

# EL MESÍAS

HANDEL'S MESSIAH FOR A NEW WORLD

**EL MESÍAS**  
**HWV 56**

**G. F. HANDEL**

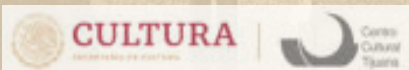
Friday, March 18, 2022, 7:00 p.m.  
Saints Constantine and Helen Greek Orthodox Church

Saturday, March 19, 2022, 7:00 p.m.  
The Conrad Prebys Performing Arts Center

Sunday, March 20, 2022, 5:00 p.m.  
CECUT Centro Cultural Tijuana

**2021/22**  
NINETEENTH SEASON

**BACH**  
COLLEGIUM  
SAN DIEGO



## HANDEL'S MESSIAH: EL MESÍAS

George Frideric Handel performed *Messiah* for the first time on 13 April 1742 at Dublin Ireland's Music Hall in Fishamble Street as a charity for the Society of Relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital. For *Messiah*'s premiere, Handel utilized the choirs of St. Patrick's and Christ Church cathedrals, and the notable soloists Christina Maria Avoglio and Susannah Cibber. Along with the near three-hour oratorio, Handel included performances of his own organ concertos.

*Messiah*'s distinct parts—Christ's nativity, suffering, resurrection, and redemption—were composed in just under a month. Although *Messiah* has come to be synonymous with December performances, the oratorio was premiered during the Lenten season when opera was replaced by oratorio. *Messiah* has no true characters, nor any real action; however, it employs a persuasive dramatic arc suggesting the message and teaching of the *Messiah*, without appearing dogmatic.

Despite its subject, *Messiah* should not be considered a sacred work. Handel's librettist, Charles Jennens, simply called it a 'Fine Entertainment' and Handel only performed it in a consecrated space during his charity concerts in the chapel of the Foundling Hospital (1751). We have no evidence that Handel ever intended an evangelical purpose, but rather a charitable one in which he performed *Messiah* for the benefit of the poor and needy.

Since the Dublin performances in 1742, *Messiah* has maintained an unbroken performance history that encompasses Handel's own performances, the famous Westminster Abbey Handel commemorations of the latter-half of the eighteenth century, a German version along with Mozart's re-orchestration (*Der Messias*), and the countless choral society and church performances of the early Nineteenth century which continue to the present day.

The arrival and influence of the recording age under such conductors as Otto Klemperer, Eugene Ormandy, and others, provided a new catalyst for the widespread popularity of this work. In more recent times, *Messiah* has re-emerged stripped of its nineteenth-century veneer through the work of the historically-informed movement under such pioneers as Christopher Hogwood, and countless others.

Although we generally refer to the work as Handel's *Messiah*, a more fitting description would be Handel's *Messiahs*. Following the Dublin version in 1742, Handel never ceased working on it, constantly tailoring the pliable score to suit the circumstances and singers available to him. Thus, Handel's original Dublin autograph may be regarded as an abstract for a work that continues to evolve each and every time it is performed. As in Handel's own day, our performances of *Messiah* have continued to view the oratorio as a living work, evolving, and malleable. You may recall the various versions we've performed over the years, including assigning Comfort ye and Ev'ry to a baritone!

This leads us to this year's production: *El Mesías: Messiah for a New World*, a performance of the complete oratorio in one of our vernacular languages. Not only is this in keeping with the oratorio's spirit dating back to Handel, but also a golden opportunity for a cross border musical collaboration. May I suggest that *Messiah* is one of those iconic works that belongs to the people, rather than a frozen artifact under museum glass. And in this way, we offer the oratorio as a gift to our Spanish speaking community, recalling Christoph Daniel Ebeling's own translation into German for Mozart's own 'radical' adaptation for Viennese audiences at the end of the Eighteenth century.

I hope tonight's performance of this great work ravishes the heart and ear, and brings joy, as it evolves yet again.



Ruben Valenzuela



## EL MESÍAS DE HANDEL

George Frideric Handel estrenó El Mesías el 13 de abril de 1742 en el Music Hall de Dublin, Irlanda, como un evento benéfico para tres organizaciones caritativas: el alivio de los prisioneros, el Hospital Mercer y la enfermería de la beneficencia. Para este estreno, Handel contó con los coros de la Catedral de San patricio y de la Catedral de la Santísima Trinidad de Dublín, además de las notables cantantes Maria Avoglio y Susannah Cibber como solistas soprano y contralto, respectivamente. A las tres horas de duración del Oratorio, Handel sumó también interpretaciones de algunos de sus conciertos de Órgano.

Las diferentes partes de El Mesías (Natividad, Pasión, Muerte y Resurrección de Cristo) fueron compuestas en menos de un mes, y aunque la obra se ha convertido en parte de las celebraciones decembrinas, su estreno ocurrió en la temporada de cuaresma. A diferencia de otras obras representativas, El Mesías no tiene verdaderos personajes ni tampoco presenta un acción a ser desarrollada en la obra, sino que toma, de forma literal, pasajes y textos bíblicos que se van organizando en un arco dramático sobre la vida obra y enseñanzas de El Mesías ofreciendo un recorrido ordenado desde la Anunciación hasta la Ascensión de Cristo.

No obstante el tema, El Mesías no debe considerarse como una obra sagrada. Charles Jennens, su libretista, lo consideraba como “un entretenimiento refinado” mientras que Handel solamente lo presentó en un lugar consagrado en sus conciertos de caridad en la capilla del “Foundling Hospital”, en 1751. No tenemos evidencia de que Handel hubiera tenido algún propósito evangélico con este oratorio, pero sí sabemos que en varias ocasiones lo presentó con fines de beneficio y caridad para los pobres, enfermos y necesitados.

Desde su estreno en Dublín, en 1742, El Mesías ha mantenido una historia ininterrumpida de representaciones que abarcan todas las realizadas por el mismo Handel, las presentadas en la Abadía de Westminster para conmemorar su aniversario luctuoso, la versión alemana que contiene la reorquestación de Mozart (Der Messias) y la innumerables representaciones de asociaciones corales y religiosas que desde el siglo XIX se mantienen presentes hasta nuestros días.

La llegada y la influencia de la era de las grabaciones discográficas bajo la batuta de directores como Otto Klemperer y Eugene Ormandy, entre otros, proporcionaron un nuevo catalizador para la gran popularidad de esta obra. En tiempos más recientes, El Mesías ha cobrado un nuevo sentido musical gracias al trabajo de los movimientos de interpretación históricamente informada, bajo pioneros como Christopher Hogwood y muchos otros, que han depurado el repertorio barroco de la influencia romántica del siglo XIX.

