



# *Sorrows and Solace*

**ELIZABETH DESHONG AND JORY VINIKOUR**

**WITH THE HAYMARKET OPERA ORCHESTRA**

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**Friday, February 28, 2020 | 7:30 pm**

**Gannon Concert Hall at DePaul University | Chicago**

## DEAR HAYMARKET FRIENDS,

As opera lovers, you know that music has mystical powers to enrich our lives. You'll also be happy to learn that, according to a recent British study outlined in *The New York Times* (December 27, 2019), people who go to the opera live longer! In this season of contemplation and renewal, there is no better music to accompany your deliberations than tonight's program of Corelli, Bach, and Handel. Their rhythms, harmonies, melodies, and counterpoint transcend the centuries to awaken our souls.

We have so many musical wonders in store for you in 2020, including two of Monteverdi's greatest theatrical works. At our Early Opera Cabaret on April 30th you'll hear the *Combattimento di Tancredi e Clorinda*, his representation of a fiercely tragic battle between two lovers on opposing sides of a religious war. And we'll close our ninth season with *L'incoronazione di Poppea*, his artful study of political corruption, mental illness, greed, fear, jealousy, unrequited love, and deception.

In the coming months we will announce our tenth anniversary season. With your support, Haymarket Opera Company has woven a colorful thread into the tapestry of the Midwestern cultural world. Together we continue to explore the musical treasures of the Age of Enlightenment, keeping them fresh and alive for future generations. Thank you for your engagement—it is inspiring to us. Long live HOC, and long live our supporters!

Craig Trompeter, *Artistic Director*



*Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period performance practices. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.*

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## PROGRAM

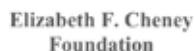
*Concerto Grosso* in F Major, . . . . . Arcangelo Corelli (1653–1713)  
Op. 6, No. 2

*Ich habe genug* BWV 82 . . . . . Johann Sebastian Bach (1685–1750)

## Intermission

*Concerto in G Minor for Organ*, . . . . . George Frideric Handel (1685–1759)  
Op. 7, No. 5

*Mein Herze schwimmt in Blut* BWV 199 . . . . . J.S. Bach



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# PROGRAM NOTES

BY JESSE ROSENBERG

*Tonight's program presents several vocal and instrumental works dating from the height of the Baroque period.*

## ARCANGELO CORELLI:

### **CONCERTO GROSSO, OP. 6, NO. 2 IN F MAJOR**

As violinist, ensemble director, and composer, Arcangelo Corelli enjoyed the patronage of some of the highest-placed members of the Roman upper crust, beginning with Queen Christina of Sweden (a convert to Catholicism who established her court in Rome) and continuing through Cardinal Benedetto Pamphili (the grand-nephew of Pope Innocent X), and Cardinal Pietro Ottoboni, likewise the grand-nephew of a pope (the newly-coronated Alexander VIII). As a result of the sale of his published music and the lavish support of these patrons, Ottoboni in particular, Corelli amassed considerable wealth, and his contract with Roger for the publication of the twelve concerti grossi of op. 6 stipulated only that he receive 150 complimentary copies of the edition; it called for no financial payment to the composer, although scholars assume that he intended to sell most of the copies that would come into his possession. Corelli's op. 6 was published toward the end of 1714, almost two years after the composer's death, by Estienne Roger, the French Huguenot music publisher who had set up shop in Amsterdam and was to bring before the public some of the most notable first editions of Italian instrumental music of the first half of the 18th century.

The prevailing view is that at least some of the concertos in op. 6 long predate Corelli's dedication (1712) to the arts-mad Elector Palatine Johann Wilhelm in Düsseldorf, which praises the latter's fine discrimination in painting, sculpture, architecture, and music (the same dedication also points out the rarity of these predilections in an age when most rulers were primarily interested in the violent arts of war). Unlike the last four concertos of the set, the first eight are *concerti da chiesa*, consisting of movements suitable for inclusion in church services insofar as they lacked indications for dance—although Corelli was careful to observe that they could also serve for the Elector's sumptuous domestic entertainments. These *concerti grossi* all follow the textbook definition of the genre, counterposing a small group of instruments (the *concertino*) with the full ensemble (the *ripieno*). In common with the other concertos of the set, the concertino of Concerto No. 2 in F major consists of two violins and violoncello.

