

bach collegium san diego

A Vocal and Period Instrument Ensemble

Ruben Valenzuela *Music Director*

Season 2009–2010

The Seventh Season

THE ITALIAN SOJOURN

Handel in Rome, 1707

Sunday 1 November 7pm

St. James by-the-Sea Episcopal Church, La Jolla

Monday 2 November 7pm

Sacred Heart Chapel

Loyola Marymount University, Los Angeles

Visiting Artists and Lecture Series

Soloists:

Anne-Marie Dicce *soprano I*

Suzanne Anderson *soprano II*

Janelle DeStefano *alto*

Stephen Sturk *tenor*

Michael Blinco *bass*

Sonata I in G Op. 2 No. 1 [from Sinfonie a Cinque]

Tomaso Albinoni [1671–1751]

Trio Sonata in F Op. 1 No. 1

Arcangelo Corelli [1653–1713]

'La Follia' Variations Op. 5 No. 12

Arcangelo Corelli

INTERVAL

Dixit Dominus HWV 232

Georg Friedrich Händel [1685–1759]

First performance may have been 16 July 1707 in the Church of Santa Maria in Montesanto, Rome.

For text and translation refer to page 3.

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Pierre Joubert *Associate Director*

Richard Egarr *Artistic Advisor*

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Instrumentalists of the Bach Collegium San Diego

Pierre Joubert *violin* – Anonymous from Venice, c.1700

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

Aaron Westman *viola* – Dmitri Badiarov, Brussels, 2003, after Antonio Bagatella, Padua, c.1750

Jane Levy *viola* – John Speak, Capistrano Beach, 1995, after Gaspar de Salo

Shirley Hunt *violoncello* – Anonymous, Milan, 1706

Shanon Zusman *violone* – Barnabas Racz, Budapest, 1999, after Johann Georg Thir, c. 1709

Daniel Zuluaga *theorbo & baroque guitar* – Lars Jönsson, Dalarö, Sweden, 2003

5-course Guitar by G.Tumiati, Milan, Italy, 1999; copy of G. Sellas, Venice, 1624

Ruben Valenzuela *harpsichord* – Paul Maurici, New York, 2006, after Carlo Grimaldi, 1697

Chorus of the Bach Collegium San Diego

Soprano I Suzanne Anderson, Anne-Marie Dicce, Jenny Spence

Soprano II Angelica Eclar, Pamela Narbona, Anne Whattoff

Alto Janelle DeStefano, Martha Jane Weaver Lownie, Dan Roihl

Tenor Matt Hall, Stephen Sturk, Erick Rarick

Bass Michael Blinco, David Marshman, Christopher Stephens

Anne-Marie Dicce *Managing Director* Jeffrey Genzlinger, *Chorus Manager*

Bjørn & Mars Rafto, *Stage Managers* Jennifer Timmons, *Intern*

CONCERNING THE PROGRAM

The twenty-one year old Händel left the comforts of Hamburg in 1706 and embarked on a grand tour of Italy taking him to Florence, Venice, then Rome. Along the way, the young and impressionable Händel quickly assimilated many of the prevalent musical tastes and idioms of his day—namely the Italian style. During his stay in Rome, he wrote his first oratorios, secular cantatas and settings of Latin texts filled with a fervor and passion bearing witness to the influence of Scarlatti and Corelli whom he had just met. Händel received the patronage of many prominent individuals that included dukes, princes [Marquis Francesco Ruspoli] and clerics [most notably cardinals Benedetto Pamphili, Pietro Ottoboni and Carlo Colonna]. The young ‘Sassone’ would invest his artistry and creativity into this new environment, seemingly putting aside his provincial Lutheran roots.

During this fruitful period, Händel composed his first two oratorios, *Il trionfo del Tempo e del Disinganno* and *La Resurrezione*, in addition to his first Italian opera *Rodrigo*. Additionally, he composed the three most ambitious of the Latin church works, *Dixit Dominus*, *Laudate pueri* and *Nisi Dominus*. Händel’s Italian sojourn was paramount with Italy being the home of opera, oratorio, cantata, and also of the principal instrumental forms [concerto and sonata]. Händel met all of the leading composers of his day: Alessandro and Domenico Scarlatti, Antonio Caldara, Arcangelo Corelli, Bernardo Pasquini, Antonio Lotti, Antonio Vivaldi and Tomaso Albinoni. Händel would carry these influences throughout his compositional career shaping him to be one of the greatest composers of the 18th century.

DIXIT DOMINUS [Psalm 110/Vulgate 109]:

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

The LORD said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.

Virgam virtutis tuæ emittet Dominus ex Sion: dominare in médio inimicórum tuorum.

The LORD shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

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

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

Juravit Dominus et non pænitebit eum: tu es sacerdos in æternum secundum ordinem Melchisedech.

The LORD hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.

Dominus a dextris tuis: confregit in die iræ suæ reges.

The Lord at thy right hand shall strike through kings in the day of his wrath.

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

He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

De torrente in via bibet: propterea exaltabit caput.

He shall drink of the brook in the way: therefore shall he lift up the head.