Cabe resaltar que, aunque nos referimos a esta obra como El Mesías de Handel, sería más justo hablar de “Los Mesías de Handel”, ya que el compositor no dejó de trabajar en este oratorio, adaptando la partitura a las circunstancias concretas de las representaciones. De esta manera, el documento autógrafo del estreno en Dublin puede considerarse como una guía formal de una obra que continúa en una evolución constante en cada representación, y que se ha mantenido viva gracias a su flexibilidad y adaptabilidad, como lo demuestran las diferentes versiones en las que incluso encontramos la emblemática aria para tenor “Comfor ye... Ev'ry valley” en una versión para barítono.

Y aquí llegamos pues a nuestro proyecto “El Mesías para un Nuevo Mundo”, que siguiendo la historia de maleabilidad del trabajo de Handel, proponemos ahora representarlo, íntegramente, con un libreto en Español, lo cual no sólo está en consonancia con el espíritu de la obra, sino que también nos da una oportunidad de oro para materializar una colaboración musical transfronteriza. Para nosotros, El Mesías no es una pieza de museo, sino una obra iconográfica que pertenece al pueblo y justo en ese sentido nuestra versión la ofrecemos como un regalo a la comunidad de habla hispana, tal y como a finales del siglo XVIII el mismo Cristoph Daniel Ebeling ofrece su traducción en alemán para servir de libreto a Mozart y ofrecer una versión en lengua vernácula para el público vienés.

Esperamos que la interpretación de esta gran obra, esta noche, cautive el corazón y el oído, y nos llene de alegría mientras continúa evolucionando adaptándose, una vez más, a nuestro propio tiempo.



Ruben Valenzuela

# BACH COLLEGIUM SAN DIEGO

RUBEN VALENZUELA, ARTISTIC DIRECTOR

# EL MESÍAS

## HANDEL'S MESSIAH FOR A NEW WORLD

MARCH 18-20, 2022

Georg Friedrich Händel (1685-1759)

Oratorio en 3 partes compuesto en 1741 y estrenado en 1742

Texto bíblico recopilado por Charles Jennens

Adaptación en español: Mario Montenegro

### SOLOISTS

Estelí Gomez, *soprano*

Nell Snaidas, *soprano*

Jay Carter, *countertenor*

Cecelia Duarte *mezzzo-soprano*

Aaron Sheehan, *tenor*

Mischa Bouvier, *bass*

### Soprano

Courtney Curtis  
Anne-Marie Dicce  
Estelí Gomez  
Katie Hickey  
Nell Snaidas

### Alto

Jay Carter  
Cecelia Duarte  
José Luis Muñoz  
Angela Young Smucker

### Tenor

Michael Jones  
David Kurtenbach  
John Russell  
Aaron Sheehan

### Bass

Mischa Bouvier  
Jeff Fields  
Matthew Nielsen  
Andrew Padgett

### Violin

Martin Davids, Concertmaster  
Sue Feldman  
Andrew McIntosh  
Lindsay Strand-Polyak  
Janet Strauss  
Amy Wang  
Anna Washburn

### Viola

Aaron Westman  
Andrew Waid

### Cello

Heather Vorwerck  
Alex Greenbaum

### Contrabass

Shanon Zusman

### Trumpet

Josh Cohen  
Melissa Rodgers

### Organ/Harpsichord

Michael Sponseller  
Jacob Street

### Timpani

Maury Baker

# PART THE FIRST

SYMPHONY | *Overture*

**ACCOMPAGNATO** | *Aaron Sheehan*

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord; make straight in the desert a highway for our God. (Isaiah 40:1-3)

**AIR** | *Aaron Sheehan*

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain. (Isaiah 40:4)

**CHORUS**

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah 40:5)

**ACCOMPAGNATO** | *Cecelia Duarte*

Thus saith the Lord, the Lord of Hosts: "Yet once, a little while, and I will shake the heav'ns and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come. (Haggai 2:6-7) The Lord, whom ye seek, shall suddenly come to His temple; ev'n the messenger of the Covenant, whom ye delight in, behold, He shall come," saith the Lord of Hosts. (Malachi 3:1)

**AIR** | *Cecelia Duarte*

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi 3:2)

**CHORUS**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3:3)

**RECITATIVE** | *Jay Carter*

Behold! a virgin shall conceive, and bear a Son, and shall call His name Emmanuel; God with us. (Isaiah 7:14, Matthew 1:23)

**AIR & CHORUS** | *Jay Carter*

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! (Isaiah 40:9) O thou that tellest good tidings to Zion, arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 60:1)

**ACCOMPAGNATO** | *Mischa Bouvier*

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and the kings to the brightness of thy rising. (Isaiah 60:2-3)

**AIR** | *Mischa Bouvier*

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)

**CHORUS**

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace. (Isaiah 9:5)

# PRIMERA PARTE

SINFONÍA | *Overture*

**RECITATIVO** | *Aaron Sheehan*

Consolad, consolad a mi pueblo, dice vuestro Dios. Hablad al corazón de Jerusalén. Gritad y anunciad que su tiempo se ha cumplido, que su iniquidad se ha absuelto. La voz de aquél que clama en el desierto, prepara el tiempo del Señor: Haced del desierto camino a vuestro Dios. (Isaías 40:1-3)

**ARIA** | *Aaron Sheehan*

Cada valle será elevado, y cada monte descenderá: La tierra con el mar allanada será. (Isaías 40:4)

**CORO**

Y la gloria de Dios será mostrada y a todos será revelada: Así ha dicho el Señor y así será. (Isaías 40:5)

**RECITATIVO** | *Cecelia Duarte*

Dice el Señor, vuestro Señor: Yo haré una vez más, temblar el cielo, tierra y mar. Yo haré temblar los suelos y los deseos de todos los pueblos, oiré. (Ageo 2:6-7) El Dios que buscáis ha de llegar pronto a su templo, y también el ángel de la alianza, a quien adoráis: Mirad, Él vendrá, lo ha dicho el Señor. (Malachi 3:1)

**ARIA** | *Cecelia Duarte*

Mas ¿Quién resistir podrá su llegada? ¿Y quién de pie podrá mirarle? Porque es él un crisol de fuego. (Malaquías 3:2)

**CORO**

Él purificará a los Levitas, para que ofrezcan a su Señor los votos más legítimos. (Malaquías 3:3)

