



BAROQUE CHRISTMAS

December 19 + 22, 2024



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WELCOME TO H+H

"[H+H's] takes on Baroque and early Classical period music are consistently fresh and vital." — *The Boston Globe*

Dear Friends,

My name is Ian Watson and I am the Associate Conductor and Principal Keyboardist of the Handel and Haydn Society. I have been a proud member of H+H for sixteen years! On behalf of everyone at H+H, I would like to extend to you all the warmest of welcomes to one of our favorite concerts of the year—Baroque Christmas! Welcome also to guest conductor Ruben Valenzuela who is making his H+H debut.



These annual concerts, featuring both the H+H Youth Choruses' Concert Choir and our superb professional musicians, never fail to stimulate our minds and uplift our spirits at this hectic time of the year.

Today's program is an intriguing mix of both beloved and well-known music by J.S. Bach and unfamiliar pieces by composers with whom we may not yet be acquainted. The Latin American composers on the program were some of the most highly respected and even revered composers in their own lifetimes, and today's concert is a welcome opportunity to discover why! Similarly, Christoph Graupner, who was famously offered but declined the post of Cantor at St. Thomas's Church in Leipzig before the position was ultimately given to Bach, was a prolific composer whose music is underplayed, but which certainly deserves our attention!

I am very much looking forward to playing in today's concert with Ruben and my great colleagues, and to sharing the music with you! From vocal music of the High Baroque with overtly Christmas texts, to instrumental music which evokes the spirit of the season, plus extraordinarily colorful and exuberant Baroque music from Latin America, I am certain that we will all leave Jordan Hall with our spirits refreshed and a spring in our step!

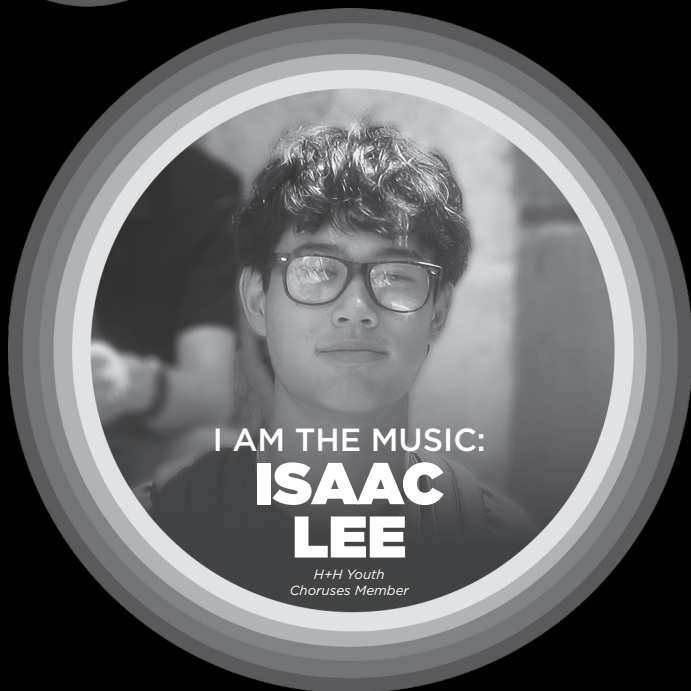
Peace,

A handwritten signature in black ink that reads "Ian Watson". The script is fluid and cursive.

Ian Watson
Principal Keyboard + Associate Conductor

YOU are the music

THE CAMPAIGN FOR H+H



“Music feels like an extension of who I am, a way to express the things that are hard to put into words. Being part of H+H has been like finding my home within a community of people who share that same deep connection to music. As a bass singer in the Choir of Tenors + Basses, I’ve experienced moments where the music feels alive. Singing pieces like Handel’s *Messiah* or Haydn’s *The Creation* doesn’t just feel like a performance—it feels like contributing to a shared story with others who have come from all sorts of backgrounds, each putting their perspectives, or in other words, their music, into the story. The experience of being part of something so timeless and universal is why **I Am the Music.**”



**Say ‘I Am the Music’ and
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TABLE OF CONTENTS

5	The Handel and Haydn Society
6	Baroque Christmas
10	Program Notes
15	Texts + Translations
23	Artist Profile
25	Handel and Haydn Society Orchestra
26	Handel and Haydn Society Chorus
28	Governance
29	Donors
38	Administration
39	Jordan Hall Patron Information
40	General Information

