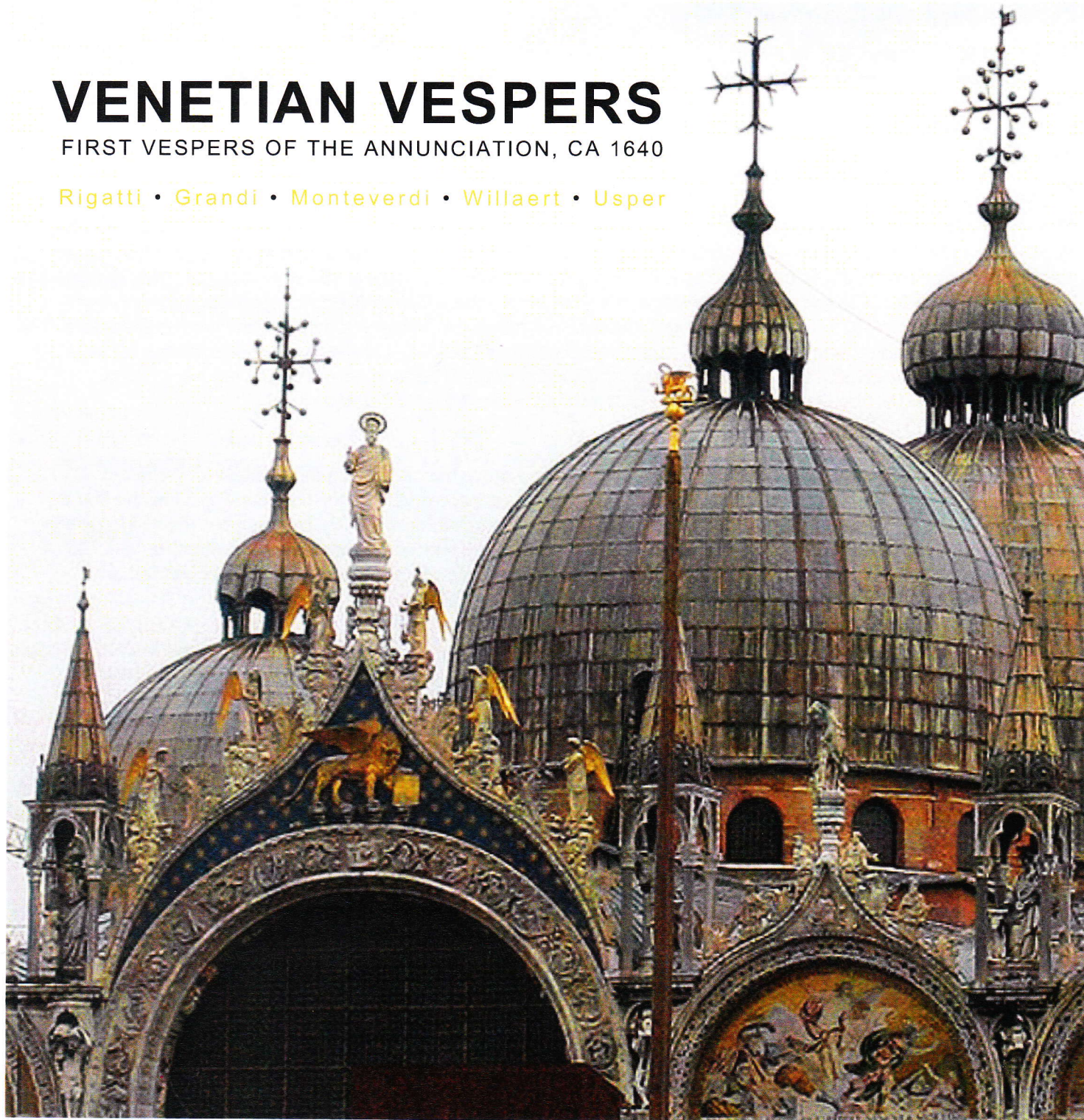


VENETIAN VESPERS

FIRST VESPERS OF THE ANNUNCIATION, CA 1640

Rigatti • Grandi • Monteverdi • Willaert • Usser



bachcollegiumsandiego

Ruben Valenzuela MUSIC DIRECTOR

Season 2012-2013
Tenth Anniversary Season

CONCERNING THE PROGRAM

Venice—in all of her glory and magnificence—is best represented in the public rituals held in and around the Basilica di San Marco featuring the Doge and his Procurators, the ruling body which helped make municipal and artistic decisions. The Feast of the Annunciation, which celebrates the Angel Gabriel's announcement to Mary that she will conceive the Son of God, occurs on March 25. Since the year 421, this Marian feast day has been held in high regard by the citizens of Venice, who celebrate the founding of their serenissima *Repubblica* on this same day. As such, Mary has always been a figure of great importance to this fiercely independent city-state.

The Vespers liturgy which Monteverdi and his contemporaries would have been familiar had been standardized in 1568 Pope Pius V in his *Breviarium Romanum*, following the Council of Trent (1545-63). Musically speaking, the polyphonic psalm tradition in Venice can be traced back to 1550 with the publication *I salmi appartenenti alli vesperi a uno et a duoi chori* by Adrian Willaert (1490-1562), and very likely twenty-some years before that, when Willaert was appointed *maestro di cappella* at St. Mark's in 1527. This composer, who hailed from Flanders and first served the Este family in Ferrara before his appointment in Venice, was revered for his exceptional contrapuntal skill, especially in his antiphonal settings for large choirs known as *cori spezzati*. Willaert had a far-reaching influence, not only because he served as a teacher to many notable composers, but also because of the widely-disseminated praises from his devoted student, the theorist Gioseffo Zarlino (1517-90).