**RECITATIVO** | *Jay Carter*

Mirad, la virgen dará a luz, hijo de Dios. Nombrado será: Emmanuel. "Dios con nosotros". (Isaías 7:14, Mateo 1:23)

**RECITATIVO & CORO** | *Jay Carter*

Oh tú que anuncias las nuevas a Zion, Sube ya a los altos montes; Oh tú que anuncias las nuevas a Jerusalén, levanta fuerte la voz, que tu voz sin un temor grite a los pueblos de Judea: ¡Honrad a Dios! (Isaías 40:9) ¡Brillad, pues, su luz ya llegó! Y la Gloria del Señor alumbrará a su pueblo. (Isaías 60:1)

**RECITATIVO** | *Mischa Bouvier*

Oh tú que anuncias las nuevas a Zión, Oh tú que anuncias las nuevas a Jerusalén: ¡Brillad! ¡Gritad al pueblo de Judea: Honrad a Dios, la gloria del Señor alumbrará a su pueblo! (Isaías 40:9, 60:1)

**ARIA** | *Mischa Bouvier*

El pueblo que estaba en tinieblas ha visto la luz: Y deja al fin la penumbra de muerte y horror, pues sobre él ya la luz brilla. (Isaías 9:2)

**CORO**

Entre nosotros nace un Dios, el Hijo se nos ha dado: Que tendrá poder sobre todos los pueblos: y le darán por nombre: Príncipe, Salvador, Inmenso Dios, el Sempiterno Padre, Señor de Paz. (Isaías 9:6)

PIFA | *Pastoral Symphony*

RECITATIVE | *Nell Snaidas*

There were shepherds abiding in the field, keeping watch over their flocks by night. (Luke 2:13)

ACCOMPAGNATO | *Nell Snaidas*

And lo! the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:13)

RECITATIVE | *Nell Snaidas*

And the angel said unto them: "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord." (Luke 2:8-11)

ACCOMPAGNATO | *Nell Snaidas*

And suddenly there was with the angel a multitude of the heav'nly Host praising God, and saying: (Luke 2:13)

CHORUS

"Glory to God in the highest, and peace on earth, good will toward men." (Luke 2:14)

AIR | *Estelí Gomez*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zacharias 9:9-10)

RECITATIVE | *Cecelia Duarte*

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah 35:5-6)

AIR (DUET) | *Cecelia Duarte & Estelí Gomez*

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isaiah 40:11) Come unto Him all ye that labor, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Matthew 11:28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew 11:30)

## PART THE SECOND

CHORUS

Behold the Lamb of God that taketh away the sin of the world. (John 1:29)

AIR | *Cecelia Duarte*

He was despised and rejected of men, a man of sorrows, and acquainted with grief. (Isaiah 53:3) He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting. (Isaiah 50:6)

CHORUS

Surely, He hath borne our griefs and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah 53:4-5)

PIFA | *Sinfonía Pastoral*

RECITATIVO | *Nell Snaidas*

Y Había pastores esa noche en el campo, que en vigilia cuidaban su rebaño. (Lucas 2:8-9)

RECITATIVO | *Nell Snaidas*

Y He aquí que un ángel del Señor se aparece, y la gloria de Dios los ilumina: mas sienten gran temor. (Lucas 2:8-9)

RECITATIVO | *Nell Snaidas*

Pero el Ángel les dice así: Oíd no temáis, Os traigo noticias que serán la alegría de los pueblos: Pues nacerá el día de hoy, en el pueblo de David, el Cristo, vuestro Salvador. (Lucas 2:10-11)

RECITATIVO | *Nell Snaidas*

Y en multitud, al lado del Ángel, ejércitos alabando a Dios aparecen, diciendo: (Lucas 2:13)

CORO

¡Gloria a Dios en los cielos, Paz a los hombres: Para siempre, Amén! (Lucas 2:14)

ARIA | *Estelí Gomez*

Cantad alegres, Oh hijas de Zión; ¡Sí! Oh hijas de Jerusalén. Viene el Señor, vuestro Salvador. Él es humilde y sabio y traerá la paz al mundo entero. (Zacarías 9:9-10)

RECITATIVO | *Cecelia Duarte*

Y de los ciegos se abrirán los ojos, y los sordos oirán de nuevo. El hombre enfermo podrá sanar, y del mudo la voz se oirá. (Isaías 35:5-6)

ARIA (DÚO) | *Cecelia Duarte & Estelí Gomez*

Vendrá Él a cuidar su rebaño: A sus ovejas reunidas tendrá; las cargará en sus brazos, y apacentará con gran amor. (Isaías 40:11)

Venid a Él si estáis cansados, venid que Aquí a su lado descanso encontraréis. Con su yugo a cuestras, aprended de él en el amor y en la humildad: y encontréis paz de corazón. (Mateo 11:28-29)

CORO

Su yugo es suave y es dulce su ley. (Mateo 11:30)

## SEGUNDA PARTE

CORO

He aquí El Salvador, su nombre será: Cordero de Dios. (Juan 1:29)

ARIA | *Cecelia Duarte*

Él fue humillado, por todos abandonado a solas con su aflicción; hombre doliente, consumido en dolor. (Isaías 53:3) Él recibió los azotes, dio su rostro a quien de golpes lo cubrió: de pie afrontó las burlas y esputos. (Isaías 50:6)

CORO

Así fue, lo hicimos sufrir, pagar nuestras penas; Él fue herido por las culpas nuestras, lastimado por nuestros pecados: sus heridas nuestra paz han pagado. (Isaías 50:6)

**CHORUS**

And with His stripes we are healed. (Isaiah 53:5)

**CHORUS**

All we like sheep have gone astray, we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah 53:6)

**ACCOMPAGNATO** | *Aaron Sheehan*

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm 22:8)

**CHORUS**

"He trusted in God that He would deliver Him, let Him deliver Him, if He delight in Him!" (Psalm 22:9)

**ACCOMPAGNATO** | *Aaron Sheehan*

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm 69:21)

**AIR** | *Aaron Sheehan*

Behold and see if there be any sorrow like unto His sorrow. (Lamentations 1:12)

**ACCOMPAGNATO** | *Estelí Gomez*

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. (Isaiah 53:8)

**AIR** | *Nell Snaidas*

But thou didst not leave His soul in Hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16:10)

**CHORUS**

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in! Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Who is the King of Glory? The Lord of Hosts, He is the King of Glory. (Psalm 24:7-10)

**RECITATIVE** | *Aaron Sheehan*

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?" (Hebrews 1:5)

**CHORUS**

Let all the angels of God worship Him. (Hebrews 1:6)

