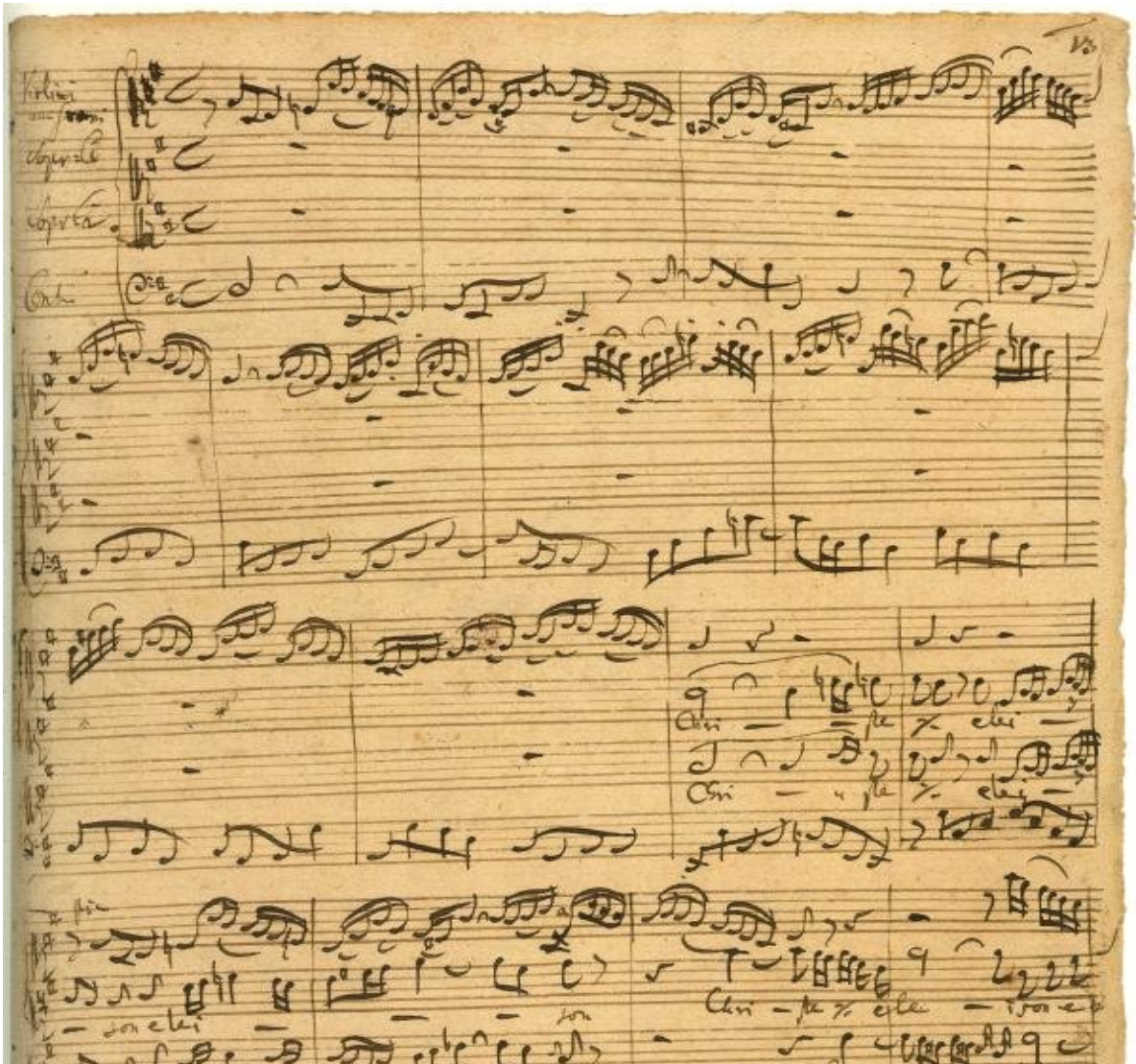


J.S. BACH
B minor Mass BWV 232

BACH COLLEGIUM SAN DIEGO
A Chorus and Period Instrument Ensemble

Celebrating the 5th Season



Ruben Valenzuela *music director*

Anne-Marie Dicce soprano Angela Young Smucker alto

Vladimir Maric tenor John Polhamus bass

St James by-the-Sea Episcopal Church • La Jolla
Sunday 8 June 2008 at 4pm • Monday 9 June 2008 at 7pm

Concerning the B minor Mass

J.S. Bach (1685-1750)

The *B minor Mass* is arguably Bach's single greatest work. Ironically, there is no evidence of a performance during Bach's lifetime, nor of an occasion when one was possible. Simply put, the work exceeds all of the practical limitations of both the Roman Catholic and Lutheran liturgy. However, Bach was undoubtedly aware that by setting the timeless texts of the Mass Ordinary he was entering a compositional genre that would continue for generations after his death.