As musicologists Jeffrey Kurtzman and Jerome Roche have pointed out in their studies on the Monteverdi *Vespers of 1610* and North Italian Church Music, composers selected specific psalms as necessitated by the feast day. Following the "female cursus," as we honor Mary, you will hear these five psalms tonight: *Dixit Dominus* (Ps. 109), *Laudate pueri* (Ps. 112), *Laetatus sum* (Ps. 121), *Nisi Dominus* (Ps. 126), and *Lauda Jerusalem* (Ps. 147). You may notice the psalms *Beatus vir* (Ps. 111) and *Laudate Dominum* (Ps. 117) appear to be missing, but note these belong to the "male cursus" and would be used only for Vespers services on male saints' days.

We have selected settings by Monteverdi for the second, third, and fifth psalms. These come from his monumental 1610 collection, *Vespro della Beata Vergine and Selva Morale e Spirituale* (1640/1). A few years later, Monteverdi impressed the Procurators at San Marco and was appointed *maestro di cappella* at San Marco, filling the shoes of Giovanni Gabrieli (1554-1612). His psalms in this forwarding looking collection are in the new *concertato* style, featuring obbligato instruments with expressive, virtuosic vocal writing, predating his madrigals in his *Settimo libro*, entitled *Concerto* (1619). While at the same time, Monteverdi's respect for the past is made clear in his occasion use of the medieval *cantus firmus*, which serves as a structural feature, for instance, in *Lauda Jerusalem*: between the two choirs, listen for the tenors singing the original plainchant.

The first and fourth psalms, along with the concluding *Magnificat* are by Giovanni Antonio Rigatti (1613-48). Singing under Monteverdi's direction as a boy, Rigatti is likely to have picked up the maestro's gift of portraying the affections, as is evidenced by his use of the descending tetrachord (an emblem of the lament), the *ciaccona* (representing worldly pleasures), and the *stile concitato* (reiterated chords in the strings), depicting the battle imagery of *Dixit Dominus*.

