsky, Acker, Fuller

La nadita - Atahualpa Yupanqui  
Dubrovsky, Sciaraffia

Eri già tutta mia - Claudio Monteverdi  
Smucker, Steinhoff, Acker

El arriero - Atahualpa Yupanqui  
Sulayman, Acker, Fuller

Laudate Dominum - Claudio Monteverdi  
Tipton, Steinhoff, Acker

Luna Tucumana - Atahualpa Yupanqui  
Smucker

Et e pur dunque vero - Claudio Monteverdi  
Colas, Davids, Steinhoff, Acker

Milonga del peón de campo - Atahualpa Yupanqui  
Tipton, Dubrovsky, Sciaraffia

Quel sguardo sdegnosetto - Claudio Monteverdi  
Foley, Steinhoff, Acker, Fuller

Huayra - Atahualpa Yupanqui  
Dubrovsky, Sciaraffia

Ecco di dolci raggi - Claudio Monteverdi  
Sulayman, Steinhoff, Acker

Los Hermanos - Atahualpa Yupanqui  
Merdinian, Dubrovsky, Sciaraffia

Rubén Dubrovsky, artistic director  
jarana leona, ronroco, & charango

Soloists:

Nathalie Colas, Soprano
Kaitlin Foley, Soprano
Solange Merdinian, Mezzo-soprano
Karim Sulayman, Tenor
Paul Max Tipton, Baritone
Angela Young Smucker, Mezzo-soprano

Ensemble:

Brandon Acker – Theorbo, Baroque guitar
Martin Davids – Violin
Jerry Fuller – Colascione
Sebastián Sciaraffia – Guitar, Jarana leona, Jarana
Mark Shuldiner – Harpsicord
Anna Steinhoff – Viola de gamba & cello
La arribena
(Zamba)
Zambita arribeña
¡de dónde vendrás...!
Quién sabe qué ausencias y qué nostalgias
Llorarás...

Allá en las quebradas
Y en el pajonal
Se estira tu canto como un lamento
Del piegral

Por esos cerros se llevan los vientos
Los tristes acentos de mi soledad...
A veces, el llanto
Se vuelve canto
En el andar...
¡aura!

A veces, el llanto
Se vuelve canto
En el andar
Zambita arribeña
Tal vez un amor
Te dió tristeza que
en estos tiempos sufro yo.
Caminos andando
Quien sabe por que...
Igual que la zamba,
con un recuerdo viviré.

Por esos cerros se llevan los vientos
Los tristes acentos de mi soledad...
¡aura!
A veces, el llanto
Se vuelve canto
En el andar

The Arribenian
(Zamba)
Dance the zamba little Arribenian,
where will you come from?
Who knows what absences
and what nostalgia you will cry...

There in the ravines
and in the scrubland
your song stretches
like a lament from the stone.

Through those hills the winds carry
the sad accents of my loneliness.
Sometimes crying
becomes song
in walking...
aura!

Sometimes crying
becomes song
in walking...
Dance the zamba little Arribenian,
maybe a love
gave you the sadness
that I suffer in these times.
Walking paths
Who knows why?
Like the zamba,
I will live with a memory.

Through those hills the winds carry
the sad accents of my loneliness.
aura!
Sometimes crying
becomes song
in the path.
Eri Già Tutta Mia
Eri già tutta mia
mia quell'alma, quel core,
chi da me ti desvia
nuovo laccio d'amore.
O bellezza, o valore,
o mirabil costanza
ove sei tu?
eri già tutte mia
or non sei più
Ah che mia non sei più.

You Were Once All Mine
You were once all mine,
mine were your heart and soul.
Who turned you away from me?
The lure of a new love?
O beauty, O valor,
O admirable constancy,
where are you now?
You were once all mine,
but no longer, no longer,
alas! you're mine no longer.

Sol per te gli occhi belli
rivolgevi ridenti
per me d'oro i capelli
si spiegavan ai venti.
O fugaci contenti,
o fierezza d'un core
ove sei tu?
eri già tutte mia
or non sei più
ah che mia non sei più.

To me alone you turned
your lovely smiling eyes,
for me alone you loosed
your golden hair to the wind.
O fleeting happiness,
O steadiness of heart,
where are you now?
You were once all mine
but no longer, no longer,
alas! you're mine no longer.

Il gioir del mio viso
ah che più non rimiri
il mio canto, il mio riso
è converso in martiri.
O dispersi sospiri
o sparita pietate
ove sei tu?
eri già tutte mia
or non sei più
ah che mia non sei più.