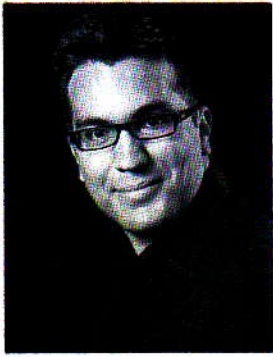
Gloria Patri...Amen.

Glory be to the Father...Amen.

ABOUT THE ENSEMBLE AND MUSICIANS

The **BACH COLLEGIUM SAN DIEGO** was founded in 2003 by Ruben Valenzuela to enrich 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, Yale Schola Cantorum, Los Angeles Master Chorale and the Academy of Ancient Music. The Bach Collegium San Diego is fast establishing itself as one of the west coast's up and coming early music ensembles to watch.

The Bach Collegium San Diego maintains an artistic partnership with celebrated conductor and keyboardist Richard Egarr of the Academy of Ancient Music. To close their 2008-2009 season the Bach Collegium San Diego gave two highly acclaimed performances of Handel's rarely heard oratorio *Theodora* under the direction of Richard Egarr. The ensemble also maintains a local artistic partnership with Jung-Ho Pak and Orchestra Nova.



RUBEN VALENZUELA is the *Founder & Music Director* of the Bach Collegium San Diego. Under his direction, the ensemble made its debut in 2003 with landmark period instrument performances of Bach's *St. John Passion* in collaboration with the Musica Angelica Baroque Orchestra. He has led the Bach Collegium San Diego in varied and diverse programs encompassing the music of the Renaissance, early and high Baroque, through German motets of the 19th century. In 2008, he led the first San Diego period instrument performance of Bach's *B minor Mass* to high acclaim. As such, he has been influential in bringing historically informed performances of 17th and 18th century music to the San Diego music community. In 2008, he led members of the Bach Collegium San Diego on their second international tour to the *XVI Festival Internacional del Órgano Barroco* [Mexico City] including a performance in Mexico City Cathedral. This coming November, he will once again return to

this festival with scheduled performances in Zamora, Michoacán and Mexico City. His early music credits include collaborations with the Los Angeles Baroque Orchestra, Musica Angelica Baroque Orchestra, working with many of this country's leading early music specialists and most recently working with Richard Egarr of the Academy of Ancient Music, UK on Handel's *Theodora*. Other recent engagements include guest conducting the San Diego Chamber Orchestra [Orchestra Nova] in their 2009 performances of Haydn's *Creation*. From 1998 to 2001, he took up music research at CENIDIM [Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez] with a focus on the genesis and transmission of the *Libro que contiene onze partidos del M. Dn. Joseph de Torres* culminating in a series of lectures and an article in *Heterofonia*. Currently, he is involved in preliminary research for a doctoral dissertation in the field of Novo-hispanic music.

In addition to his duties with the Bach Collegium San Diego, Mr. Valenzuela is also the Director of Music & Organist of St. Peter's Episcopal Church Del Mar, and is pursuing a Ph.D. in Musicology at Claremont Graduate University. He is in demand as a conductor, organist, harpsichordist, musicologist, and continuo player, and is highly regarded for performances that combine scholarship and an inspired musicianship.

PIERRE JOUBERT [Associate Director] studied music at the Birmingham Conservatoire and graduated with an A.B.S.M. Diploma on the violin. He was also awarded the Head of Schools Prize for his work in the field of chamber music. Upon graduating, he 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. he 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, 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. Highlights have included a residency at the Salzburg Festival with Sir Simon Rattle, a U.S. tour with Cecilia Bartoli including Carnegie Hall, and concerts, 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, regularly concertizes with the Musica Angelica Baroque Orchestra, and collaborates with Ruben Valenzuela as the orchestra leader of the Bach Collegium San Diego. Future plans include appearances with Bach Collegium San Diego and tours to Europe and the U.S. with the Academy of Ancient Music.

ANNE-MARIE DICCE [*Soprano*] has performed as a soloist throughout North America and Europe, recently as Gabriel/Eve in Haydn's *Creation* with Orchestra Nova and in Mexico City with the Bach Collegium San Diego. A frequent performer of early music, she is equally at home interpreting contemporary music, and enjoys premiering works written by her colleagues. Anne-Marie has performed in a variety of festivals and ensembles including the Bach Collegium San Diego, Festival Ensemble Stuttgart, Festival Internacional del Órgano Barroco (Mexico City), IRCAM Festival in Paris, Los Angeles Philharmonic Green Umbrella Series and the La Jolla Symphony Chorus. She is the soprano soloist at St. James-by-the-Sea Episcopal Church in La Jolla, CA. Anne-Marie has worked with such renowned conductors as Richard Egarr, Helmuth Rilling, Steven Schick, Paul Salamunovich, Jung-Ho Pak, Mary Breden, David Chase and Maria Guinand. Anne-Marie frequently collaborates on Baroque repertoire with Ruben Valenzuela, Music Director of the Bach Collegium San Diego, conductor and keyboardist. She is featured on an upcoming recording of music by Roger Reynolds and recently released a CD on the Tzadik label with works by Derek Keller. Anne-Marie recently received her Doctor of Musical Arts degree from the University of California, San Diego. Prior to earning D.M.A. and Masters degrees from UCSD, Anne-Marie received her B.A. from Loyola Marymount University, where she worked closely with Dr. Breden and the LMU Choruses program.