2024 2025 SEASON



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— *The Boston Globe*

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the Deep**

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PHOTO BY ROBERT TORRES

THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 210 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and Education Program, H+H supports seven youth choirs of singers in grades 2-12 and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

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BAROQUE CHRISTMAS

Thursday, December 19, 2024 at 7:30pm

Sunday, December 22, 2024 at 3:00pm

2,661st Concert

2,662nd Concert

NEC's Jordan Hall

Ruben Valenzuela, *conductor*

Handel and Haydn Society Orchestra and Chorus

Snow by Morning

Joshua Shank (b. 1980)

Blow, blow thou winter wind

Sarah Quartel (b. 1982)

Handel and Haydn Society Youth Chorus Concert Choir

Michele Adams, *conductor*

Becca Crivello, *associate conductor*

Calvin Kotrba, *collaborative pianist*

Cantata BWV 62, Nun komm, der Heiden Heiland

J.S.Bach

Teresa Wakim, *soprano*

(1685-1750)

Emily Marvosh, *contralto*

Steven Soph, *tenor*

Craig Juricka, *baritone*

Overture in F Major, GWV 445

Christoph Graupner

Overture

(1683-1760)

Le Contentement

Air en Polonese

Bouree

Le Desire - Largo

Air

Hornepipe

Menuet

INTERMISSION

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert. Photography and recording of any kind are strictly prohibited. Food and beverages are not permitted inside the hall.

Large print programs are available at the patron information table in the lobby.

The concert runs 2 hours including intermission.

Conceptio Gloriosae

Antonio de Salazar
(c.1650-1715)

Canticum Beatae Mariae Virginis: Magnificat a 8

Francisco López Capillas
(c.1650-1674)

Cui Luna, Sol et omnia

Capillas

Ay andar, a tocar, a cantar, a baylar

Elissa Alvarez, *soprano*
Sonja DuToit Tengblad, *soprano*
Kim Leeds, *mezzo-soprano*
Marcio de Oliveira, *tenor*

Juan de Araujo
(1646-1712)

PROGRAM SPONSORS

This program is made possible through the generous support of the Matthew A. & Susan B. Weatherbie Foundation.

Elizabeth Reza & Paul Skelly, *sponsors of Ruben Valenzuela, conductor*

Sam Anthony & Andrea C. Deeker, *in memory of Amy Anthony, sponsors of the H+H Orchestra*

Christopher Baldwin & Sally Reyering, *sponsors of the H+H Chorus*

Anne & David Gergen, *season sponsors of Guy Fishman, cello*

Rebecca Nemser, *in memory of Paul Nemser, season sponsor of Sonja DuToit Tengblad, soprano*

The Learning and Education Program is funded in perpetuity by Karen S. & George D. Levy.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

Program book printed by the Graphic Group.


Related Events


Musically Speaking with Teresa Neff

Christopher Hogwood Historically Informed Performance Fellow
45 minutes prior to each performance in Williams Hall

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THE WORLD BEYOND

CELEBRATING THE WINTER SOLSTICE AND THE NEW YEAR

Dongji, or “Little Lunar New Year,” was one of the most important agrarian seasonal holidays in **Korea**. Traditionally, a bowl of red bean porridge, or patjuk, is ceremonially served to one’s ancestors before being eaten with family.

Fireworks displays, a part of many New Year’s celebrations today, are believed to have originated in **China** in the 7th century to ward off evil spirits.

The **Hopi and Zuni Nations** mark the shortest day of the year with rituals that include dancing at the Soyal Ceremony, a 16-day event to bring the sun back to its summer path.

In **Mali**, the Dogon people have an annual harvest ceremony, called a goru, in which offerings to Amma the Creator and their ancestors are placed in a large vessel.

Candles are lit each day during **Kwanzaa**, a seven-day, pan-African and African-American holiday, begun in the United States in 1966.

Traditions in **many Latin American cultures** include throwing water out of a door or window and eating 12 grapes which symbolize renewal and prosperity.