## JOHANN SEBASTIAN BACH: *ICH HABE GENUG*

Johann Sebastian Bach's church cantata *Ich habe genug* (BWV 82) was composed in Leipzig, where he had moved in 1723 to assume the musical direction of two important churches (St. Nicholas and St. Thomas) as well as teaching duties at the celebrated Thomasschule attached to the latter church. During Bach's career the cantata was performed in several different versions. The earliest of these is for solo bass voice, oboe, strings, and basso continuo; it was heard on the Feast of the Purification in 1727. But Bach, who clearly thought highly of the work, reworked the cantata three times over the following years, altering the range of the vocal part (now assigned to soprano or mezzo-soprano) and adjusting the woodwind parts. The text is a poetic paraphrase of the scriptural account of Simeon in the Temple (Luke 2), and thus forms a kind of Lutheran counterpart to the *Nunc dimittis* settings heard regularly in Evensong services in the Anglican tradition. The five movements of *Ich habe genug* alternate arias (movements 1, 3, and 5) with recitatives (2 and 4). The music seems intended to enable our identification with the elderly Simeon who, having recognized the infant Jesus in the temple as the fulfilment of Messianic prophecy, can die serenely. The final movement, despite the reigning minor mode, is probably the jauntiest composition ever written in association with death, the final major chord serving as a seal on Simeon's contentment.

## GEORG FRIDERIC HANDEL:

### *ORGAN CONCERTO IN G MINOR HWV 309*

The surviving organ concertos of Georg Frideric Handel all date from his years in England, where most organs lacked a pedal register. His works for the instrument are thus quite different from those of J.S. Bach, a musician far more closely associated with the organ (Bach was described by a contemporary listener as being able to play with his feet "miraculous, quick and exciting harmonies...such as those you see others produce with their fingers"). Handel wrote his organ concertos principally for his own use, and generally performed them as preludes or interludes in his oratorio performances, as is the case with the G minor concerto published as op. 7 no. 5, originally played between the acts of his dramatic oratorio *Theodora* in 1750. Throughout his creative life Handel freely adapted his earlier works, and the present case is no exception: the last movement was worked up from a movement from his Concerto Grosso op. 3 no. 6. The second movement, on the other hand, was borrowed (stolen?) from Georg Philipp Telemann's *Tafelmusik*, the expensive publication of which found Handel listed among the subscribers. The notation of the organ part is unusual: at several points of the score we find only a few sparse pitches together with the indication "ad libitum"—a clear signal for improvisation, an art in which Handel was extremely admired.

## J.S. BACH: MEIN HERZE SCHWIMMT IN BLUT BWV 199

Although Bach is primarily associated with the city of Leipzig, prior to 1723 he had worked in a number of other German cities, including—at two separate times—Weimar. His cantata *Mein Herze schwimmt im Blut*, on a recently-published text by the Darmstadt court poet and librarian Georg Christian Lehm, was first heard on the eleventh Sunday after Trinity (August 12, 1714). Although the text makes no explicit reference to Scripture, its meaning overall can be gleaned from the two Bible readings assigned for this service: Corinthians 15:1-10, in which Paul confesses himself “the least of the Apostles” because of his earlier persecution of the Church, and Luke 18:9-14, the parable of the tax-collector who asks forgiveness for his sins despite his unworthiness. The message harmonizes well with the local religious tradition (the court of the Weimar Dukes was officially Calvinist): no matter how sinful our past, we can approach God through supplication for grace. Bach thought sufficiently well of this youthful work to make several adaptations (a later version in Weimar plus two further revisions in Cöthen and Leipzig respectively) and to repurpose several of its movements for both sacred and secular cantatas. The sixth movement, in which the chorale tune sounded out in the solo voice part is enlivened by an elaborate solo string obbligato part, is particularly well known, and a helpful reminder that Lutheran “chorales” are not necessarily choral.

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## TEXT AND TRANSLATIONS

### ICH HABE GENUG BWV 82

#### ARIA

*Ich habe genug!*  
*Ich habe den Heiland,*  
*das Hoffen der Frommen,*  
*Auf meine begierigen Arme genommen;*  
*Ich habe genug!*  
*Ich hab ihn erblickt,*  
*Mein Glaube hat Jesum ans Herze gedrückt;*  
*Nun wünsch ich, noch heute mit Freuden*  
*Von hinnen zu scheiden.*

### JOHANN SEBASTIAN BACH

I have enough!  
I have taken the Savior,  
the hope of the righteous,  
into my eager arms.  
I have enough!  
I have beheld him,  
my faith has pressed Jesus to my heart;  
Now I wish this very day  
to depart from here with joy.