SUZANNE ANDERSON [*Soprano*] has performed with numerous groups including the Voices of Ascension, Choir of Trinity Wall Street, Guildhall Opera Theatre, Opera Festival of New Jersey, Guildhall Baroque Orchestra, New York Continuo Collective, Millennium Consort and the Santa Fe Desert Chorale. Recent performances include appearances as *Anima* in Hildegard von Bingen's *Ordo Virtutum* and recitals in Budapest, London, Brooklyn, Islip and Philadelphia. Her teachers and coaches have included Nina Hinson, Teresa Goble, Emma Kirkby, Stephen Preston and Christian Curnyn. Winner of a 2007 Early Music America Scholarship to study Baroque opera at the Accademia d'Amore with Stephen Stubbs, she also holds degrees from the Guildhall School of Music and Drama and Westminster Choir College.

JANELLE DESTEFANO [*mezzo-soprano*] Praised for her "passionate delivery" and "rich seamless voice," Janelle has sung on regional operatic and orchestral stages across the United States. As a concert soloist, Janelle has rendered dramatic performances in works such as the Bach *Magnificat*, the Vivaldi *Magnificat*, Handel's *Messiah*, the Mozart *Requiem*, the Bach *B-minor Mass* and Beethoven's *Ninth Symphony*. Recent operatic roles have included *Romeo in I Capuletti e i Montecchi*, *Mrs. Winemiller in Summer and Smoke* and the title role in Britten's *The Rape of Lucretia*. Janelle has a special interest in Spanish

song and zarzuela, and has performed at the Zarzuela Festival in Napa, CA as well as with acclaimed early music ensemble, El Mundo. A winner of several vocal competitions, including the Metropolitan Opera National Council Auditions, San Diego District, the National Association of Teachers of Singing, and the Musical Merit Foundation, Janelle is currently pursuing a Doctorate of Musical Arts at the University of Southern California Thornton School of Music.

STEPHEN STURK [*tenor*] expected to become a teacher of Latin, but soon after his debut as a singer under the baton of Leonard Bernstein at New York's Carnegie Hall, he turned to a life in music. He is currently the conductor of Cappella Gloriana, a San Diego-based professional chorus, with which he has performed more than 100 concerts, toured Europe twice, and released three CD recordings. Also an internationally recognized composer of church music, Sturk has been "composer-in-residence" at St. Paul's Episcopal Cathedral in San Diego since 2000. In October 2008 he was awarded the Fine Arts Medal by his alma mater, North Central College. Sturk's principal positions in New York City included Associate Conductor of the Choirs at the Cathedral of St. John the Divine, adjunct faculty member at The Juilliard School, and conductor of the New York Motet Choir. As a solo singer Sturk specialized in the role of The Evangelist in the Bach Passions. He has also performed and recorded with the Waverly Consort, New York Philharmonic, Musica Sacra, New York's Ensemble for Early Music, and Steve Reich and Musicians. Sturk appears on more than 60 recordings, most notably on the soundtrack of the Disney animated feature *Beauty and the Beast*. From 1993 to 1997 Sturk served on the faculty of the University of San Diego as Director of the Choral Scholars Program. From 1998 to 2006 Sturk was both Executive and Artistic Director of the Pacific Academy of Ecclesiastical Music (PACEM). He has been a frequent collaborator with the Bach Collegium San Diego since its founding, appearing as soloist, ensemble member, and guest conductor. Sturk was educated at North Central College in Naperville, Illinois (B.A. in Classics), and received the M.A. in music history and literature from San Diego State University, where his specialty was music of the California Missions. He earned the Doctor of Musical Arts degree in choral conducting from North Dakota State University in Fargo.

MICHAEL BLINCO [baritone] completed his vocal studies at Chapman Conservatory of Music in Orange, CA and has performed throughout southern California. A native of San Diego, he has been featured in performances of Handel's *Messiah* with the Poway Stake Choir of the Church of Jesus Christ of Latter-Day Saints and with First United Methodist Church in La Jolla. At Chapman Conservatory Mr. Blinco performed the roles of *Simone* in *Gianni Schicchi* and *Sarastro* in *Die Zauberflöte*, *Count Carl Magnus* in Chapman's adaptation of Sondheim's *A Little Night Music* titled *A Weekend in the Country*, the title role in Pasatieri's *Signor Deluso*, as well as being featured as the baritone soloist with the University Choir and Chamber Orchestra in their performance of Benjamin Britten's Cantata *Misericordium* at the ACDA National Convention 2007 in Miami, Florida. Not limited to opera and staged theatre, last season he was honored to be the guest soloist for the Chapman Chamber Orchestra in their series of performances of Mahler's *Songs of a Wayfarer* in honor of Daniel Pearl.

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