Shab-e Yalda is a **Persian** celebration of the solstice that dates to the Zoroastrian era. Tradition dictates that Persians stay awake throughout the night to avoid misfortune, so the celebrations include music, poetry, family, friends, and specific foods such as pomegranates.

In **Greece**, onions are hung on the front door on New Year’s Eve.

In **Japan** the solstice, called Toji, is often celebrated with kabocha, a winter squash, and a hot bath with yuzu fruit.

In **Brazil**, jumping over seven waves is said to bring good luck for the new year.

INSTRUMENT SPOTLIGHT

THE THEORBO



PHOTO: ROBERT TORRES



While the theorbo has a rounded back like the lute, it has two important differences: the neck of the theorbo is longer to accommodate bass strings; and its pegbox is in line with the neck, rather than bent back.

The addition of bass strings allows the theorbo to play both bass lines and chords. Its flexibility made it a particularly prized member of the basso continuo, a core group within the larger ensemble in the Baroque.

PROGRAM NOTES

RECOLLECTIONS AND RENEWALS

Today's concert begins with two works performed by the HHYC Concert Choir. "Snow by Morning," composed by Joshua Shank on a poem by May Swenson, is scored for sopranos and alto. Swenson's poem and Shank's setting capture the anticipation of the first snowfall and the excitement as it begins to fall more quickly. More than simply depicting an event, this composition also evokes the nostalgia of childhood memories.

Sarah Quartel's setting of "Blow, blow thou winter wind," with text from William Shakespeare's *As You Like It*, reflects the bitterly cheerful character of the text. For each stanza, the music follows the same trajectory by opening with the chorus singing in unison and then expanding to full, lush chords at the line "Hey, ho! Sing Hey ho!"

Johann Sebastian Bach (1685-1750), Cantata 62, *Nun komm, der Heiden Heiland*

Johann Sebastian Bach often used Lutheran hymns or chorales in his sacred compositions, especially cantatas. The chorale "Nun komm, der Heiden Heiland" was sung regularly at services on the first Sunday of Advent and was one of Bach's favorites. He used it as the basis of two cantatas, including BWV 62, plus four chorale preludes for organ, including one in the *Orgelbüchlein*.

Bach composed Cantata 62 for the first Sunday of Advent 1724, his second Advent season in Leipzig. In six movements, Cantata 62 begins with an extended movement for choir and instruments (oboe and strings). There are hints of the chorale tune in the imitative opening of the vocal parts, but it is heard clearly with the soprano entrance. Arias for tenor, then bass follow, each with intricate instrumental accompaniments. Soprano and alto soloists are heard in the penultimate movement sparsely accompanied by strings. In the final movement, the chorale tune is presented in a four-part harmonization for chorus and instruments.

Christoph Graupner (1683-1760), Overture in F Major, GWV 445

In 1723, Bach was offered an important musical post at St. Thomas's Church in Leipzig. The job description included teaching music, directing the ensembles, and composing as well as overseeing church music for the other churches in the city and providing music for any civic celebrations. The selection committee chose Bach after two other candidates, including Christoph Graupner, declined the position.

As a child, Graupner's natural abilities in music took him to Leipzig where he eventually went to the university there. In 1709, Graupner became the vice-Kapellmeister (assistant director of music) and later Kapellmeister in Darmstadt where he composed numerous operas and other works, including over 1,400 church cantatas.

Graupner's Overture in F major opens with a movement that follows a popular Baroque form now known as the French overture: a stately section characterized by a lilting rhythmic pattern framing a central spirited section that features quick, imitative passagework. What follows is a series of movements inspired by dance music. In the second movement, *Le Contentement*, Graupner uses rests and a leaping melodic line to convey a sense of

spaciousness. The Air en Polonese combines characteristics of solo song (air), now played in the first violin, with a dance in triple meter. In the Bouree, Graupner initially pairs the violins and lower strings before exploring other instrumental combinations. A slow movement, Le Desire – Largo, encapsulates a sense of hope and impatience with pizzicato strings accompanying an oboe line that begins in long-held notes, but soon fragments into shorter ideas. A second Air for strings follows; this one is more harmonically adventurous than the first. The next movement, Hornepipe, features fast figurations. The final movement, Menuet, contains two contrasting sections. The first begins with cascading lines in the first violin. In the second section the basso continuo provides a steady foundation for leaping figures in the violins.