**AIR** | *Mischa Bouvier*

Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm 2:1-2)

**CHORUS**

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2:3)

**RECITATIVE** | *Aaron Sheehan*

He that dwelleth in Heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm 2:4)

**AIR** | *Aaron Sheehan*

Thou shalt break them with a rod of iron. Thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

**CORO**

Y en su dolor sanamos. (Isaías 53:5)

**CORO**

Mas el Señor nos congregó; y reunidos caminamos en su luz; y el Señor ha puesto en Él nuestra culpa y padecer. (Isaías 53:6)

**RECITATIVO** | *Aaron Sheehan*

Los que lo miran se ríen de él: le tuercen la boca, se burlan y dicen, (Salmo 22:7)

**CORO**

Él piensa que Dios vendrá a liberarlo: que Dios lo salve pues, y Dios esté con Él. (Salmo 22:8)

**RECITATIVO** | *Aaron Sheehan*

El dolor le abrió el corazón; lo han destrozado: Él quiso encontrar quien tuviera piedad, mas no la encontró; y fue abandonado por todos. (Lamentations 1:12)

**ARIA** | *Aaron Sheehan*

Mirad, decid, si hay algún suplicio como su tormento. (Jeremías 1:12)

**RECITATIVO** | *Estelí Gomez*

Se le negó permanecer en su tierra: por los pecados de su pueblo, fue expulsado. (Isaías 53:8)

**ARIA** | *Nell Snaidas*

Mas no dejarás su alma sufrir; el Elegido se salvará de entre los muertos. (Salmo 16:10)

**CORO**

Puertas abrid, levantad; y el paso ceded, dintel de eternidad ¡Que el Rey de la Gloria pasará! ¿Quién es el Rey de Gloria? El Dios poderoso de los ejércitos, nuestro Señor. (Salmo 24:7-10)

**RECITATIVO** | *Aaron Sheehan*

Pero a cuál de sus ángeles Él dijo alguna vez, Éste es mi Hijo, soy yo quien lo ha engendrado. (Hebreos 1:5)

**CORO**

Que todo ángel de Dios los adore. (Hebreos 1:6)

**ARIA** | *Mischa Bouvier*

¿Por qué los pueblos furiosos van conspirando, por qué los pueblos conspiran entre sí? Los reyes van contra Dios, y los pueblos conspiran contra el Señor y sus leyes sagradas. (Salmo 2:1-2)

**CORO**

Destrozad al fin sus leyes, al fin rompé la esclavitud. (Salmo 2:3)

**RECITATIVO** | *Aaron Sheehan*

Él, que mora en los cielos con burla los ve. Señor, te reirás de ellos. (Salmo 2:4)

**ARIA** | *Aaron Sheehan*

Destrozados con puño de hierro; quebrantados, en pedazos, como un vaso roto. (Salmo 2:9)

## CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. (Revelation 19:6) The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (Revelation 11:15) King of Kings, and Lord of Lords. (Revelation 19:16)

## PART THE THIRD

### AIR | *Nell Snaidas*

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and though worms destroy this body, yet in my flesh shall I see God. (Job 19:25-26)  
For now is Christ risen from the dead, the first-fruits of them that sleep. (Corinthians 15:20)

## CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (Corinthians 15:21-22)

### ACCOMPAGNATO | *Mischa Bouvier*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet. (Corinthians 15:51-52)

### AIR | *Mischa Bouvier*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality. (Corinthians 15:52-53)

### RECITATIVE | *Jay Carter*

Then shall be brought to pass the saying that is written: Death is swallowed up in victory! (Corinthians 15:54)

### DUET | *Jay Carter & Aaron Sheehan*

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law. (Corinthians 15:55-56)

## CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (Corinthians 15:57)

### AIR | *Estelí Gomez*

If God be for us, who can be against us? (Romans 8:31) Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans 8:33-34)

## CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. (Revelation 5:9, 12-13) Amen.

## CORO

¡Aleluya! Dios el Señor omnipotente reina, ¡Aleluya! (Apocalipsis 19:6) ¡Id todos y anunciad que en la tierra ya reina nuestro Dios y Cristo es Rey Y reinará ahora y por siempre, ¡Aleluya! (Apocalipsis 11:15) Nuestro Rey, Eterno Dios: Él reinará ahora y por siempre, ¡Aleluya! (Apocalipsis 19:16)

## TERCERA PARTE

### ARIA | *Nell Snaidas*

Yo sé que mi redentor vive, se levantará, al amanecer, sobre sus pies, y sé que después de muerto mi alma podrá mirar a Dios. (Job 19:25-26)  
Porque Cristo vive y el Señor nos dará a eternidad. (Corintios 15:20)

## CORO

Por Adán morimos, por Cristo somos resucitados al morir. Por el pecado de Adán el hombre se condenó; Cristo nos salvó: Él es la redención. (Corintios 15:21-22)

### RECITATIVO | *Mischa Bouvier*

Oíd, os digo un misterio; en el día final hemos de despertar, incorruptos: a trompeta anunciará la nueva vida. (Corintios 15:51-52)

### ARIA | *Mischa Bouvier*

Trompeta anunciad que la muerte acabó: Levantémonos, es la salvación; y lo que ha muerto podrá ser incorrupto y la vida obtendrá inmortalidad. (Corintios 15:52-53)

### RECITATIVO | *Jay Carter*

Y se podrá cumplir la orden que está escrita, la muerte será vencida. (Corintios 15:54)

### DÚO | *Jay Carter & Aaron Sheehan*

¡Morir, no! Morir ya no es el fin; llegó la salvación: Nuestro Dios la muerte venció. (Corintios 15:55-56)

## CORO

Honrad y dad Gracias a Dios, porque nos da la salvación en Cristo el Redentor. (Corintios 15:57)

### ARIA | *Estelí Gomez*

Si Dios nos protege, ¿Quién puede dañarnos? (Romanos 8:31) ¿Quién podría juzgar la elección de nuestro Dios? Pues si Dios nos justifica ¿Quién podrá condenarnos? Si Jesús no ha muerto, Él vive por la resurrección y estando a la diestra de Dios ruega por nosotros e intercede ante Él. (Romanos 8:33-34)

## CORO

Gloria al cordero de Dios que con su sangre nos salvó, digno es de toda gloria y honores, por siempre será su nombre glorioso y bendito. Gloria y honores ahora y siempre sean para Él que está a la diestra de Dios, bendito sea, ahora y siempre. (Apocalipsis 5:12-14) Amén.