## RECITATIVE

*Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich  
sein eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von  
meines Leibes Ketten Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.*

## ARIA

*Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!  
Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.*

## RECITATIVE

*Mein Gott! wann kömmt das schöne:  
Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruh'n?  
Der Abschied ist gemacht,  
Welt, gute Nacht!*

## ARIA

*Ich freue mich auf meinen Tod,  
Ach, hätt er sich schon eingefunden.  
Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.*

I have enough.  
My comfort is this alone,  
that Jesus may be mine and  
I His own.  
In faith I hold Him.  
There I see already, along with Simeon,  
the joy of the other life.  
Let us go forth with this man!  
Ah! if only the Lord might  
free me from my body's enslavement;  
Ah! If only the hour of my departure  
were here, with joy I would say to you,  
world: I have enough.

Slumber, my weary eyes,  
close softly and pleasantly!  
World, I will linger here no more.  
For indeed, I find nothing in you  
that is pleasing to my soul.  
Here I am resigned to misery,  
but there I shall find  
sweet peace, quiet rest.

My God! When will come that precious  
“Now!”  
When I will journey into peace,  
and rest both here in the earth's cool sand  
and there within your bosom.  
My farewells are made,  
world, good night!

I delight in my death,  
Ah! if only it had already come.  
Then I shall escape from all the suffering  
that still chains me to the earth.



RECITATIVE

*Mein Herze schwimmt im Blut,  
Weil mich der Sünden Brut  
In Gottes heiligen Augen  
Zum Ungeheuer macht.  
Und mein Gewissen fühlet Pein,  
Weil mir die Sünden nichts  
Als Höllenhenker sein.  
Verhaßte Lasternacht!  
Du, du allein  
Hast mich in solche Not gebracht;  
Und du, du böser Adamssamen,  
Raubst meiner Seele alle Ruh  
Und schließt ihr den Himmel zu!  
Ach! unerhörter Schmerz!  
Mein ausgedorrtes Herz  
Will ferner mehr kein Trost befeuchten,  
Und ich muß mich vor dem verstecken,  
Vor dem die Engel selbst ihr Angesicht  
verdecken.*

ARIA

*Stumme Seufzer, stille Klagen,  
Ihr mögt meine Schmerzen sagen,  
Weil der Mund geschlossen ist.  
Und ihr nassen Tränenquellen  
Könnt ein sichres Zeugnis stellen,  
Wie mein sündlich Herz gebüßt.  
Mein Herz ist itzt ein Tränenbrunn,  
Die Augen heiße Quellen.  
Ach Gott! wer wird dich doch  
zufriedenstellen?*

My heart swims in blood,  
since the offspring of my sins  
in the holy eyes of God  
make me a monster.  
And now my conscience feels pain:  
for my sins can be nothing  
but the hangmen of hell.  
O hated night of depravity!  
You, you alone  
have brought me into such misery;  
and you, you evil seed of Adam,  
you rob my soul of all rest  
and close off heaven to it!  
Ah! unheard-of pain!  
No comfort will ever moisten my  
desiccated heart,  
and I must hide myself before Him  
before whom even the angels cover their  
faces.

Mute sighs, quiet laments,  
you may tell my sorrows,  
for my mouth is shut.  
And you, moist springs of tears,  
can bear certain witness  
to how my sinful heart repents.  
My heart is now a well of tears,  
my eyes, hot fountains.  
Ah God! Who will yet make peace  
with You?

## RECITATIVE

*Doch Gott muß mir genädig sein,  
Weil ich das Haupt mit Asche,  
Das Angesicht mit Tränen wasche,  
Mein Herz in Reu und Leid zerschlage  
Un voller Wehmut sage:  
Got sei mir Suunder gnädig!  
Ach ja! Sein Herze bricht,  
Un meine Seele spricht:*

## ARIA

*Tief gebückt und voller Reue  
Lieg ich, liebster Gott, vor dir.  
Ich bekenne meine Schuld,  
Aber habe doch Geduld,  
Habe doch Geduld mit mir!*

## RECITATIVE

*Auf diese Schmerzensreu  
Fällt mir alsdenn dies Trostwort bei:*

## CHORALE

*Ich, dein betrubtes Kind,  
Werfalle meine Sünd,  
So viel ihr in mir stecken  
Und mich so heftig schrecken,  
In deine tiefen Wunden,  
Da ich stets Heil gefunden.*