Pleasure on my face, alas!
you'll gaze upon no longer;
my song, my laugh
are changed to torture.
O scattered sighs,
O vanished pity,
where are you now?
You were once all mine
but no longer, no longer,
alas! you're mine no longer.

El Arriero
En las arenas bailan los remolinos
El sol juega en el brillo del pedregal
Y prendido a la magia de los caminos
El arriero va, el arriero va
Es bandera de niebla su poncho al viento
Lo saludan las flautas del pajonal
Y animando la tropa par esos cerros
El arriero va, el arriero va

The Mule-driver
The whirlwinds dance in the sand,
the sun plays in the glitter of the rocky ground,
and attached to the magic of the roads,
the mule-driver goes, the mule-driver goes.
His poncho to the wind is like a flag of fog,
the flutes of the scrubland salute him,
and encouraging the troop through those hills,
the mule-driver goes, the mule-driver goes.
El Arriero (cont.)
Las penas y las vaquitas
Se van par la misma senda
Las penas son de nosotros
Las vaquitas son ajenas

Un degüello de soles muestra la tarde
Se han dormido las luces del pedregal
Y animando la tropa, dale que dale
El arriero va, el arriero va

Amalaya la noche traiga un recuerdo
Que haga menos peso mi soledad
Como sombra en la sombra por esos cerros
El arriero va, el arriero va

The Mule-driver (cont.)
The sorrows and the cows
leave on the same path.
The sorrows are ours,
the little cows belong to others.

The sunset shows red-bleeding suns,
the lights of the rocky ground have fallen asleep,
and encouraging the troop on and on,
the mule-driver goes, the mule-driver goes.

Amalaya la noche traiga un recuerdo
Que haga menos peso mi soledad
Como sombra en la sombra por esos cerros
El arriero va, el arriero va

O, Praise the Lord
O praise the Lord, all ye heathen: praise him, all ye nations.

For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth forever.

Tucuman Moon
I don’t sing to the moon
Because it lights up and nothing else,
I sing to her because she knows
Of my long walk.
Oh, little Tucuman moon,
Drum of the Calchaquí,
Companion of the gauchos
In the nights of Tafí.
Luna Tucumana (cont.)
Perdida en las cerrazones
Quien sabe vidita
Por donde andaré
Mas, cuando salga la luna,
Cantaré, cantaré.
A mi Tucumán querido
Cantaré, cantaré, cantaré.

Con esperanza o con pena
En los campos de Acheral
Yo he visto la luna llena
Besando el cañaveral.

En algo nos parecemos
Luna de la soledad,
Yo voy andando y cantando
Que es mi modo de alumbrar.

Tucuman Moon (cont.)
Lost in the locks
Who knows my dear
Where will I walk
But when the moon rises
I will sing, sing
To my dear Tucumán
I'll sing, sing, sing

With hope or with pain
In the fields of Acheral
I have seen the full moon
Kissing the cane field.

In something we are alike
Moon of loneliness,
I go walking and singing
That is my way of lighting.

Et e pur dunque vero
It is true then

Et è pur dunque vero,
dehumanized heart, cruel soul,
which in changing its mind,
you are left lacking in both faith and love.
Yet you are so proud of having betrayed me
that I turn my cithara into weeping.

It is true then
for my numerous loving labours?
This is the way that your perverse destiny
administers justice to me, hostile stars!
But if your heart is intractable against all love,
Lydia, you alone are at fault, not the stars.

Is this then the recompense
of my tormented and troubled tears,
And, in always grieving,
to the health of all other abandoned lovers,
and I will make a sculpture in marble, for my belief:
foolish is the heart that trusts in beautiful women.
Et e pur dunque vero (cont.)
Povero di conforto,
mendico di speranza, andrò ramingo;
e senza salma o porto,
fratempeste vivrò mesto e solingo.
Ne havrò la morte di precipiti i a schivo
perché non può morir chi non è vivo.

Il numero de gli anni
ch'al sol di tue bellezze io fui di neve,
il colmo degl'affani
che non mi diero mai, mai riposo breve:
Insegnerano a mormorar i venti
le tue perfidie o cruda e i miei tormenti.

Vivi, vivi col cor di giacio,
e l'inconstanza tua l'aure difidi;
stringi, stringi il tuo ben in braccio
e del mio mal con lui trionfa e ridi;
et ambi in union dolce gradita
fabricate il sepolcro alla mia vita.