**VOLVER A VERTE**

**ANTÓN ARAIZA EN:**

# UN ACTO DE COMUNIÓN

Dirección: JULIO CÉSAR LUNA DE LAUTARO VILO

**Mayo, 2022**

**CENTRO CULTURAL TIJUANA**

**Jueves 19, Viernes 20 • 19:00 y 20:30 h**

**Sábado 21 • 18:00 y 20:00 h**

**Solo 6 funciones**

Sala de Espectáculos \$200.00 M.N.

Cupo limitado, 100 personas por función

Boletos en taquilla y en [www.cecut.gob.mx](http://www.cecut.gob.mx)



**CULTURA**  
SECRETARÍA DE CULTURA



Centro  
Cultural  
Tijuana

[f](https://www.facebook.com/cecut.gob.mx) [@](https://www.instagram.com/cecut.gob.mx) [v](https://www.youtube.com/cecut.gob.mx) [cecut.gob.mx](https://www.cecut.gob.mx)

**VOLVER A VERTE**

# EL MÉTODO GRÖNHOLM

DE JORDI GALCERÁN · DIRECCIÓN: RAMÓN VERDUGO

**Jueves 7 y viernes 8 de abril, 2022**

**CENTRO CULTURAL TIJUANA**

Sala de Espectáculos 19 h

**TIJUANA TEATRO**

SISTEMA DE APOYOS  
A LA CREACIÓN Y  
PROYECTOS CULTURALES

**ACYPAE**

## BIOGRAPHIES / BIOGRAFÍAS



Praised for her “clear, bright voice” (*New York Times*) and “artistry that belies her young years” (*Kansas City Metropolis*), soprano **Estelí Gomez** is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a Grammy with contemporary octet Roomful of Teeth, for best chamber music/small ensemble performance; in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. Estelí can be heard on the Seattle Symphony’s 2017 recording of Nielsen’s Symphony No. 3, on the first track of Silkroad Ensemble’s Grammy-winning 2016 album *Sing Me Home*, and on Roomful of Teeth’s self-titled debut album, for which composer Caroline Shaw’s Partita was awarded the 2013 Pulitzer Prize. Recent highlights include her solo debut with the Seattle Symphony in Nielsen’s Symphony No. 3, the role of Francesca Cuzzoni in a concert of Handel arias with Mountainside Baroque, the world premiere of a song cycle by Andrew McIntosh with piano/percussion quartet Yarn/Wire, soprano solos in Haydn’s Lord Nelson Mass with Bach Collegium San Diego, performances of Craig Hella Johnson’s new oratorio *Considering Matthew Shepard* in Boston and Austin, solo teaching residencies at University of Oregon, Eugene and University of Missouri, Kansas City, and tours with Roomful of Teeth across North America and Europe. Originally from Watsonville, California, Estelí received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan.



**Nell Snaidas** has been praised by the *New York Times* for her “beautiful soprano voice, melting passion” and “vocally ravishing” performances. Her voice has also been described as “remarkably pure with glints of rich sensuality” (*Vancouver Sun*); and she has been called “a model of luminous timbre and emotional intensity” (*Cleveland Plain Dealer*). American-Uruguayan soprano Nell Snaidas began her career singing leading roles in zarzuelas at New York City’s Repertorio Español. Soon after she was heard singing the role of “Christine” in *The Phantom of the Opera* throughout Germany, Austria and Switzerland. Other Broadway credits include being featured in the Actors’ Fund’s production of *HAIR* (and the Grammy Nominated cast album), singing for the movie-soundtrack of *The Producers* with Mel Brooks in the booth and participating in the all-star reading of *Young Frankenstein* directed by Susan Stroman and Mel Brooks. Thanks to mentors Paul C. Echols and Nico Castel, Nell fell in love with Early Music and Sephardic Song. Specialization in Latin American and Spanish Baroque music, and music of the Sephardim, has taken her all over Europe, North and Latin America. She has been invited to join many leading Early Music ensembles in the capacity of soloist, guitarist, and Iberian/New World language and repertoire consultant. These groups include Apollo’s Fire, The Seattle Baroque Orchestra, Ex Umbris, Ensemble Viscera, El Mundo, Chatham Baroque and at Music Festivals from the U.S., Canada, Mexico, and Italy, to Germany, Austria and Switzerland. She has recorded for Sony Classical, Koch, Naxos and Dorian (for whom she served as language coach and soloist on 3 Spanish/New World Baroque cds). Her latest cd as a featured soloist with El Mundo in this same repertoire has been nominated for a Grammy in the Best Small Ensemble category.



Mexican born, **Cecilia Duarte** is a versatile singer that has performed around the world singing a variety of music styles, especially early and contemporary music. A soloist in the Grammy Winner album *Duruffé: The Complete Choral Works*, Cecilia has been praised by *The New York Times* as “A creamy voiced mezzo-soprano.” Cecilia has been greatly recognized for creating the role of Renata in the first Mariachi Opera *Cruzar la Cara de la Luna* with the famous Mariachi Vargas de Tecalitlán, commissioned by Houston Grand Opera in 2010. Cecilia has taken this opera to stages such as the Houston Grand Opera, Châtelet Theatre in Paris, France; Chicago Lyric Opera, San Diego Opera, Arizona Opera, The Fort Worth Opera, Teatro Nacional Sucre, in Quito, Ecuador, New York City Opera, and El Paso Opera. Operatic roles include Zerlina in *Don Giovanni*, Loma Williams in *Cold Sassy Tree*, Isabella in *Rapaccini’s Daughter*, Sarelda in *The Inspector*, Tituba in *The Crucible*, and Maria in *Maria de Buenos Aires*, among others. Cecilia also premiered the prequel to *Cruzar la Cara de la Luna*, reprising the role of Renata in *El Milagro del Recuerdo*, also with Houston Grand Opera. Her experience in early music include performances with Ars Lyrica Houston, Mercury Houston, and The Bach Society Houston, as well as the Festivalensemble in Stuttgart, Germany, the Festival de Música Barroca de San Miguel de Allende, México, and most recently, the Boston Early Music Festival. She is also a vocalist in the Kaleidoscope Vocal Ensemble, performing early and contemporary music.