Interspersed between the psalms—which are introduced by an antiphon in plainchant—are two instrumental sonatas by Francesco Usper (1560-1641) and Giovanni Battista Buonamente (c. 1580-1642) and a motet by Alessandro Grandi (1586-1630). In Monteverdi's time, there was some flexibility with regards to substituting parts of the Proper, which were included in the traditional liturgy with vocal and even purely instrumental music. On this program, we are featuring three composers who were connected to Monteverdi in some way. Grandi served as an assistant to Monteverdi in his early years at San Marco and went on to become *maestro di cappella* at Santa Maria Maggiore in Bergamo; next to Monteverdi, he is regarded as one of the most popular composers of solo motets and cantatas of his day. Usper, in addition to substituting occasionally as organist at San Marco, collaborated with Monteverdi on a requiem mass (now lost) for the Medici Grand Duke Cosimo II, and served the confraternity of San Giovanni Evangelista in Venice. Buonamente likely worked with Monteverdi at the Gonzaga court in Mantua in the first decade of the 17th century, developing his violin skills alongside Monteverdi's esteemed Jewish colleague, the instrumentalist-composer Salomone Rossi; he went on to become the *maestro di cappella* at the Basilica di San Francesco in Assisi.

Shanon P. Zusman
D.M.A., University of Southern California

Motet: *Benedicta es, caelorum Regina á 7*

Adrian Willaert (c. 1490-1562)

Benedicta es, caelorum regina,
Et mundi totius domina,
Et aegris medicina.
Tu praeclara maris stella vocaris,
Quae solem justitiae paris,
A quo illuminaris.
Te Deus Pater, ut Dei Mater
Fieres et ipse frater,
Cujus eras filia,
Sanctificavit, sanctam servavit,
Et mittens sic salutavit:
Ave plena gratia.

Blessed you are, queen of heaven,
And ruler of the whole world,
And medicine for the sick.
You are called brightest star of the sea,
Who give birth to the sun of clemency,
By whom you are illuminated.
God the Father, that you might become
God's Mother and he God's brother,
Whose daughter you were,
Sanctified you, kept you sacred,
And sent you this greeting:
Hail, full of grace.

Per illud ave prolatum
Et tuum responsum gratum
Est ex te Verbum incarnatum,
Quo salvantur omnia.

Through that spoken "Hail"
And your pleasing response
The Word became flesh from you,
By whom all are saved.

Nunc Mater exora natum,
Ut nostrum tollat reatum,
Et regnum det nobis paratum
In caelesti patria.
Amen.

Now, Mother, implore your son,
That he may take away our guilt,
And may give us the kingdom prepared
In the celestial fatherland.
Amen.

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Ruben Valenzuela *Music Director*

Pierre Joubert *Associate Director*

Jolle Greenleaf soprano I Anne-Marie Dicce soprano II

Michael Wisdom countertenor

Aaron Sheehan tenor I Scott Mello tenor II

Patrick Walders bass I Jeff Fields bass II

Pierre Joubert *violin* – Domenico Montagnana and Michele Deconet, Venice c. 1740

Janet Strauss *violin* – Matthias Joanes Koldiz, Munich, 1733

Shanon Zusman *G violone* – John Griffin (Chichester, England, 1987), after "Dolmetsch" Maggini, c. 1610

Daniel Zuluaga *theorbo* – Italian theorbo by Lars Jönsson, Dalarö 2011, after Magno Tieffenbrucker

Ruben Valenzuela *organ and director* – Bennett & Guitari, Rehoboth, Massachusetts, 2004, after 17th century models

Ensemble Tesserae

Alexandra Opshal *cornetto* – Serge Delmas, Sainte Geneviève des Bois 2008

Steven Escher *treble cornetto* – John McCann, Sandy, Utah 1993

Greg Ingles *alto sackbut* – Rainer Egger, after Hieronimus Starck, Nuremberg 1670

tenor sackbut – Adolf Egger, after Sebastian Hainlein, Nuremberg 1632

Noah Gladstone *tenor sackbut* – Ewald Meinel, 2009, after Anton Drewelwecz, Nuremberg 1595

Ken Kugler *bass sackbut* – Ewald Meinel, copy of Georg Nicolaus Oller, Stockholm 1639