On 27 July 1733 Bach sends a letter to Friedrich August II in Dresden (new Elector of Saxony) requesting a court title, perhaps due to his dissatisfaction with the working conditions at the two principal churches of Leipzig (Thomaskirche & Nikolaikirche), and his inability to achieve a Well-Appointed Church Music. Bach then issues his infamous *Entwurff* (A Short but most necessary Draft for a Well-Appointed Church Music) in 1730, followed three years later by his petition to the Elector of Saxony with an accompanying set of beautifully prepared parts for a *Missa*, comprising the *Kyrie & Gloria* of what is now known as the *B minor Mass*. Was Bach sending his *Missa* as a musical resumé in an attempt to secure a court title and post in Dresden? As such, the work's genesis and purpose continues to be somewhat enigmatic.

Historically, the work should be understood as an encyclopedic summation of a lifetime of composition. Looking at the last twenty years of his life (1730-1750), Bach embarks upon an unrelenting desire to reveal the universal aspect of music in a manner that is not exhausted, but rather exhaustive and therefore complete. Other such exemplaries include the *Clavier-übung* I-IV (which include the *Goldberg Variations* 1741), the *Canon Variations on Vom Himmel Hoch* 1746, the *Musical Offering* 1747, and the *Art of Fugue* 1740/1750. Put into such a context, the list is quite staggering.

The *B minor Mass* is to be considered in this final phase where Bach displays his ability to synthesize seemingly disparate elements (opposing directionalities), and to bring a potentiality to its fullest possible realization. The Mass contains music that brings forth every style, idiom, and musical device known to him, bringing to culmination the medieval and baroque conceptions of order and harmony (*harmonia*). The concepts of hard work, thoroughness, adaptation (use of pre-existent material), musical rhetoric, and of following an established order to its furthest implications are evident in the *B minor Mass*, and as such serves as a prime exemplary for truth.

The use of Period Instruments

The aim of our period instrument performances is to give a glimpse into the music rhetoric and sound world as known to Bach, his predecessors, and contemporaries. Our goal towards authenticity is executed against the backdrop of our own music culture and experience since the work's creation. For us today, this so-called "authentic" or "historically informed performance" is nothing more than an attempt at a joyous act of music making which we hope may ravish the Heart and Ear.

Ruben Valenzuela

B MINOR MASS · H-MOLL MESSE BWV 232

Johann Sebastian Bach (1685-1750)

Missa

Kyrie

Coro a 5

Kyrie eleison.

Chorus a 5

Lord, have mercy.

Duetto (Soprano I, Soprano II)

Christe eleison.

Duetto (Soprano I, Soprano II)

Christ, have mercy.

Coro a 4

Kyrie eleison.

Chorus a 4

Lord, have mercy.

Gloria in Excelsis

Coro a 5

Gloria in excelsis Deo.

Chorus a 5

Glory be to God on high.

Coro a 5

Et in terra pax hominibus bonæ voluntatis.

Chorus a 5

And on earth peace to men of good will.

Aria (Soprano II)

Laudamus te; benedicimus te;
adoramus te; glorificamus te.

Aria (Soprano II)

We praise thee, We bless thee,
We worship thee, We glorify thee.

Coro a 4

Gratias agimus tibi propter magnam
gloriam tuam.

Chorus a 4

We give thanks to thee for thy
great glory.

Duetto (Soprano I, Tenore)

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe altissime,
Domine Deus, Agnus Dei,
Filius Patris.

Duetto (Soprano I, Tenor)

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son,
Jesus Christ, the Most High,
O Lord God, Lamb of God,
Son of the Father.

Coro a 4

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Chorus a 4

Thou that takest away the sins of the world,
Have mercy on us.
Thou that takest away the sins of the world,
Receive our prayer.

Aria (Alto)

Qui sedes ad dextram
Patris, miserere nobis.

Aria (Alto)

Thou that sittest at the right hand of the Father,
Have mercy on us.

Aria (Basso)

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.

Aria (Basso)

For thou only art holy;
Thou only art the Lord;
O Jesus Christ, art most high.

Coro a 5

Cum Sancto Spiritu in gloria
Dei Patris. Amen.