## BIOGRAPHIES / BIOGRAFÍAS



**Jay Carter** is recognized as one of the nation's finest countertenors and is a leading interpreter of Baroque repertoire, lauded for his luminous tone and stylish interpretations. He has appeared with many acclaimed conductors, including Maasaki Suzuki and the Bach Collegium Japan, Nicholas McGegan leading the St. Louis Symphony, and Daniel Hyde with the Choir of Men and Boys, St. Thomas Church, and has performed in many top performance venues. He holds a Doctor of Musical Arts degree from the University of Missouri Kansas City Conservatory. He earned a Masters in Music from the Yale School of Music and Institute of Sacred Music, and an undergraduate degree from William Jewell College, where he studied with Arnold Epley. Carter is on the voice faculty of Westminster Choir College in Princeton, NJ, where he leads Kantorei, an early music chamber choir. He also serves as Artistic Advisor for the Kansas City chamber choir Musica Vocale.



American Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. Aaron Sheehan made his professional operatic debut with Boston Early Music Festival (BEMF) as Ivan, in the world premiere staging of Mattheson's Boris Gudonow, a role for which Opera News praised his voice as "sinuous and supple". Further roles with BEMF have included L'Amour and Apollon in Lully's Psyché, Actéon in Charpentier's Actéon, Orfeo, Eurimaco Il ritorno d'Ullise in patria, Liberto/Soldado L'incoronazione di Poppea and Acis Acis and Galatea. He also performed leading roles in operas by Cavalli, Handel, Vaughan Williams, Weill, and Satie. Aaron Sheehan's voice has been described by the *Boston Globe* as "superb: his tone classy, clear, and refined, encompassing fluid lyricism and ringin force" and the *Washington Post* praised his "Polished, lovely tone." Engagements have taken him to many major venues including the Tanglewood Festival, Lincoln Center, Concert Gebauw, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the Early Music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, and Washington, DC, as well as the Regensburg Tage Alter Musik. Aaron Sheehan also enjoys a reputation as a first-rate interpreter of the oratorios and cantatas of Bach and Handel and the oratorios and masses of Mozart. A native of Minnesota, Aaron Sheehan holds a BA from Luther College and a MM in Early Voice performance from Indiana University.



**Mischa Bouvier** is widely regarded as a singer of keen musicality and unique beauty of tone. Praised by San Francisco Classical Voice for an "immensely sympathetic, soulful voice" and "rare vocal and interpretive gifts," and by Opera News for his "soothing, cavernous baritone that can soar to heights of lyric beauty," Mischa has continued to garner critical acclaim for a diverse performing career that includes concerts, recitals, staged works and recordings. Mischa made his Lincoln Center debut in 2014 at Alice Tully Hall in a performance of Jocelyn Hagen's amass with Musica Sacra under the direction of Kent Tritle, and his Carnegie Hall debut in 2012 at Weill Recital Hall in recital with pianist Yegor Shevtsov. Other notable performances include Bach's St. Matthew Passion (arias) with Iván Fischer and the Orchestra of St. Luke's at Stern Auditorium at Carnegie Hall; Rodgers & Hammerstein's Carousel (Jigger Craigin) with Keith Lockhart and the Boston Pops at Symphony Hall in Boston; Arvo Pärt's Passio (Evangelisti) for the "collected stories" series at Zankel Hall at Carnegie Hall, curated by David Lang; Bach's St. Matthew Passion (Jesus) at the Festival Casals de Puerto Rico, conducted by Helmuth Rilling; Bach's St. John Passion (Pilate and arias) with the Saint Thomas Choir of Men and Boys, under the direction of John Scott; Handel's Messiah at Grace Cathedral and the Mondavi Center with the American Bach Soloists, conducted by Jeffrey Thomas; Gordon Getty's Plump Jack (Bardolph and Chief Justice) at the Ángela Peralta Theater in Mazatlán, Mexico; Mohammed Fairouz's Sumeida's Song (Alwan), conducted by Scott Dunn at Zankel Hall; Handel's Messiah with the Orquesta Sinfónica de Puerto Rico in San Juan, under the direction of Maximiano Valdés; and Monteverdi's L'Orfeo (Plutone) with Apollo's Fire in Cleveland, Ann Arbor, Berkeley and Rohnert Park, CA.

## ARTISTIC DIRECTOR / DIRECTOR ARTÍSTICO



**RUBEN VALENZUELA** is the Founder and Artistic Director of the Bach Collegium San Diego (BCSD). As a conductor, keyboardist, and musicologist, he has led BCSD in numerous notable performances of music of the Renaissance, early and high Baroque, through the early Classical period. His performances have been described as “dramatic” and “vibrant” and “able to unlock the true power of Baroque music” ([SanDiegoStory.com](http://SanDiegoStory.com)). Under Valenzuela’s leadership, BCSD has achieved local, national, and international acclaim, through highly charged virtuosic performances of iconic repertoire, in addition to lesser-known works. In 2012, San Diego Metro Magazine selected Valenzuela as one of “Twenty Men Who Impact San Diego” for his outstanding work with BCSD, and his ongoing contributions to the San Diego arts community.

With BCSD he has toured to the Festival Internacional del Órgano Barroco in Mexico City and Zamora, Michoacán, and to the Festival Internacional de Música Renacentista y Barroca Misiones de Chiquito in Bolivia. In addition to his work with BCSD, Valenzuela is regularly called upon as a guest conductor and keyboardist. Recent conducting engagements include Bach Vespers at Holy Trinity, New York City, Marsh Chapel Choir and Collegium at Boston University, and Bach at Emmanuel Church, Boston. Additionally, he has joined the Orquesta Sinfónica de Minería, Mexico City, and the Louisiana Philharmonic Orchestra as principal continuo player for performances of J.S. Bach’s *St. John Passion*.

As a musicologist, Valenzuela has undertaken research at the Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez (CENEDIM, Mexico City), and has also engaged in research at the Archivo del Cabildo of Mexico City Cathedral focusing on the basso continuo in Novo-Hispanic music. In 2016, he presented a paper titled: “Mexican Religious Iconography (Angels musicians and the Basso Continuo in Mexico City Cathedral)” for the inaugural Historical Performance Institute of the Jacobs School of Music, Indiana University. Recently, he has focused his research on the music and life of Anglo-Canadian composer Healey Willan, which led to the formation of the music festival Willan West 2018 to mark the fiftieth anniversary of the death of the composer. The year long festival produced a series of fourteen liturgies, two concerts, and a series of journal articles. Valenzuela is regularly called upon as a guest speaker on an array of musical topics that includes music aesthetics, Mexican cathedral music, liturgy and music, to the use of rhetoric in seventeenth- and eighteenth-century music.