Antonio de Salazar (c1650-1715), *Conceptio Gloriosae*

Born in Puebla, (Mexico), Antonio de Salazar moved to Mexico City to join the cathedral choir when he was about twenty-two years old. Initially rejected for a position, he ultimately spent 7 years in Mexico City before returning to Puebla, where he was appointed music director of the Puebla Cathedral. In addition to composing, Salazar was also expected to give daily counterpoint lessons to the rest of the musicians employed there. In 1688, he returned to Mexico City where, after winning a competition, he was named *maestro de capilla* (music director); his music was well known throughout colonial New Spain.

The text for Antonio de Salazar's *Conceptio Gloriosae* comes from the services surrounding the feast of the Blessed Virgin Mary. First recounting Mary's lineage, the text extols Mary's role in giving birth to Jesus before declaring "today the Blessed Virgin Mary was conceived." Salazar's musical setting reflects the text's structure. Scored for double chorus, Salazar uses the interplay of the eight vocal parts as well as imitation of individual musical lines to set the opening line of text that details Mary's ancestry. This line concludes with the phrase "Cuius vita inclita" (whose renowned life); Salazar begins this section with just two vocal parts, gradually adding voices to return to the double chorus. He then offsets the next line of text, "Hodie concepta est" with both choruses alternating passages before closing the whole work with another statement of "Cuius vita inclita."

Francisco López Capillas (c1605-1674), *Canticum Beatæ Mariæ Virginis: Magnificat a 8 and Cui Luna, Sol et omnia*

Francisco López Capillas was the first native-born *maestro de capilla* of the Mexico City Cathedral and became one of the highest paid church musicians in colonial Mexico. Born in Mexico City, the capital of colonial New Spain, he began his career as a choir member of the cathedral in 1625 before accepting a position as assistant organist, performer on the dulcian (predecessor of the bassoon), and singer at the Puebla Cathedral. Little is known of López Capillas' whereabouts between 1648 and 1654, when he left the cathedral in search of better opportunities. In March 1654, he offered a book of his compositions to the Mexico City Cathedral and was soon appointed as organist and *maestro de capilla*. After this appointment, he began referring to himself as López Capillas (López of the chapels). Acknowledging Palestrina and Morales as influences, he was renowned for the complexity and beauty of his music.

López Capillas' setting of the Magnificat text, the response of Mary to the angel Gabriel's announcement that she would be the mother of Jesus, reflects the compositional practices



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of 17th century European sacred music. Scored for two, four-part choruses, López Capillas moves seamlessly between the full sounds of the double chorus and imitative passages. The rhythmic variety and interplay of the choruses in this exuberant setting makes each line of the text distinctive and memorable. Overall, there is a sense of forward momentum as the phrases gradually shift from longer lines to shorter ones. López Capillas then closes the Magnificat much as it began, but without losing the sense of rhythmic energy.

López Capillas captures the timelessness and mystical quality of the text in his setting of *Cui Luna, Sol et omnia*. Scored for four-part chorus, each independent line is woven in and around the others. While we may recognize that the lines are often imitating one another in the opening and closing sections, López Capillas layers the imitation carefully and delicately so that the music seems to float. In the middle section, “*déserviunt per témpora*” (serve throughout the ages) López Capillas briefly shifts the texture to three block-chords before reiterating a rising line in all but the alto line. The closing section returns to the transcendent mood of the opening. The harmonies are consonant throughout this work; there is little to jar the ear, creating an ethereal sound.

Juan de Araujo (1646-1712), *Ay andar, a tocar, a cantar, a baylar*

As a young boy, Juan de Araujo moved from Spain to Lima (Peru) with his father who worked as a civil servant in this Spanish colonial city. In his twenties, he attended the University of San Marcos, but was banished from Lima for participating in some kind of civil disruption. He worked in Panamá as a choirmaster and then returned to Lima—now as an ordained priest—where he was made choirmaster of the Lima Cathedral in 1672, a post he held for four years. Nothing is known of his activities until 1680, when he is named choirmaster at the cathedral in La Plata (present-day Sucre), Bolivia, where he remained for the rest of his life.