Chorus a 5

With the Holy Ghost in the glory of
God the Father. Amen.

Interval

SYMBOLUM NICENUM

Credo

Coro a 5

Credo in unum Deum.

Chorus a 5

I believe in one God.

Coro a 4

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.

Chorus a 4

I believe in one God,
The Father Almighty,
Maker of heaven and earth,
Of all things visible and invisible..

Duetto (Soprano I, Alto)

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum
et ex Patre natum ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Duetto (Soprano I, Alto)

And in one Lord Jesus Christ,
The only begotten Son of God,
And born of the Father before all worlds,
God of God,
Light of light,
Very God of very God,
Begotten, not made,
Of one substance with the Father,
by whom all things were made.
Who for us men and for our salvation came
down from heaven.

Coro a 5

Et incarnatus est
de Spiritu Sancto ex Maria virgine:
et homo factus est.

Chorus a 5

And was incarnate
By the Holy Ghost of the Virgin Mary,
And was made man.

Coro a 4

Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.

Chorus a 4

And was crucified also for us
Under Pontius Pilate,
Suffered and was buried.

Coro a 5

Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dextram Dei Patris,
et iterum venturus est
cum gloria, judicare vivos et mortuos:
cuius regni non erit finis.

Chorus a 5

And the third day he rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father,
And he shall come again
with glory, to judge the quick and the dead;
whose kingdom shall have no end.

Aria (Basso)

Et in Spiritum Sanctum, Dominum,
et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul adoratur,
et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
ecclesiam.

Aria (Bass)

And in the Holy Ghost, the Lord
and giver of life,
Who proceedeth from the Father
and the Son; Who with the Father and the Son
together is worshipped and glorified;
Who spoke through the prophets.
And in one holy catholic and
Apostolic Church.

Coro a 5
Confiteor unum baptisma in remissionem
peccatorum.

Coro a 5
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Coro a 6
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.

Chorus a 5
I acknowledge one baptism for the remission
of sins.

Chorus a 5
And I look for the resurrection of the dead
And the life of the world to come, Amen.

Chorus a 6
Holy, Holy, Holy,
Lord God of hosts,
Heaven and earth are full of His glory.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Coro a 8
Osanna in excelsis.

Aria (Tenore)
Benedictus qui venit in nomine
Domini.

Coro a 8
Osanna in excelsis.

Aria (Alto)
Agnus Dei qui tollis peccata mundi,
miserere nobis.

Coro a 4
Dona nobis pacem.

Chorus a 8
Hosanna in the highest.

Aria (Tenor)
Blessed is He who cometh in the name
of the Lord.

Chorus a 8
Hosanna in the highest.

Aria (Alto)
O Lamb of God, that takest away the sins of the
world, Have mercy upon us.

Chorus a 4
Grant us peace.

bach collegium san diego

A Chorus and Period Instrument Ensemble
Ruben Valenzuela, *Music Director*
Pierre Joubert, *Orchestra Leader*

Anne-Marie Dicce *soprano* Angela Young Smucker *alto*
Vladimir Maric *tenor* John Polhamus *bass*

Chorus of the Bach Collegium San Diego

Soprano I Anne-Marie Dicce*, Lauren Widney, Greta Treadgold, Pamela Narbona
Soprano II Angela Young Smucker*, Anne Whattoff*, Anastasia Tilbury, Elisabeth Marti, Angelica Eclar
Alto Martha Jane Weaver Lownie*, Dana Linskill, Katrin Nogols Genzlinger,
Leslie Edmonds, Judith Commenges
Tenor Richard Dawes, Erick Rarick, David McCarthy, Charles Kamm,
John Sterne, Charles Graham, Brad Fox
Bass Jeffrey Genzlinger, James Rush, Phil Simon, Florin Vaida, Randy Stewart,
Gordon Shugars, Patrick Anderson

*soloist

Orchestra of the Bach Collegium San Diego

Violino

Pierre Joubert (*Leader*)—John Edward Betts, London, 1790
Neli Nikolaeva—copy of Andrea Amati, Cremona, Rebecca Rodman, 2007
Susan Feldman—Anonymous c.1700
M. Anne Rardin—Georg Kloz, Mittenwald, Germany, 1787
Janet Strauss—Matthias Joannes Koldiz, Munich, c.1733
Randall Brinton—Anton Shandel
Amy Wang—copy of 1649 Amati by John Speak, California, c.1997
Jennifer Heilig—Fabricatore, Italy, c. 1780