Valenzuela holds a PhD in Musicology from Claremont Graduate University and is the Director of the Music & Organist of All Souls’ Episcopal Church, San Diego. ([rubenvalenzuela.org](http://rubenvalenzuela.org))

## ASSOCIATE MUSIC DIRECTOR / DIRECTOR MUSICAL ADJUNTO



**MICHAEL SPONSELLER** is recognized as one of the outstanding American harpsichordists of his generation. A highly diversified career brings him to festivals and concert venues all around the world in recital as concerto soloist and active continuo performer on both harpsichord and organ. He studied at the Oberlin Conservatory of Music with Lisa Goode Crawford with additional studies at the Royal Conservatory of Music, The Hague. He has garnered prizes at the International Harpsichord Competitions of Montréal (1999), the International Harpsichord Competition at Bruges (1998, 2001) as well as First Prizes at both the American Bach Soloists and Jurow International Harpsichord Competitions.

Mr. Sponseller appears regularly as harpsichordist and continuo organist with several of American’s finest baroque orchestras and ensembles, such as Bach Collegium San Diego, Les Délices, Aston Magna, Tragicomedia, Boston Early Music Festival Orchestra, and can be heard on over twenty recordings from Delos, Centaur, Electra, and Naxos et al. At home, he is a regular presence at Boston’s Emmanuel Music, having performed over 125 sacred cantatas of J.S. Bach. His various recordings include a diverse list of composers, including Bach, Handel, Rameau, Praetorius, and Laurenti received excellent reviews throughout the world. *Early Music America Magazine* has said of his performance of the J.S. Bach Concertos: “His well-proportioned elegance carries the day quite stylishly.” Sponseller has been on faculty at Longy School of Music and Oberlin’s Baroque Performance Institute and is Associate Music Director of Bach Collegium San Diego.



# SUPPORT / DONADORES

Tonight's Performance is Supported by Friends of Bach Collegium San Diego.

*La presentación de esta noche is patrocinada por "Friends of Bach Collegium San Diego".*

The generous individuals and foundations listed below gave gifts to Bach Collegium San Diego between March 1, 2021 and March 7, 2022. Their gifts support our mainstage concerts, admission-free Bach at Noon performances, and education and outreach events in the community. To become a member of the Friends of Bach Collegium San Diego, or for information on planned giving, gifts of stock, and sponsorship opportunities, please contact Katie Hickey, Executive Director, at [katie@bachcollegiumsd.org](mailto:katie@bachcollegiumsd.org).

*La lista a continuación enumera a las personas y asociaciones que generosamente han hecho donaciones a favor del Bach Collegium San Diego en el periodo comprendido entre el primero de julio de 2021 y el 10 de marzo de 2022. Sus donaciones hacen posible la realización de nuestras producciones y conciertos, el programa gratuito "Bach at Noon" así como los proyectos educativos al servicio de nuestra comunidad. Para ser miembro de "Friends of Bach Collegium San Diego", o para información general de apoyo y patrocinio, pueden contactar a nuestra Directora Ejecutiva, Katie Hickey, a la siguiente dirección: [katie@bachcollegiumsd.org](mailto:katie@bachcollegiumsd.org)*

## **OPERA** \$10,000 & above

Anonymous  
Jeff Barnouw  
The Conrad Prebys Foundation  
Paul Fritts  
Gary & Zoraida Payne  
San Diego City Commission  
for Arts & Culture  
Judith & Lee Talner  
Sandra Timmons & Richard  
Sandstrom  
John & Penelope West

Lorraine Lewis  
May McLean  
Susan Minnicks  
William Dean Smith  
& Carol A. Harter  
Marilyn Stewart  
Linda Swofford-Ten Eyck  
& Lynn Ten Eyck  
Liz & David Wang  
Ronald Wakefield

Richard Koretz  
Peter Kozma  
Anne Kuszynski  
Bob & Veronica Longstreth  
Helga Lupu  
Carol Plantamura  
Kellie Quint  
Leslie Wolf Robb & Ken Robb  
Richard & Lorraine Scott  
Susan Shurin  
Helen Wagner  
Kathleen Wheatley & Steve  
McHenry

## **ORATORIO** \$5000 - \$9,999

Clare Friedman  
Henry Powell & Mary Johnson  
Mauricio Monroy  
Sheryl Rosander & Bill Kelly

## **MOTET** \$500 - \$999

Robin Allgren  
Anonymous  
Peter Beck  
Margrit Bickelmann  
Cindy & Walt Bruecks  
Janice Byrne  
James Callan  
Ana de Vedia  
Jim & Katie Harte  
Michael Kaehr  
Patricia Keating  
Jack Kyte  
Samuel Lawrence Foundation  
Susan Marberry & Kay Chandler  
Stefanie Moore  
M. Jan Neuhaus  
Todd Schultz  
Nora Smith  
Dr. Gary & Susan Spoto  
Philippe Valadon

## **ARIA** \$100 - \$249

Mark & Kimberly Bedell  
Barbara Brown in honor of Annie  
Brown  
Bill & Linda Cobb  
Steven Cooper  
Joel & Nancy Dimsdale  
John Eckels  
Ann Evans  
Pamela & Norman Estabrook  
Jennifer Fitzgerald  
Edward Hall  
Ken Herman  
Kaye Hobson  
Dr. & Mrs. Kurt & Elizabeth Marti  
Gary Quamme  
Kaare & Digna Strom  
John Thompson  
Ben Tseng  
Robert Westman & Rachel Klein  
Linda Wilson

## **CANTATA** \$2500-\$4999

Anonymous  
Sanford A. Lakoff  
City of Encinitas and  
the Mizel Family Foundation  
Greg Geeting & Glee Johnson  
Larry & Susan Gerling  
MiraCosta College  
Lorraine Padden & Karl Liebold  
Charles Perrin

## **CONCERTO GROSSO**

*\$1000 - \$2499*

Anonymous  
The County of San Diego  
Robert Diaz  
Rick & Deb Gentry  
Joel E & Barbara E Klett  
Barbara Knott-Vezzetti

## **TRIO SONATA** \$250 - \$499

Anonymous  
Susanna Ball  
Paul Carmona  
Jeffrey & Rachel Herman

## CHORALE PRELUDE

up to \$99

Anonymous (8)  
Nicole Baker  
Catherine Boyer  
Bruce Alan Brown  
John Chalmers  
Gerald W Craft

Ann Craig  
Chris Ferguson  
Jill B Geary  
Patricia Klotz  
Jay Hansen & Valerie Chereskin  
Richard Hatch & Robert Briggs  
Scott Henderson

Jane M. Kolar  
Jean Linder  
Dorothy Schmidt  
Dr. Brigitte Sternberg  
Virginia Sublett  
Claudio Taniguchi  
David Wojtkowski

