

HISTORICALLY *informed*

bachcollegiumsandiego

MUSIC DIRECTOR *Ruben Valenzuela*

VIBRANTLY *performed*

2013|14

BACH HÄNDEL

1707: A TALE OF TWO CITIES | MÜHLHAUSEN & ROME

Händel *Dixit Dominus* HWV 232
Bach *Christ lag in Todesbanden* BWV 4
Muffat *Armonico Tributo* no. 5

27 September 2013 7.30 PM
St James by-the-sea Episcopal Church, La Jolla

28 September 2013 7.30 PM
San Diego History Center, Balboa Park

THE ELEVENTH *season*

*Concert graciously underwritten by the
Timmstrom Family Fund at the AYCO Foundation*

ENSEMBLE IN RESIDENCE



www.bachcollegiumsd.org

1707 A Tale of Two Cities: Mühlhausen & Rome

Concerts graciously underwritten by the Timmstrom Family Fund at the AYCO Foundation

CHRIST LAG IN TODESBANDEN BWV 4

Text: Martin Luther

Johann Sebastian Bach (1685-1750)

Sinfonia

Versus 1 Chorale

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

*Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah,
Hallelujah!*

Versus 2 Duet

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

*No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!*

Versus 3 Chorale

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

*Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's form;
he has lost his sting.
Hallelujah!*

Versus 4 Chorale

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündiget das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

*It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made out of death.
Hallelujah!*

Versus 5 Bass

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

*Here is the true Easter-lamb,
offered up by God,
which was, high on the cross' stalk
roasted in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer harm us.
Hallelujah!*

Versus 6 Duet

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

*So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us,
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared.
Hallelujah!*

Versus 7 Chorale

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

*We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way.
Hallelujah!*

ARMONICO TRIBUTO: SONATA NO 5 IN G MAJOR (Selections)

Georg Muffat (1653-1704)

Allemande Grave

Adagio

Passacaglia Grave

INTERVAL

DIXIT DOMINUS HWV 232
Psalm 110

Georg Friedrich Händel (1685-1759)

Dixit Dominus Domino meo:
Sede a dextris meis.
Donec ponam inimicos tuos,
scabellum pedum tuorum.

*The Lord said to my Lord,
"Sit at My right hand,
until I make your foes
a stool beneath your feet."*

Virgam virtutis tuae
emittet ex Sion:
dominare in medio inimicorum tuorum.

*The Lord will extend from Zion
the sceptre of your power.
Rule in the midst of your foes!*

Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum
genui te.

*Yours the princely rank from your birth day
in holy splendor
Like dew before the day star
I have begotten you.*

Juravit Dominus, et non paenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

*The Lord has sworn and will not repent,
"You are a priest forever,
a priest like to Melchisedech."*

Dominus a dextris tuis,
Confregit in die irae suae reges.

*The Lord is at your right hand,
he will shatter kings on the day of his wrath.*

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

*He will judge the nations, heap up the slain,
destroy the leaders far and wide.*

De torrente in via bibet:
propterea exaltabit caput.

*On his way, he will drink of the torrent,
so to look up in triumph.*

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*Glory to the Father, to the Son,
and to the Holy Spirit;
As it was in the beginning, now and for ever,
throughout all ages. Amen.*

Please join us for a post-concert reception after Friday's concert in the Van Schaick Room.

bachcollegiumsandiego

Ruben Valenzuela *Music Director*

Pierre Joubert *Associate Director*

Anne-Marie Dicce*, Jenny Spence*, Alice Teyssier*, Katie Walders* *soprano*

Erick Rarick, Angela Young Smucker*, Michael Wisdom* *alto/countertenor*

Brandon Hynum, Scott Mello*, Nicholas Preston, *tenor*

Jeff Fields, John Polhamus, Patrick Walders* *bass*

*denotes soloist

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

Marika Holmqvist *violin* – Anonymous, ca 1720, possibly Flemish school

Amy Wang *violin* – John Speak, Capistrano Beach, 1997, after 1649 Niccolò Amati

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

Natalie Carducci *violin* – John V. Speak, Los Angeles, 1995, Modeled after Guarneri del Jesu

Andrew McIntosh *violin* – anonymous German, Saxony, circa 1750

Aaron Westman *viola* – Montreal, 2012, after Antonio and Heironymus Amati, Cremona, c. 1620

David Sego *viola* – Colin Nicholls, London, 1980, after N. Amati

Shirley Hunt *cello* – William Forster Sr., London, c.1775

Heather Vorweck *cello* – Carlo de March, Venice, 1974

Shanon Zusman *violone* – Barnabas Racz, Budapest, 1999, after Johann Georg Thur, early 18th century

Michael Sponseller *harpsichord and organ* – Paul Maurici, New York, 2006, after Grimaldi, 1697

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

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. 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*. Its principal members bring experience from such international ensembles as the Academy of Ancient Music and the Orchestra of the Age of Enlightenment, as well as from this country's leading ensembles like the American Bach Soloists, Philharmonia Baroque, and the Portland Baroque Orchestra. Additionally, the ensemble is dedicated to engaging soloists and ensemble singers from this nation's most gifted young artists specializing in early music. In the Spring of 2012, the ensemble was sponsored by the United States Embassy to perform in Bolivia at the *IX Internacional de Música Renacentista y Barroca 'Misiones de Chiquitos'*. This December, they will be making their New York City debut in a collaboration with TENET (NYC), and Dark Horse Consort performing the music of Michael Praetorius, as well as performing on the acclaimed Da Camera Society Series: *Music in Historic Sites*, Los Angeles. The ensemble offers a free lunchtime concert series on the second Wednesday of the month, *Bach at Noon*, at First Lutheran Church San Diego, as well as occasional concerts at the Encinitas Library as part of the *Bach at Sunset* series. Recently, the ensemble was named San Diego History Center's Ensemble-in-Residence. The Bach Collegium San Diego is fast developing as one of the exciting early music ensembles in the United States.

RUBEN VALENZUELA *Music Director* is the Founder and Music Director of the Bach Collegium San Diego. As a conductor and keyboardist, he has led the ensemble in acclaimed San Diego premiers of historically informed performances of music of the Renaissance, early and high Baroque, through music of the early Classical era. He has led the ensemble on several international tours to the *Festival Internacional del Órgano Barroco* in Mexico City, Zamora, Michoacán, and most recently toured with the ensemble to Bolivia as part of 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 last Fall directed USC's Baroque Sinfonia in performances of Handel's *Dixit Dominus*. This coming March, he will be making his New York City guest conducting debut with TENET (NYC) in a program of the music of Carlo Gesualdo. In 2012, he was selected by San Diego Metro Magazine as one of twenty *Men Who Impact San Diego* for his outstanding work with the Bach Collegium San Diego, and his contributions to the arts community. As a musicologist, he has participated in research at the *Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez (CENEDIM)*, and at present, is involved in 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, and is the Director of Music & Organist of St Peter's Episcopal Church, Del Mar.