Abissi, abissi, udite, udite
di mia disperation gli ultimi accenti,
da poi che son fornite
le mie gioie e gl'amor e i miei contenti.
Tanto è'l mio mal che nominar io voglio
emulo del inferno il mio cordoglio.

It is true then (cont.)
Deprived of comfort,
a mendicant for hope, from branch to branch I will
make my way, and with neither body or port,
among the storms, I will pass my time sad and alone.
The speedy death that I crave will not come
for he cannot die who is not alive.

The number of years
which to the sun of your beauties, I have lived under
the snow, the peak of the sufferings
which never provided me, never, any brief respite,
taught the winds to murmur
your lies, oh cruel one, and my torments.

You live with a heart of frost,
and your fickleness challenges the air;
you grip your love in your arms
and of my troubles with him you triumph and laugh;
and both of you, pleasantly and sweetly united,
create the tomb of my life.

Abysmes and chasms hearken
to the final tones of my despair,
now that they have all departed,
my joys and loves and my pleasures.
My misfortune is so deep that I want to name
as equal to hell my profound grief.

Milonga del Peón del Campo

Yo nunca tuve tropilla
Siempre en montao en ajeno
Tuve un zaino que, de bueno
Ni pisaba la gramilla
Vivo una vida sencilla
Como es la del pobre pión
Madrugón tras madrugón
Con lluvia, escarcha o pampero
A veces, me duelen fiero
Los hígados y el riñón

Milonga del Peon del Campo

I never had a herd
Always on the mountain on another’s horse
I had a chestnut horse, who was so good
he never stepped on the grass
I live a simple life
just like the poor pawn.
From daybreak to daybreak
facing rain, frost or strong wind.
Sometimes they hurt me fiercely
the livers and the kidney.
Milonga del Peón del Campo (cont.)
Soy peón de La Estancia Vieja
Partido de Magdalena
Y aunque no valga la pena
Anoten, que no son quejas
Un portón lleno de rejas
Y allá, en el fondo, un chalé
Lo recibirá un valet
Que anda siempre disfrazao
Más no se asuste, cuñao
Y por mí pregúntele

Ni se le ocurra decir
Que viene pa' visitarme
Diga que viene a cobrarme
Y lo han de dejar pasar
Allá le van a indicar
Que siga los ucalitos
Al final, está un ranchito
Que han levantao estas manos
Esa es su casa, paisano
Ahí puede pegar el grito

Allá le voy a mostrar
Mi mancarrón, mis dos perros
Unas espuelas de fierro
Y un montón de cosas más in
Si es entendido, verá
Un poncho de fina trama
Y el retrato de mi Mama
Que es ande rezo pensando
Mientras lo voy adornando
Con florcitas de retama

¿Qué puede ofertarle un pión
Que no sean sus pobrezas
A veces me entra tristeza
Y otras veces, rebelión
En más de alguna ocasión
Quisiera hacerme perdiz
Para ver de ser feliz
En algún pago lejano
Pero a la verdad, paisano
Me gusta el aire de aquí

Milonga del Peón del Campo (cont.)
I'm a pawn of La Estancia Vieja
part of the Magdalena region
And even if this is tedious
make note, they are not complaints
A very secure gate
and there, behind, a large chalet
A valet will receive you
who is always disguised
But don't be scared, brother
and ask him for me.

Don't even think about saying
who it is who comes to visit me
Say you come to collect me
and they will let you pass
There they will indicate
for you to follow the eucalyptus trees
At the end, there is a little ranch
which was raised by these hands
That is your home, neighbor
there you can ring the doorbell

There I will show you
my little dam, my two dogs
some iron spurs
and a lot of other things in
If it is understood, you will see
a poncho with a fine weave
and the portrait of my Mom
who is praying
Meanwhile I'm adorning it
with broom flowers.

What can a pawn offer you
that is not their poverty
Sometimes I feel sad
and other times, rebellion
On more than one occasion
I would like to become a partridge
to see happiness
in some distant country
But the truth is, neighbor,
I like the air here.
Quel sguardo sdegnosetto
Quel sguardo sdegnosetto
lucente e minaccioso,
quel dardo velenoso
vola a ferirmi il petto,
Bellezze ond’io tutt’ardo
e son da me diviso
piagatemi col sguardo,
Sanatemi col riso.