Schola

Gabriel Arregui *director/cantor*

Matthew Hall, Paul May, Keith Sattely, John Sterne, Benjamin Willis,

Gentlemen of Chorus Breviarum San Diego

Samuel Buse, Ron-Scout Clemente, Richard Dawes, Andrea Granziani,

Roberto Lionello, Giorgio Pecoraro, Jonathan T. Velasco

BACH COLLEGIUM SAN DIEGO

The ensemble was founded in 2003 to diversify the music offerings in the San Diego community by providing engaging, accessible, historically informed performances of repertoire from the Renaissance, Baroque, and early Classical eras. Its principal members bring long standing experience from international ensembles such as the Academy of Ancient Music and the Orchestra of the Age of Enlightenment, as well as from this country's leading ensembles like American Bach Soloists, Philharmonia Baroque, and the Portland Baroque Orchestra. Additionally, the ensemble is dedicated to engaging soloists and ensemble singers from some of this nation's most gifted young artists who specialize in early music. The ensemble has earned an impressive reputation, captivating diverse audiences by their unique style and highly expressive and provocative approach to the Renaissance and Baroque repertoire. The ensemble regularly participates in an international tour to Mexico City with performances at the *Festival Internacional del Órgano Barroco*, and most recently were sponsored by the United States Embassy to perform in Bolivia at the *IX Internacional de Música Renacentista y Barroca 'Misiones de Chiquitos'* where they had the honor of performing at the historic Jesuit missions at Concepción and San Javier. The ensemble has premiered many historically informed performances in San Diego that include Handel's *Theodora* and *Messiah*, Bach's *St John Passion*, *B minor Mass*, and *Magnificat*, Monteverdi's *1610 Vespers*, Mozart's *Requiem*, and staged performances of Purcell's *Dido and Aeneas*. The ensemble is fast developing as one of the exciting early music ensembles in the United States.

RUBEN VALENZUELA *Music Director* Mr Valenzuela is the Founder and Music Director of the Bach Collegium San Diego. He has led the ensemble in diverse programs encompassing the music of the Renaissance, early and high Baroque, through music of the early Classical era. Under his artistic direction, the Bach Collegium San Diego has given highly acclaimed premieres of historically informed performances in the San Diego music community that include Handel's *Messiah* and *Theodora*, Bach's *St John Passion*, *B minor Mass*, and numerous Cantatas, Monteverdi's *1610 Vespers*, and staged performances of Purcell's *Dido and Aeneas*. He has led the Bach Collegium San Diego ensemble on several international tours to the *Festival Internacional del Órgano Barroco* in Mexico City, and most recently toured with the ensemble to Bolivia to the *IX Internacional de Música Renacentista y Barroca 'Misiones de Chiquitos.'* In 2009 he appeared as guest conductor with the San Diego Chamber Orchestra in performances of Haydn's *Creation* marking the 200th anniversary of Haydn's death, and recently directed the USC Baroque Sinfonia in performances of Handel's *Dixit Dominus*. Additionally, he regularly works with many of this country's leading early music specialists. As a musicologist, he has conducted research at the *Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez* (CENEDIM), and at present, he is pursuing dissertation research at the *Archivo del Cabildo* of Mexico City Cathedral in the area of the *basso continuo* at Mexico City Cathedral (1650–1750). He is currently a PhD candidate in Musicology at Claremont Graduate University.

PIERRE JOUBERT *Associate Director* As a regular member of the Academy of Ancient Music, Mr. Joubert has given concerts in all of the main concert halls of Europe, Japan, South America and the U.S.A. and worked with Christopher Hogwood, Robert Levin, Andrew Manze, and Richard Egarr. He has played on a large number of recordings for Decca Records and Harmonia Mundi, including concertos and orchestral works by Bach, Handel and Vivaldi, Symphonies by Haydn and Beethoven, concertos by Mozart, and operas by Handel, Haydn and Mozart. In 1994, he joined the Orchestra of the Age of Enlightenment under the direction of principal conductors Sir Simon Rattle and Franz Bruggen. He has played with the orchestra in all the major cities of Europe along with regular appearances at the Lincoln Center. Since moving to San Diego, he has lectured in music history at the University of California San Diego, and serves as the Associate Director of the Bach Collegium San Diego.