A prolific composer, Araujo was known for his villancicos, compositions that featured singing and dancing to accompany processions outside of the cathedral on special occasions, such as Christmas. Villancicos for Christmas have a unique blending of the sacred and secular, often making references to both the birth of Jesus and local figures. The villancico was so popular that some church authorities wanted to ban it because they felt people came to hear the music rather than express their devotion. The vibrancy of Araujo’s *Ay andar, a tocar, a cantar, a baylar* is immediately heard and felt in the rhythmic energy as well as the way a choral refrain alternates with individual solo passages.

This time of year is filled with memories of past festivities, traditions, and the hope in a new year. The works on today’s concert embody these hallmarks of the holidays with music that invites us to celebrate and honor the season.

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Christopher Hogwood Historically Informed Performance Fellow



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TEXTS + TRANSLATIONS

Shank: Snow by Morning

Text: May Swenson (1913-1989)

Some for ev'ryone,
Plenty,
And more coming

Fresh, dainty, airily arriving
Everywhere at once,

Transparent at first,
Each faint slice
Slow, soundlessly tumbling;

Then quickly, thickly, a gracious fleece
Will spread like youth, like wheat,

Over the city.

Dark, worn, noisy narrows made still
Wide, flat, clean spaces;
Streets will be fields, cars be fumbling
sheep;

A deep bright harvest,
Will be seeded,
In the night.

By morning we'll be children!

Quartel: Blow, blow thou winter wind

Text: William Shakespeare (1564-1616)

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude

Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Hey ho!
Sing hey ho!
Unto the green holly.

Most friendship is feigning,
Most loving, mere folly

Then hey ho!
The holly!
This life, this life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot.

Though thou the waters warp,
Thy sting is not so sharp,
As friend remembered not.

J.S. Bach: Cantata BWV 62, Nun komm, der Heiden Heiland

Text: Martin Luther (1483-1546) (No.1)

Erdmann Neumeister (1671-1756) (Nos.2-3, 5)

Revelation 3:20 (No.4)

Philipp Nicolai (1556-1608) (No.6)

CHORUS

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Now come, the gentiles' Savior,
as the Virgin's child revealed,
at this marvels all the world,
God him such birth hath ordained.

ARIA (TENOR)

Bewundert, o Menschen, dies grosse
Geheimnis:
Der höchste Beherrscher erscheint
der Welt.
Hier werden die Schätze des Himmels
entdeckt,
Hier wird uns ein göttliches Manna
bestellt,
O Wunder! die Keuschheit wird gar
nicht beflecket.

Admire, all ye people, this mystery's
grandeur:
the highest of rulers appears to the
world.
Here are all the treasures of heaven
discovered,
here for us a manna divine is ordained,
O wonder! Virginitie bideth
unblemished.

RECITATIVE (BARITONE)

So geht aus Gottes Herrlichkeit und
Thron
Sein eingeborner Sohn.
Der Held aus Juda bricht herein,
Den Weg mit Freudigkeit zu laufen
Und uns Gefallne zu erkaufen.
O heller Glanz, o wunderbarer
Segensschein!

Now comes from God's great majesty
and throne
His one begotten Son.
The man from Judah now appears
to run his course with gladness
and us the fallen bring redemption.
O splendid light, O sign of grace most
wonderful!

ARIA (BARITONE)

Streite, siege, starker Held!
Sei vor uns im Fleische kräftig!
Sei geschäftig,
Das Vermögen in uns Schwachen,
Stark zu machen!