Viola

Aaron Westman— after Gasparo da Salò, John Speak, Capistrano Beach, 1995
Jane Levy—Matthias Joannes Koldiz, Munich, c.1733

Violoncello

Joanna Blendulf—copy of 1785 Nicola Gagliano, Naples, Timothy Johnson, Bloomington, c.1999
Shirley Hunt—Anonymous, Milan, 1706

Violone

Shanon Zusman—Racz of Vienna 1999, attributed to Johann Georg Thir, 1709

Bassono

Charles Koster—Paul Hailperin 1998, after Deper, c.1720
Carolyn Beck—copy of Eichentopf c.1730, Leipzig, Levin and Ross, New Jersey, 1989

Oboe & Oboe d'amore

Michael Du Pree—(Oboe) after T. Stanesby Sr. c.1700 by H.A. van Dias, Decatur GA, 2002
(Oboe d'amore) after Eichentopf c.1720 by S. Hammer, New York, 2005
Sarah Davol—(Oboe) after a Saxon model c. 1725, Joel Robinson, New York, 2002,
(Oboe d'amore) after Eichentopf c. 1720, Sand Dalton, Lopez, Washington, 1988

Flauto Traverso

Mindy Rosenfeld—after G.A. Rottenburgh, Belgium c.1745, Roderick Cameron, Mendocino, CA, 1983
Sherril Wood—C.A. Grenser, c.1760, copy made by Roderick Cameron, Mendocino, CA, 2001

Corno da caccia

Paul Avril—after anonymous, Vienna, Austria, c. 1750, Lowell Greer, Detroit, Michigan, 1982

Tromba

Kathryn Adduci—after Leonhard Ehe III, Nuremberg, 1748, Rainer Egger, Basel, 2006
Raymond Burkhart—Meinl und Lauber, after Ehe II, Geretstried, Germany, 1971
Melissa Rodgers—Egger after Ehe II, Nuremberg 1664-1724, Basel, 2008

Timpani

Maury Baker—after Friedrich Thieden, Germany 18th (1714), Lefima in Cham, Germany, 2001

Harpsichord

Takae Ohnishi—after French 18th century models, Curtis Berak, 1992

Organ

Michael Sponseller—after 17th century chamber organ (John Brombaugh & Associates)
Graciously loaned by Claremont Graduate University

Pitch—415Hz

ABOUT THE ENSEMBLE AND MUSICIANS

The **Bach Collegium San Diego** was founded in 2003 by Ruben Valenzuela with the purpose of enriching the music community of San Diego by presenting historically informed performances of the music of the Renaissance, Baroque, and in particular the vocal works of J.S. Bach. Its members have longstanding experience with such ensembles as the Musica Angelica Baroque Orchestra, American Bach Soloists, Philharmonia Baroque, Portland Baroque Orchestra, Festival Ensemble Stuttgart, The Waverly Consort, and the Academy of Ancient Music (UK). The Bach Collegium San Diego marked its debut in 2003 with highly-acclaimed performances of the Bach *Johannes-Passion* with the Musica Angelica Baroque Orchestra.

The Bach Collegium San Diego continues an artistic partnership with Richard Egarr, Music Director of the Academy of Ancient Music (UK), and locally with Jung-Ho Pak and the San Diego Chamber Orchestra. In Summer 2009, the Bach Collegium San Diego is planning to mark the anniversaries of Handel & Purcell with a series of performances under the direction of Richard Egarr.

Ruben Valenzuela (*director*) is the founder and music director of the Bach Collegium San Diego. Under his direction, the ensemble made its debut in 2003 with landmark period instrument performances of the Bach *Johannes Passion* in collaboration with the Musica Angelica Baroque Orchestra, and the late Michael Eagan. Since then, he has led the Bach Collegium San Diego in varied and diverse programs encompassing the music of the high Renaissance, early and high Baroque, through German motets of the 19th century. Recently, under his guidance, the Bach Collegium San Diego gave the first period instrument performance of Handel's *Messiah* in San Diego to high acclaim. In November 2007, he led the chorus of the Bach Collegium San Diego on their first international tour to the *XV International Academy of Ancient Organ Music* in Mexico City. As such, he has been influential in bringing historically informed performances of 17th and 18th century music to the San Diego music community. His early music credits include collaborations with the Los Angeles Baroque Orchestra and Musica Angelica Baroque Orchestra, in addition to working with many of the top early music specialists on the west coast. In 2009, Mr Valenzuela has been invited to guest conduct the San Diego Chamber Orchestra in performances of Haydn's *Creation* to mark the 200th anniversary of the death of Franz Joseph Haydn.