JOLLE GREENLEAF *Soprano* Hailed as a "golden soprano" and called "a major force in the New York early music-scene" by the New York Times, Jolle Greenleaf is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi and his contemporaries. Her performances have earned raves from the New York Times, who called her "An exciting soprano soloist... beautifully accurate and stylish," the Oregonian, "[Greenleaf] sang with purity an beguiling naturalness." Notably, she has performed all of J.S. Bach's oratorios and motets as well as over 90 of his cantatas. As artistic director of TENET, Ms. Greenleaf creates diverse programs, directs and sings in performances of repertoire spanning the middle ages to the present day. www.TENETnyc.com.

ANNE-MARIE DICCE *Soprano* Anne-Marie Dicce has performed as a soloist throughout North America and Europe, most notably on tour in Mexico City and throughout Bolivia and Germany. A frequent performer of early music as well as contemporary classical music, Anne-Marie has collaborated with such ensembles as the Bach Collegium San Diego, Festival Ensemble Stuttgart, Festival Internacional del Organo Barroco (Mexico City), IRCAM Festival in Paris, Los Angeles Philharmonic Green Umbrella Series and the La Jolla Symphony Chorus. Recent solo appearances include Bach's *St. John*

Passion, Monteverdi's *Vespers of 1610*, Bach's *Magnificat*, the Vivaldi *Gloria*, and appeared as the Second Woman in Purcell's *Dido & Aeneas* with the Bach Collegium San Diego, Handel's *Messiah* with the Center Chorale, Orchestra Nova, and with The Village Church Community Chorale. She has recorded numerous projects, including the six Motets of J.S. Bach with the Bach Collegium San Diego on the RMAP label, a CD of music by Pulitzer-prize winning composer Roger Reynolds, and Benjamin Britten's *War Requiem* with the Festivalensemble Stuttgart under the direction of Helmuth Rilling. Anne-Marie received her Doctor of Musical Arts and Masters degrees from the University of California, San Diego, maintains an active voice studio in San Diego and serves on the Board of Directors of the National Association of Teachers of Singing (NATS) San Diego Chapter. Her doctoral dissertation included research in synesthesia and the connection between early and contemporary vocal music techniques. Please visit www.annemarieicce.com.

MICHAEL WISDOM *Countertenor* A native of Arlington, Texas, countertenor Michael Wisdom is quickly becoming recognized as one of the most exciting young talents in vocal music. A 2004 graduate of the Fort Worth Academy of Fine Arts, Michael has dedicated himself to focusing and developing his craft. In 2005, he accepted multiple scholarships to study at the Cincinnati Conservatory of Music, where he sings as a member of the Chamber Choir. He has also sung professionally with the acclaimed Cincinnati Vocal Arts Ensemble. Mr. Wisdom has been called upon to perform alto solos in Bach's *Cantata 172*, *St. Matthew Passion* and *St. John Passion*, as well as in Handel's *Messiah* and *Dixit Dominus*. In addition, he had the privilege of meeting and studying with Simon Carrington at the Yale Norfolk Music Festival.

AARON SHEEHAN *Tenor* Grammy-nominated soloist, tenor Aaron Sheehan has established himself as a first rate singer in many styles. His voice is heard regularly in the U.S., Europe and South America, and is equally comfortable in repertoire ranging from oratorio and chamber music to the opera stage. His singing has taken him to many festivals and venues, including Tanglewood, Lincoln Center, Kennedy Center, Metropolitan Museum of Art, Washington National Cathedral, the early music festivals of Boston, San Francisco, Houston, Tucson, Vancouver, Washington, D.C., and Madison. Known especially for his Baroque interpretations, Aaron has made a name as a first-rate singer of oratorios and cantatas. He has appeared in concert with Orpheus Chamber Orchestra, Tafelmusik, American Bach Soloists, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Colorado Symphony, Charlotte Symphony, Boston Cecilia, Charleston Bach Festival, Baltimore Handel Choir, Pacific Chorale, Boston Early Music Festival, Opera LaFayette, Tempesta di Mare, Aston Magna Festival, Washington National Cathedral, Bach Collegium San Diego, Tragicomedia, PacificMusicworks, Tenet, Folger Consort, and Les Voix Baroques. He is on the faculties of Boston University and Wellesley College.