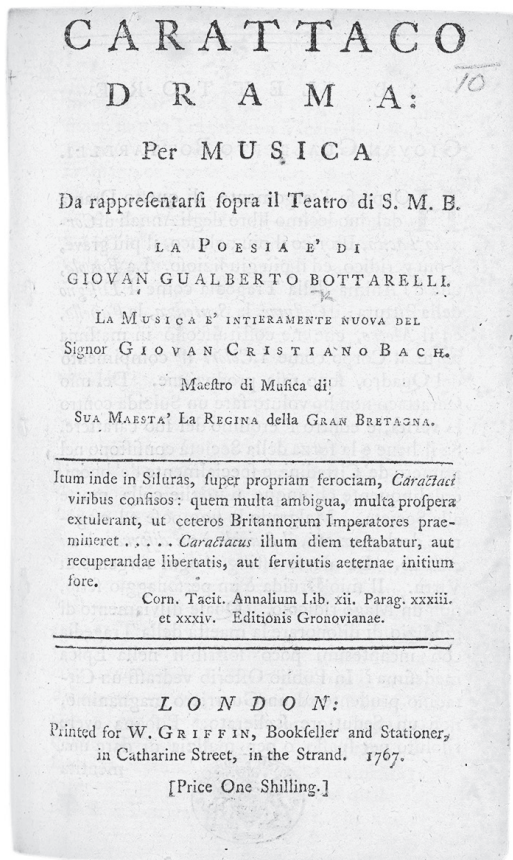
Fight victorious, hero strong!
Show for us in flesh Thy power!
Ever striving,
our own power, now so feeble,
strong to temper!

TEXTS AND TRANSLATIONS CONTINUED ON PAGE 18

PLEASE TURN THE PAGE QUIETLY >

JOHANN CHRISTIAN BACH

Operas and Dramatic Works



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RECITATIVE (SOPRANO, ALTO)

Wir ehren diese Herrlichkeit
Und nahen nun zu deiner Krippen
Und preisen mit erfreuten Lippen,
Was du uns zubereit;
Die Dunkelheit verstört uns nicht
Und sahen dein unendlich Licht.

We honor this great majesty
and venture now near to Thy manger
and praise Thee now with lips of
gladness
for what Thou us hast brought;
for darkness did not trouble us
when we beheld Thy lasting light.

CHORALE

Lob sei Gott, dem Vater, ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heiligen Geist,
Immer und in Ewigkeit!

Praise to God, the Father, be,
praise to God, his only Son,
praise to God, the Holy Ghost,
always and eternally!

*Translation for Bach Cantata BWV 62 ©Z. Philip Ambrose, translator,
Web publication: <http://www.uvm.edu/~classics/faculty/bach>*

Antonio de Salazar: *Conceptio gloriosae*

Text: Anonymous

Conceptio gloriosae Virginis Mariae.
ex semine Abrahae, orta de tribu
Juda, clara ex stirpe David, cuius
vita inclita cunctas illustrat Ecclesias.
Hodie concepta est Beata Virgo Maria,
ex progenie David. Cuius vita inclita
cunctas illustrat Ecclesias.

The conception of the glorious Virgin
Mary, from the seed of Abraham, from
the tribe of Judah, distinctly from the
lineage of David, whose renowned life
gives glory to the whole Church. Today
the Blessed Virgin Mary was conceived
from the progeny of David. Whose
renowned life gives glory to the whole
Church.

Francisco López Capillas: *Canticum Beatae Mariae Virginis: Magnificat a 8*

Text: Luke 1:46–55

Magnificat ánima mea Dóminum. Et exultávit spíritus meus: in Deo salutári meo. Quia respéxit humilitátem ancíllae suae: Ecce enim ex hoc beátam me dicent omnes generatiónes. Quia fécit mihi mágna qui pótens est: et sánctum nómen eius. Et misericórdia eius in progénies et progénies tíméntibus eum. Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui. Depósuit poténtes de sede: et exaltávit húmiles. Esuriéntes implévit bonis: et dívites dimísit inánes. Suscépit Ísrael púerum suum: recordátus misericórdiae suae. Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula. Glória Patri, et Filio, et Spíritui Sancto, Sicut erat in princípio, et nunc, et semper, et in saecula saeculórum. Amen.

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Savior. Because He hath regarded the humility of His slave: For behold from henceforth all generations shall call me blessed. Because He that is mighty hath done great things to me; and holy is His name. And His mercy is from generation unto generations, to them that fear Him. He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart. He hath put down the mighty from their seat, and hath exalted the humble. He hath filled the hungry with good things; and the rich He hath sent empty away. He hath received Israel His servant, being mindful of His mercy: As He spoke to our fathers, to Abraham and to his seed forever. Glory be the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now, and ever shall be, forever and ever, Amen.