## RECITATIVE

*Ich lege mich in diese Wunden  
Als in den rechten Felsenstein;  
Die sollen meine Ruhstatt sein.  
In diese will ich mich im Glauben schwingen  
Und drauf vergnügt und fröhlich singen:*

## ARIA

*Wie freudig ist mein Herz,  
Da Gott versöhnet ist  
Und mir auf Reu und Leid  
Nicht mehr die Seligkeit  
Noch auch sein Herz verschließt.*

But God must be gracious to me,  
for I cover my head with ashes,  
and bathe my face with tears;  
I beat my heart in regret and sorrow  
and full of despair say:  
God, be gracious to me, a sinner!  
Ah yes! His heart is breaking  
and my soul says:

Deeply bowed and filled with regret  
I lie, dearest God, before you.  
I acknowledge my guilt;  
but yet have patience,  
have patience with me!

Upon this painful repentance descends  
then this comforting word to me:

I, Your troubled child,  
cast all my sins,  
as many as hide within me  
and frighten me so greatly,  
into Your deep wounds,  
where I have always found salvation.

I lay myself on these wounds  
as though upon a true rock;  
they shall be my resting place.  
Upon them will I soar in faith  
and therefore contented and happily sing:

How joyful is my heart,  
for God is appeased  
and for my regret and sorrow  
no longer from bliss  
nor from His heart excludes me.

## ELIZABETH DESHONG



During the 2019/20 season, Elizabeth DeShong will return to the Metropolitan Opera and the Royal Opera for performances as Suzuki in *Madama Butterfly*, the latter conducted by Sir Antonio Pappano. She will make her debut with the Melbourne Symphony as Hänsel in a concert performance of *Hänsel and Gretel*, sing Pauline in *Pique Dame* at Lyric Opera of Chicago—both conducted by Sir Andrew Davis—and make her debut at the Frankfurt Opera as Falliero in a new production of *Bianca e Falliero*. Ms. DeShong is currently at Lyric Opera of Chicago in *The Queen of Spades*.

Last season, Ms. DeShong performed Adalgisa in *Norma* with the North Carolina Opera, gave a recital for Vocal Arts, D.C., sang John Adams' *The Gospel According to the Other Mary* with the Accademia Nazionale di Santa Cecilia with the composer conducting, and was a soloist in Handel's *Messiah* with the San Francisco and Houston Symphonies, conducted by Jane Glover. Additional highlights were her debuts with the Los Angeles Philharmonic as Ariel in Sibelius' *The Tempest*, the Philadelphia Orchestra in Rossini's *Stabat Mater*, conducted by Yannick Nézet-Séguin, a tour of Europe and the United States with The English Concert in which she portrayed both Juno and Ino in Handel's *Semele*, Verdi's *Requiem* with the Minnesota Orchestra, and Sesto in a new production of *La Clemenza di Tito* with the Los Angeles Opera.

In 2018/19, Ms. DeShong sang Ruggiero in *Alcina* at Washington National Opera, and Arsace in *Semiramide* at the Metropolitan Opera. In concert she performed Mendelssohn's *Elijah* with Music of the Baroque, and made her debut with the Chicago Symphony Orchestra in Schubert's *Mass No. 6*, and the world premiere of *Three Lisel Mueller Settings* by Maxwell Raimi, both conducted by Riccardo Muti. On the European platform, Ms. DeShong portrayed Suzuki in a new production of *Madama Butterfly* at the Glyndebourne Festival, and made her debuts with the Accademia Nazionale di Santa Cecilia, and at the Proms in Bernstein's *Symphony No. 1* ("Jeremiah"), under the direction of Sir Antonio Pappano, and sang Hänsel in a concert version of *Hänsel and Gretel* conducted by Sir Andrew Davis at the Edinburgh International Festival.

Further performances of note include Adalgisa in *Norma* at the Lyric Opera of Chicago, and her Royal Opera and Bayerische Staatsoper debuts as Suzuki. Ms. DeShong has performed extensively throughout the world with such companies as the Metropolitan Opera, San Francisco Opera, Lyric Opera of

Chicago, Los Angeles Opera, Canadian Opera Company, English National Opera, Wiener Staatsoper, Opéra National de Bordeaux, the Glyndebourne Festival, and Aix-en-Provence.