SCOTT MELLO *Tenor* Scott Mello has been praised for his "winningly lucid voice" (WCLV) and being "sonorous and alive to text" (Cleveland Plain Dealer). Highlights of the 2012/13 season include performances of the title role in Handel's *Samson* with conductor Nicholas McGegan, Bach's *Mass in B minor* with Juilliard415 under the baton of Masaaki Suzuki, Handel's *Messiah* with Handel Choir of Baltimore and Bach Collegium San Diego, and *The Play of Daniel* at the Metropolitan Museum of Art. Recent seasons included performances of Monteverdi's *Vespro della Beata Vergine 1610* with Apollo's Fire, Bach's *Magnificat* and Lotti's *Mass for Three Choirs* with American Bach Soloists, Brahms' *Liebesslieder* and *Neueliebesslieder Waltzer* with the Mark Morris Dance Group, the complete Bach Motets with Bach Sinfonia, and the title role in a staged production of Handel's *Jephtha* with American Opera Theater. The Baltimore Sun said Mr. Mello's portrayal of Jephtha was "phrased with admirable sensitivity...He shaped the oratorio's most famous number, 'Waft her, angels, through the skies,' with considerable eloquence." As a dedicated ensemble artist, he regularly appears with Carmel Bach Festival, Conspirare, Early Music New York, Oregon Bach Festival, Santa Fe Desert Chorale, Seraphic Fire and TENET. Mr. Mello holds degrees from Oberlin Conservatory and New York University and has recorded with Avie Records, Dorian Sono Luminus, Ex Cathedra, Koch International Classics and National Public Radio. www.scottmello.com

JEFF FIELDS *Baritone* Jeffrey Fields has performed regularly throughout California in concert, oratorio and opera since moving to the Bay Area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since; he will sing the *Monteverdi Vespers 1610* there this season. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Mr. Fields made his Carnegie Hall debut in Handel's *Messiah* in December 2007. Recent and current engagements include Dvorak's *Stabat Mater* in Berkeley, Handel's *Alexander's Feast* at UC Davis under Jeffrey Thomas, Brahms' *Requiem* in Palo Alto, SF and Berkeley, Mozart's *Requiem* with the Marin Symphony, Orff's *Carmina Burana* at Stanford, Handel's *Samson* with Philharmonia Baroque, *Acis and Galatea* (Polyphemus) with Berkeley Opera, the title role in Mendelssohn's *Elijah* with Marin Oratorio, Mendelssohn's *St. Paul* in Berkeley, Bach's *St. Matthew Passion* at the Carmel Bach Festival and the Bach Society of St. Louis, the *Requiem* of Fauré and Duruflé, Haydn's *Creation* in Los Angeles and Carmel, and Bach's *B Minor Mass* with the San Francisco Bach

Choir. Mr. Fields did his voice study and taught voice and Singers' Diction at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. His wide repertoire includes Marcello in Puccini's *La Boheme*, Papageno in Mozart's *Die Zauberflöte*, and King Herod in Massenet's *Herodiade*, as well as a broad spectrum of concert works, oratorios and art song.

PATRICK WALDERS *Baritone* Originally from Buffalo, NY, Patrick Walders has sung professionally as a baritone soloist and chorister throughout the northeastern United States. He currently sings on the core roster of the Bach Collegium San Diego. On the east coast, he was a member of the Orpheus (Philip Cave), Fuma Sacra (Andrew Megill), The Washington Bach Consort (J. Reilly Lewis), the Westminster Choir (Joseph Flummerfelt), and a soloist/chorister at The Washington National Cathedral (Michael McCarthy). Other credits include The Folger Consort, Buffalo Philharmonic, and New Jersey Symphony. Patrick is the Director of Choral Studies at San Diego State University building the undergraduate and graduate choral program.

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For additional information: info@bachcollegiumsd.org or 619/341-1726.