Armatevi, pupille
d’asprissimo rigore,
versatemi su’l core
un nembo di faville.
Ma ’labro non sia tardo
a ravvivarmi ucciso.
Feriscami quel sguardo,
ma sanimi quel riso.

Begl’occhi a l’armi, a l’armi!
lo vi preparo il seno.
Gioite di piagarmi
in fin ch’io venga meno!
E se da vostri dardi
io resterò conquiso,
feriscano quei sguardi,
ma sanami quel riso.

Ecco di dolci raggi
Ecco di dolci raggi il sol armato
del verno saettar la stagion florida.
Di dolcissim’amor inebriato,
dorme tacito vento in sen di Clorida.
Tal’hor però, lascivo e odorato
ondeggia tremolar fa l’herba florida;
l’aria, la terra, il ciel spiran amore:
Arda dunque d’amor, arda ogni core!

See how the sun
See how the sun, armed with gentle rays,
fires its arrows at the burgeoning season of spring.
Intoxicated with the sweetest love,
the wind sleeps silently upon Chloris’ breast.
At times, however, wanton and perfumed,
he makes the flowering grass tremble and ripple.
Air, earth and sky breathe love.
Let love then set every heart aflame.
Ecco di dolci raggi (cont.)
Io, ch’armato sin hor d’un duro gelo,
degli assalti d’amor potei difendermi;
ne l’infocato suo pungente telo
puote l’alma passar o ’l petto offendermi.
Hor che il tutto si cangia al novo cielo,
(a due begli occhi ancor non dovea rendermi)
si si disarma il solito rigore:
Arda dunque d’amor, arda il mio core!

See how the sun (cont.)
Shall I who armed with impervious ice
have always defended myself from Cupid’s attacks,
and prevented his sharp and flaming arrow
from piercing my soul or setting my heart ablaze,
have to surrender to a pair of beautiful eyes
now that all has changed with the new season?
Yes, yes, my usual indifference is disarmed,
let love then set my heart aflame.

Los Hermanos
Yo tengo tantos hermanos
Que no los puedo contar
En el valle, la montaña
En la pampa y en el mar
Cada cual con sus trabajos
Con sus sueños, cada cual
Con la esperanza adelante
Con los recuerdos detrás

The Brothers
I have so many brothers
that I can’t count all of them!
In the valley, the mountain,
in the Pampas and in the sea.
Each with their jobs,
with their dreams, each.
With hope ahead,
with memories behind.

Yo tengo tantos hermanos
Que no los puedo contar

Gente de mano caliente
Por eso de la amistad
Con uno lloro, pa llorarlo
Con un rezo pa rezar
Con un horizonte abierto
Que siempre está más allá
Y esa fuerza pa buscarlo
Con tesón y voluntad

People with the warm hand
of friendship,
With a cry to cry it
with a prayer to pray for it.
With an open horizon
that is always beyond.
And the force to search for it,
with tenacity and will.

 berlin parece más cerca
Es cuando se aleja más
Yo tengo tantos hermanos
Que no los puedo contar

When it seems closer,
it’s when it moves further away.
I have so many brothers
that I can’t count all of them.

And so we keep walking,
covered in loneliness.
We lose ourselves to the world,
we find each other again.
Los Hermanos (cont.)

Y así nos reconocemos
Por el lejano mirar
Por la copla que mordemos
Semilla de inmensidad

Y así, seguimos andando
Curtidos de soledad
Y en nosotros nuestros muertos
Pa que nadie quede atrás

Yo tengo tantos hermanos
Que no los puedo contar
Y una hermana muy hermosa
Que se llama ¡Libertad!

The Brothers (cont.)

And so we recognize each other through a distant look, through the verses we bite into, seeds of immensity.

And so we follow, walking, covered in loneliness. And within us our deceased, so no one is left behind.

I have so many brothers, that I can’t count all of them, and a beautiful sister whose name is Liberty!