The list of symphony orchestras with whom she has performed includes the Cleveland Orchestra, Chicago Symphony, Baltimore Symphony, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, Orchestra of St. Luke's, Cincinnati Symphony, National Symphony Orchestra, Toronto Symphony, the Royal Flemish Orchestra, Royal Scottish National Orchestra, the Oregon Symphony, The English Concert, and the Accademia Nazionale di Santa Cecilia.

Ms. DeShong was the recipient of the Washington National Opera's "Artist of the Year" award in 2010, as the Composer in Richard Strauss' *Ariadne auf Naxos*. On DVD, she can be seen as Suzuki in the Royal Opera's production of *Madama Butterfly* on Opus Arte, Hermia in the Metropolitan Opera's pastiche opera *The Enchanted Island* (Virgin), and as Maffio Orsini in the San Francisco Opera's production of *Lucrezia Borgia* (EuroArts Music and Naxos of America). Her recording of Handel's *Messiah* with the Toronto Symphony under the direction of Sir Andrew Davis was released by Chandos and nominated for two Grammy® Awards in 2018.

## JORY VINIKOUR



In repertoire ranging from Bach and before, to Poulenc and beyond, Jory Vinikour has performed as a soloist with the Cleveland Orchestra, Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, and as recital soloist in series and festivals throughout much of the world.

Mr. Vinikour's debut recording for Sono Luminus, the complete harpsichord works of Jean-Philippe Rameau, was nominated for a Grammy® Award, in the category of Best Classical Solo Instrumental Recording in 2013, an honor also accorded to his Toccatas (Contemporary American works for harpsichord) in 2015. Jory's recording of J.S. Bach's *Partitas* for harpsichord was released in late 2016. His recording of Bach's *Six Sonatas* for violin and obbligato harpsichord with Rachel Barton Pine marks Jory's debut on Cedille Records. Also for Cedille – 20th century concerti for Harpsichord and Orchestra (Leigh, Rorem, Kalabis, Nyman) with the Chicago Philharmonic, slated for a 2019 release. He has recorded the *Sonatas* for violin and harpsichord of J.S. Bach with Rachel Barton Pine (Cedille 2018), touring this program throughout the US.

Well known for his work with singers, Mr. Vinikour has performed extensively with Anne Sofie von Otter, recording a recital CD, *Music for a While* (Deutsche Grammophon, 2004), with her.

In recent seasons, Mr. Vinikour has made appearances as conductor/soloist with the St. Louis Symphony, Bergen Philharmonic, Hong Kong Philharmonic, Los Angeles Chamber Orchestra, Musica Angelica, Korea Chamber Orchestra, musicAeterna, Juillard415, Alabama Symphony, West Edge Opera, Chicago Opera Theater, Florentine Opera, as well as making his debut with the St. Paul Chamber Orchestra in Handel's *Messiah* in 2019.

## CRAIG TROMPETER



Craig Trompeter, *Haymarket Artistic Director and Founder*, has been a versatile musical presence in Chicago for nearly twenty-five years, performing as conductor, cellist, violist da gamba, singer, and keyboardist. He has appeared as soloist at the Ravinia Festival, at the annual conference of the American Bach Society, with the Chicago Symphony

Orchestra, and with Music of the Baroque. For Pocket Opera he performed as actor, singer, and cellist in several world premieres by MacArthur Fellow John Eaton. In 1997 he helped found the acclaimed Fry Street String Quartet. In 2003 he founded the Feldenkrais® Center of Chicago where he teaches Awareness Through Movement® and Functional Integration®. Trompeter conducts the Early Music Ensemble at the University of Chicago and has taught early music throughout the United States and in Great Britain and Italy. His recordings of works by Mozart, Biber, Boismortier, Marais, Handel, Greene, Eccles, and Byrd can be heard on the Harmonia Mundi, Cedille, and Centaur labels.

## *Company farewell to Dave Moss*



Haymarket Opera Company congratulates executive director Dave Moss on his exciting appointment as executive director of the Hawaii Symphony Orchestra. We all—patrons and supporters included—are going to miss Dave terribly. We thank him for his many contributions and willingness to turn his hand to any number of tasks, including co-starring with Craig, in costume, in HOC's witty videos. Haymarket wouldn't be where it is without Dave, and we wish him and Kate every joy in their move to Hawaii.

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