Mr. Valenzuela is the Director of Music & Organist of St Peter's Episcopal Church Del Mar, and is pursuing a Ph.D. in Musicology & Historical Performance Practice at Claremont Graduate University where he studies harpsichord and musicology with Dr. Robert Zappulla and Dr. Nancy van Deusen. He has received harpsichord coaching with Arthus Haas and Gwendolyn Toth in New York City. He is in high demand as a conductor, organist, harpsichordist, and continuo player.

Pierre Joubert (*violin & direction*) studied music at the Birmingham Conservatoire and graduated with an A.B.S.M. Diploma on the violin. After graduating Pierre joined the BBC Midland Radio Orchestra and from 1982 to 1992 held the position of Assistant Concertmaster of the English String Orchestra. During his time with the E.S.O. he played in concerts in the U.K., Europe and in 1989 a major tour of the U.S.A. conducted by Sir Yehudi Menuhin.

An interest in Baroque music led to the study of the Baroque violin and in 1988 he joined the Academy of Ancient Music directed by Christopher Hogwood. As a regular member of the A.A.M. Pierre 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 commercial 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 Pierre joined the Orchestra of the Age of Enlightenment, whose principal conductors are 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. Highlights have included a residency at the Salzburg Festival with Sir Simon Rattle, a U.S. tour with Cecilia Bartoli, concerts on radio and T.V. broadcasts with Franz Bruggen, Gustav Leonhardt, William Christie, and Sir Charles Mackerras.

Since moving to San Diego, he has lectured in music history at the University of California San Diego, and has joined the Musica Angelica Baroque Orchestra in Los Angeles. In addition, he has performed with the San Diego Dance Theater in San Diego and Santa Barbara which involved playing pieces of unaccompanied Bach which led to a live appearance on Public Radio.

SOLOISTS

Anne-Marie Dicce (*soprano*) is a soloist throughout North America and Europe, most recently in Mexico City with the Bach Collegium San Diego. Since 2004, she has sung in Germany with the Festival Ensemble Stuttgart under the direction of Helmuth Rilling, performing works including the Bach *Mass in B Minor*, Mozart *Mass in C Minor*, Mendelssohn *Elijah*, and Britten *War Requiem*. A frequent performer of early music, Anne-Marie's repertoire includes numerous cantatas of J.S. Bach and Dietrich Buxtehude. She has performed in numerous other ensembles and festivals including the Agora Festival of New Music in Paris, the San Diego-based ensemble Cappella Gloriana under the direction of Stephen Sturk, the Los Angeles Philharmonic's Green Umbrella New Music series, Red Fish Blue Fish percussion ensemble, Festival Ensemble Stuttgart, Sinatra Opera Workshop, Sacramento Opera, and in past seasons with the La Jolla Symphony Chorus. Anne-Marie is also a soprano section leader at St. James-by-the-Sea Episcopal Church in La Jolla and has been a featured soloist in the renowned St. James Music Series. Equally at home with contemporary music, she frequently enjoys premiering works written by her colleagues and professors. She is featured on an upcoming recording of music by Roger Reynolds and just released a CD on the Tzadik label with works by Derek Keller. Anne-Marie is a Doctor of Musical Arts Candidate at the University of California, San Diego, where she also teaches. She studies with Carol Plantamura and holds an M.A. from UCSD and a B.A. in Music from Loyola Marymount University. She is currently working on her doctoral thesis which includes research in *synaesthesia* and the connection between early and contemporary vocal music techniques.