This project is supported in part by grants from the Illinois Arts Council Agency and The Saints.
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 instrumentalists and singers" (Chicago Tribune). Under the artistic direction of Rubén Dobrovsky, 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. He is artistic director of Third Coast Baroque, which has been hailed as “Chicago’s most accomplished period instrumentalists and singers” (Chicago Tribune) since it was founded in 2016. His performances with Third Coast Baroque include concerts with mezzo-soprano Vivica Genaux and Chicago premieres of works like Handel’s first oratorio the Triumph of Time and Disenchantment. 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, Wrocław Baroque Orchestra, and the Orchestra of Teatro Argentino de La Plata. George Friedrich Händel and Wolfgang Amadeus Mozart. 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 Martín 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 2015 in the 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.
ABOUT THE ARTISTS

Hailed for her “floating, silky soprano” and a deemed “a standout in acting and voice” (Chicago Classical Review),\n\n**NATHALIE COLAS** was born and raised in Strasbourg, France. She is a current soloist and founder of Third Coast\nBaroque, Petite Musique Collective, Liederstube, and new music ensemble Fonema Consort. Nathalie was recently\nheard in Chicago’s Haymarket Opera Company production of Cavalli’s Calisto, in Handel’s Messiah with the St Louis\nBach Society, and in the title role of Rita by G. Donizetti in Switzerland. An avid recitalist, Nathalie studied art song\nwith the late German baritone Udo Reinemann and regularly performs such repertoire (Symphony Center, Piano\nforte Foundation, Omaha Under the Radar, Chicago Arts Club, Driehaus Museum). A graduate of DePaul University School\nof Music and of the Brussels Royal Conservatory, she completed her opera training at the Swiss Opera Studio/Hochschule der Kunste Bem. She was awarded 1st prize in the Music Institute of Chicago competition last winter.

**KAITLIN FOLEY**, soprano, has “emerged as one of the truly great musicians of this city” (Vocal Arts Chicago). With her\n“vocal gleam and fiery dramatic involvement” (Chicago Classical Review), Ms. Foley is a versatile performer with an\near for early and new music. She has sung with the Haymarket Opera Company, Grant Park Chorus, Third Coast\nBaroque, Ensemble Dal Niente, and is a founding member of the genre-bending female vocal trio Artemisia. Her most\nrecent operatic role was with Haymarket Opera Company as Damon in Acis and Galatea. Through various cultural\nexchange programs including Village Harmony and SongRoots, she has studied non-Western vocal traditions in\nCorsica, Republic of Georgia, Cuba, and Appalachia. She achieved her M.M. in Voice Performance from DePaul\nUniversity and completed her undergraduate work in music education at the University of Missouri. Ms. Foley is a Vocal\nArtist in Residence at Rockefeller Memorial Chapel. She equally enjoys teaching and performing, and directs choirs at\nPeople’s Music School, Rockefeller Chapel, Women of Note, and Niles West High School.

Acclaimed for her “smoldering stage presence,” (New York Times), her “richly-hued voice” (BBC Music magazine) and\nhow she “brought many to tears” (New York Times), New York-based American-Argentinean mezzo-soprano\n**SOLANGE MERDINIAN** has garnered an international reputation for her versatility and interpretation as a recitalist,\nchamber musician, and opera singer in repertoire ranging from baroque to contemporary, folk, cabaret and world\nmusic. Co-Founder and Co-Artistic Director of the NPO New Docta, and the New Docta Festival in Argentina, her\nhighlights include winning the 2019 Pro Musica Competition; singing at Madison Square Garden, and the world tour of\nthe award winning production of Philip Glass’ opera “Einstein on the Beach.” Solange graduated with a Master in\nVoice and Vocal Performance from Bard College Conservatory, and received her Bachelor of Music from The Juilliard\nSchool. She is an effective advocate for social, educational, and cultural programs through music. Her Carnegie Hall\nDebut Solo Recital is at Weill Hall on December 15th, 2021.

Lebanese-American tenor **KARIM SULAYMAN** has garnered international attention as a sophisticated and versatile\nartist, praised for his musicianship, stage presence, and beautiful voice. The 2019 Best Classical Solo Vocal GRAMMY®\nwinner continues to earn acclaim for programming and recording projects, while regularly performing on the world’s\nstages in opera, orchestral concerts, recital and chamber music. Recent season highlights include performances at\nCarnegie Hall, Hamburg’s Elbphilharmonie, and the Kennedy Center, engagements with the Chicago, Pittsburgh and\nNational Symphony Orchestras, the Australian Brandenburg Orchestra, and leading roles with Drottningholms\nSlottsteater, Florentine Opera, New York City Opera, and Boston Lyric Opera. Karim won the 2019 GRAMMY®Award\nfor Best Classical Solo Vocal Album for his debut solo album, Songs of Orpheus. His second album, Where Only Stars\nCan Hear Us, debuted at #1 on Billboard’s Traditional Classical Chart. Karim has been featured on PBS Great\nPerformances, and appears on the second season of Dickinson on Apple TV+.