**We are grateful to those whose contributions and hospitality made tonight's performance possible.**  
*Agradecemos sinceramente a todos aquellos que con su contribución y hospitalidad han hecho posible esta presentación.*

Bill & Linda Cobb  
The Conrad Prebys Foundation  
Peter Davis  
Cecelia Duarte  
Jeff & Katrin Genzlinger  
Mona & Steve Goetsch  
Dan Goldzband  
Aquiiles Medellín González

Susan Minnicks  
Mauricio Monroy  
Mario Montenegro  
Jessica Novak  
Sheryl Rosander & Bill Kelly  
Sandra Timmons & Richard Sandstrom  
Nell Snaidas

Laurel Spindler  
Pablo Eden Martinez Tejeda  
Tijuana Cultural Center (CECUT)  
U.S. Consulate General in Tijuana

**To make a donation now from your phone, scan this QR code.**  
*Para hacer una donación ahora desde su teléfono, escanee este código QR.*



# Baroque Music Festival Corona del Mar

Elizabeth Blumenstock,  
Artistic Director

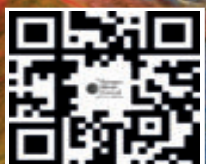
42nd Annual Season 2022 · June 19–26

# Resounding!



Subscriptions & tickets on sale March 28

Join the mailing list for notifications at [bmf-cdm.org](http://bmf-cdm.org)  
Info: (949) 760-7887





# BACH COLLEGIUM SAN DIEGO

## BOARD OF DIRECTORS / JUNTA DIRECTIVA

Gary Payne  
*President*

Dr. Lee Talner  
*Vice President*

Dr. Kirby Baker  
*Treasurer*

Sheryl Rosander  
*Secretary*

Jeffrey Barnouw  
Clare Friedman  
Dr. Sanford Lakoff  
Lorraine Padden  
Dr. Henry Powell  
Dr. John West

## ARTISTIC STAFF/ PERSONAL ARTISTICO

Ruben Valenzuela  
*Artistic Director*

Michael Sponseller  
*Associate Music Director*

## ADVISORY BOARD / MIEMBROS DEL CONSEJO

Jay Hansen, Esq., *Legal Advisor*  
Scott Mello  
Mauricio Monroy

## EMERITUS BOARD

Susan Stone Hayes  
Joyce Justice

Photography by Gary Payne

## ADMINISTRATION / ADMINISTRACIÓN

Katie Hickey  
*Executive Director*

Brandon Di Noto  
*Executive Development &  
Production Assistant*

Andrew Waid  
*Music Librarian &  
Bach at Noon Coordinator*

Levi Padilla  
*Production Manager*

Lori Pauls  
*Bookkeeper*



**CULTURA**  
SECRETARÍA DE CULTURA



THE CONRAD PREBYS FOUNDATION



Commission for  
Arts and Culture

# Opera Neo

*Summer Festival 2022*

### Season Opening Gala

July 10 @ 6:00pm  
The Conrad Prebys Auditorium  
*Performance followed by a  
reception with the artists*

### Cabaret

July 22 & 23 @ 7:30pm  
Bread & Salt  
*A light-hearted evening of opera and musical theater  
with dinner buffet, desserts, and wine*

### La finta giardiniera (The Pretend Gardener) | Mozart

August 5 & 6 @ 7:30pm  
Bread & Salt  
*Co-produced with The Hungarian State Opera  
András Almási-Tóth, stage director | Peter Kozma, conductor*

### Ariodante | Handel

August 12 & 13 @ 7:30pm  
Bread & Salt  
*Peter Kozma, stage director | Benjamin Bayl, conductor*

INFO & TICKETS  
[www.operaneo.com](http://www.operaneo.com)



# TOTAL SOUND EXPLOSION

2021/22  
NINETEENTH SEASON

## 1707: A SONIC YOUTH

**October 30, 2021**

All Souls' Episcopal Church, 7pm

Dixit Dominus HWV 232 G.F. HÄNDEL

Christ lag in Todesbanden BWV 4 J.S. BACH

One set Rome on musical fire, while the other deepened his musical roots at home in Thuringia. Each would forge their own path and leave a distinct musical mark.

## CHARPENTIER: JOYEUX NOËL

**December 18-19, 2021**

December 18 Saints Constantine & Helen Greek Orthodox Church, 7pm

December 19 All Souls' Episcopal Church, 5pm

Messe de Minuit pour Noël H. 9 M.A. CHARPENTIER

In Nativitatem Domini Canticum H. 416 CHARPENTIER

Charpentier's Messe de Minuit celebrates Christ's birth with popular French carols of the day, while In Nativitatem Domini Canticum retells the Christmas story in the sumptuous style of the Grand Motet.

## MESSIAH FOR A NEW WORLD

**March 18-20, 2022**

March 18 Saints Constantine & Helen Greek Orthodox Church, 7pm

March 19 The Conrad Prebys Performing Arts Center, 7pm

March 20 CECUT Centro Cultural, Tijuana, 5pm

El Mesías HWV 56 (complete oratorio) G.F. HANDEL

Featuring a newly commissioned Spanish libretto by Mario Montenegro of Tijuana, Baja California which shines a new light on this beloved work and seeks to explore how our communities access them.

## APOTHEOSIS OF THE DANCE

**May 13-14, 2022**

May 13 All Souls' Episcopal Church, 7pm

May 14 Saints Constantine & Helen Greek Orthodox Church, 7pm

Symphony in A minor 'Odense' K. 16a attrib. W.A. MOZART

Piano Concerto no. 20 in D minor K. 466 MOZART

Symphony no. 7 in A Major Op. 92 L.V. BEETHOVEN

Beethoven's seventh symphony is filled with an infectious dance with musical ideas linked back to Mozart. Fortepianist Sylvia Berry delivers Mozart's Piano Concerto no. 20, a dynamic work admired by the young Beethoven.

**BACH**  
COLLEGIUM  
SAN DIEGO  
Ruben Valenzuela ARTISTIC DIRECTOR

### BACH at NOON

Free noontimes series

All Souls' Episcopal Church

November 17, 2021

ORPHEUS BRITTANICUS:  
MUSIC OF PURCELL &  
BLOW

February 23, 2022

MOTET MILESTONES

April 20, 2022

EUROPEAN UNION

June 1, 2022

SARA LEVY'S SALON:  
FROM BACH TO  
MENDELSSOHN

[bachcollegiumsd.org](http://bachcollegiumsd.org)