Angela Young Smucker (*mezzo-soprano/alto*) is a critically acclaimed singer who has been praised for her "show-stopping" voice (The St. Paul Pioneer Press), as well as her "touching simplicity and molten tone" (The Santa Fe New Mexican). She has performed such operatic roles as Zita (*Gianni Schicchi*), Augusta (*The Ballad of Baby Doe*), Marcelina (*Le nozze di Figaro*), and Queen of the Fairies (*Iolanthe*), and made her European debut in 2007 as alto soloist in Bach's *St. John Passion* with the Leipzig Baroque Orchestra and Valparaiso University Chorale. While in Germany with the VU Chorale, she presented a "profoundly expressive" performance (Thüringer Allgemeine – Mülhausen, Germany) of Aaron Copland's *In the Beginning*, which be heard on the VU Chorale's newest recording, *Amazing Day*. Other concert appearances for Angela have included Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Bolcom's *Songs of Innocence and of Experience*, as well as Bach's *Magnificat*, *Mass in B-Minor*, *Passions*, and cantatas. Angela has been featured on NPR's *A Prairie Home Companion* with Garrison Keillor, and sang the role of Herod in the VocalEssence world premiere performance of Francis Grier's *The Passion of Jesus Christ*. Angela has been a member of several professional choral ensembles including the VocalEssence Ensemble Singers, Oregon Bach Festival Chorus, Santa Fe Desert Chorale, Bach Choir of Valparaiso University, Heartland Chamber Chorale, and Festival Ensemble Stuttgart. Through such collaborations, she has had the privilege to work with such renowned conductors as Helmuth Rilling, Craig Jessop, Christopher M. Cock, and Philip Brunelle. Angela holds a Master of Music degree in voice from the University of Minnesota and a Bachelor of Music Education degree from Valparaiso University. She will begin conducting and teaching voice at Valparaiso University in the Fall of 2008.

Vladimir Maric (*tenor*) graduated from California State University Long Beach with a Bachelor's Degree in Vocal Performance where he studied with Marian Bodnar. While at CSULB, Vladimir performed frequently in both opera and concert. His roles include *Rodolfo* in *La Bohème*, *Dr. Caius* in *Falstaff*, *Alfred* in *Die Fledermaus*, *Lysander* in *A Midsummer Night's Dream*, *Alfredo* in *La Traviata*, and *Tonio* in *La Fille du Régiment*. Vladimir made his debut with Los Angeles Repertory Opera as *Ferrando* in *Così Fan Tutti* and subsequently sang the roles of *Edgardo* in *Lucia di Lammermoor* and *Little Bat* in *Susannah*. He has sung in Long Beach Opera's production of Peri's *Euridice*. As a concert soloist, Vladimir has performed in music ranging from Pergolesi to Honegger and has sung throughout the Los Angeles area. His lyrical styling, musicianship, and intensity have made him sought after in the works of Bach and Handel, particularly as the Evangelist in Bach's *St. Matthew* and *St. John Passion*. He has spent several summers in Germany performing with the European Music Festival under the direction of Helmuth Rilling. He has also performed with the Los Angeles Master Chorale under the direction of Grant Gershon, and most recently with the Bach Collegium San Diego in a program of Bach Cantatas.

John Polhamus (*bass*) has been part of the early music community in San Diego at several points in his varied career. In 1990, he founded and led the Tomás Luis de Victoria Choir, the first professional polyphonic vocal ensemble to hail from the city. John sang *Aeneas* with the Los Angeles Baroque Orchestra in a production of Purcell's *Dido and Aeneas* conducted by David Bates in La Jolla. In 2001, he founded the Chorus Breviarii, a Gregorian Chant Study and Liturgical Group, with whom he still works. He has collaborated, and has been bass soloist with the Bach Collegium San Diego since 2003 when he sang the role of *Pilatus* in the Bach *Johannes-Passion*. Most recently, John was the bass soloist in the Bach Collegium San Diego's *Messiah* performance in 2007, in addition to a program of Bach Cantatas earlier this concert season.

The Bach Collegium San Diego appreciates the generosity of our donors.

Won't you become a Friend of the Bach Collegium San Diego?

How you can help

The Bach Collegium San Diego has been recently called "*one of the best kept secrets in the San Diego music community.*" One of our goals for the coming season will be to no longer be the "best kept secret..." but rather take our place as one of San Diego's premier music organizations.

Since our debut performance in 2003, when we began with two stirring performances of the Bach *Johannes-Passion*, audiences across San Diego and abroad have been moved by the power and beauty of this music. We are dedicated to performances of the highest possible quality utilizing historically informed musicians, and the instruments and playing techniques for which this music was conceived.

In order to reach the largest possible audience, we have made every effort to keep admission prices reasonable; however that means we must rely on private contributions to meet the remainder of our expenses. It is our hope that you will be able to help us with a contribution at this time. Your generosity, whether large or small, will help continue to bring extraordinary programs of early music to the San Diego community for years to come.

Other ways you can help us is through your volunteer work. We are always looking for volunteers to share their varying talents through ushering, computer work, publicity, etc. If you can help us in any of these or other ways, please contact us through our website (www.bachcollegiumsd.org or 619.341.1726).

You may mail your donation in the enclosed return envelope, or simply hand it to one of the ushers. We thank you in advance for your generosity, and we look forward to hearing from you!

bach collegium san diego

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