Described by the Atlanta Journal-Constitution as a dignified and beautiful singer, **PAUL MAX TIPTON**, baritone,\nperforms nationally to acclaim in repertoire ranging from Schütz and Monteverdi to Britten and Bolcom. He solos\nunder such notable figures as Masaaki Suzuki, Matthias Pintscher, Nicholas McGeen, Leonard Slatkin, Ton Koopman,\nHelmut 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 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.
ABOUT THE ARTISTS

Mezzo-soprano ANGELA YOUNG SMUCKER has earned praise for her "lusious" 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. Recent season highlights include appearances with Haymarket Opera Company, Bach Collegium San Diego, Chicago A Cappella, Seraphic Fire, Conspirare, and Third Coast Baroque. She has also been a featured soloist with the Chicago Symphony Orchestra, Music of the Baroque, Oregon Bach Festival, Bach Institute at Valparaiso University, Indianapolis Chamber Orchestra, Fort Wayne Philharmonic, Newberry Consort, and Les Délices. 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 (MM) and Valparaiso University (BME) – where she also served as instructor of voice. She is a NATS Intern Program alumna, former Virginia Best Adams Fellow (Carmel Bach Festival), and serves as Executive Director & Co-Founder of Third Coast Baroque.

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 Francais. 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 WFMT 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.

MARTIN DAVIDS is a violinist with a busy career that has performed all across the United States. In Chicago, he founded the Callipygian 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. 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.

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.

SEBASTIÁN SCIARAFFIA is a Chilean musician dedicated to popular and latinamerican folkloric music. He graduated from Pontificia Universidad Católica de Chile with a degree in Music and a Bachelor in musical education for highschool. He has worked as guitarist and musical director in several projects of popular and latinamerican music. He has also participated as a session musician for renowned chilean groups and artists. Due to his pedagogical training and in parallel to his musical projects, he has dedicated himself to teach music in schools and cultural centers as well as privately.
ABOUT THE ARTISTS

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.

Based in Chicago, ANNA STEINHOFF specializes in the baroque cello and viola da gamba. She is a member of Third Coast Baroque, the Haymarket Opera Company, and Second City Musick, and was recently appointed to be principal cellist with the Indianapolis Baroque Orchestra. During the summers, Anna has the pleasure of being a part of the Staunton Music Festival in Staunton, VA. Anna is a founding member of Wayward Sisters, with whom she won first prize in the 2011 Early Music America competition. Wayward Sisters released their debut album of music by Matthew Locke on the Naxos label and their second recording, a Restless Heart, was released in 2017. In addition to classical music, Anna has performed and recorded with indie rock bands Saturday Looks Good To Me, Mysteries of Life, Frisbie, and children’s artist Justin Roberts. Anna received degrees in cello performance from the Oberlin Conservatory and Northwestern University where her principal teachers were Peter Rejto and Hans Jensen. She studied baroque cello in the Netherlands with Jaap ter Linden.

Photographer RUBÉN DUBROVSKY was born in the Palermo Viejo neighborhood, Buenos Aires, 1956, and he began studying photography in 1974. He was the Photographer for the chair of Neuroanatomy of the Faculty of Medicine, as well as being a Professor of photography at the Faculty of Agronomy and a Professor of photography applied to the subjects Urban Morphology and Landscape Planning at the Faculty of Architecture at the UBA. In 1994 he joined the Clarín newspaper as a Graphic Reporter, and in 1997 he won, along with four colleagues, the Visa d’or pour l’image award, in France, for the coverage of the murder of photojournalist José Luis Cabezas. Parallel to his journalistic activity, he developed a personal photographic project, called “Vía”, in which he reflects the abandonment and deterioration of the quality of life of people in towns that missed the train in the 1990s. This essay was exhibited at the J. L. Borges Cultural Center, in the city of Buenos Aires, in September 2003, sponsored by the Sopeña Foundation. Dubrovsky worked as a Photo Editor in the Clarín and La Razón newspapers, until 2004. Later, he settled independently in the city of S. C. De Bariloche, where he teaches courses and photographic workshops in institutions (INVAP, Centro Atómico Bariloche, INTA, Univ. Del Comahue), and also privately.

UPCOMING EVENTS

ONLINE FILM SCREENING:
LOS HERMANOS
March 28, 2021

THIRD COAST BAROQUE

LIVE Q & A
WITH VIVICA GENAUX
May 23, 2021
LEADERSHIP & ACKNOWLEDGEMENTS

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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.

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