Francisco López Capillas: *Cui Luna, Sol et omnia*

Text: Anonymous

Cui Luna, Sol et omnia deserviunt per tempora, perfusa coeli gratia gestant puellæ viscera.

He that the Moon, the Sun, and all things serve at all times, by the outpouring of heavenly grace was born of a virgin.

Juan de Araujo: *Ay andar, a tocar, a cantar, a bailar*

Text: Anonymous

Ay andar, a tocar, a cantar, a bailar!

Ay andar, andar, andar!

A tocar, a cantar, a bailar,

A cantar todo gargüero

Que sino quiere cantar

Por la ley de los folijones,

La garganta perdera.

Oh go, play, sing, dance!

Oh go, go, go!

Oh play, sing, dance,

sing with full voice,

that he who does not want to sing

by the law of the folijon dance,

he will lose his voice.

Ay andar, andar, andar!

A tocar todo pandero,

Nadie se podra escusar,

Que donde ay mucho concurso,

Muchos panderos abra.

Oh go, go, go!

Playing every tambourine,

no one shall be excused,

that where there are crowds,

many tambourines shall appear.

Ay andar, andar, andar!

A bailar todo Juanete,

Que no podra disculpar,

Condenase a sabañones,

Por huir la agilidad.

Oh go, go, go!

Dance all people,

let no one be excused,

let all be condemned to footsores,

those who quickly flee [from dancing].

Ay andar, andar, andar!

Que toca y retoca y repica Pascual,

Que oi a nacido una rara veldad,

Que todos y todas y muchos y mas,

Astillas se hagan a puro bailar.

Oh go, go, go!

Play, replay, and ring out, Pascual,

for today a rare beauty was born,

let all men and women and many and

more,

dance themselves to splinters.

Repite Pascual: qual, qual?

Repite Pascual: qual, qual?

Qual será en creciendo aquesta

Deydad,

Si resien nasida no tiene otra ygual?

Que toca y retoca y repica Pascual,

Pues oy a nacido quien vida nos da.

Pascual repeats: "What, what?"

Pascual repeats: "What, what?"

What shall be of this deity when

grown,

if newly born, He has no equal?

Let Pascual play, and replay, and ring

out,

for today He is born who gives us life.

Repica bien las sonajas

Por q'oy hasiendome rajás

E de bailar con bentajas

Al ayroso vendabal,

Que toca y retoca y repica Pascual

Pues oi a nacido quien vida nos da.

Ring out the rattles well

For today I am splitting myself apart

And dancing with toeholds

On the whipping wind,

Let Pascual play, and replay, and ring

out,

For today He is born who gives us

life.

Folijon en español
Quiere la Madre del sol
No tiene en su fasistol
Ôtro mejor Portugal,
Que toca...

Un monasillo atrebido
En cara manda el chillido,
Dis un grito tan desmedido,
Que le quito aun sordo el mal,
Que toca...

Otro dando zapatetas
No le balieron las tretas
Q'en lugar de sapatetas
Dio el colo brillo al umbral.
Que toca...

El sacristan furibundo
Dixo a la Niña retumdo,
Que nace asombrar el mundo
Serâ Muger singular
Que toca...

Quien bayla los folijones
Sin meterse en opiniones
Les quita a los sabañones,
La jurisdiccion fatal,
Que toca...

Toda sudando manteca,
Llego Gila vana y güeca,
Y aun que enferma dexo queca,
Baylo una hora cabal
Que toca...

Pues por vida de quien somos,
Que los nobles Mayordomos,
Determinen sin âsomos,
El vitor se a de cantar.
Que toca...

A folijon in Spanish,
As the Mother of the Sun loves,
She has nothing better on her music
stand,
[Nothing] better [even] in Portugal.
Let Pascual play...

An adventurous choir boy,
Whose face blares a shriek,
Shouted a scream so shrill,
that cured even a deaf man.
Let Pascual play...

Another prancing about,
His tricks were not worth the trouble,
Because instead of fancy footwork,
He hit his head on the doorjamb,
Let Pascual play...

The furious sacristan
Said to the girl resoundingly,
That when she grows up, she shall
amaze the world,
She shall be a unique woman.
Let Pascual play...

Whoever dances the folijones,
Without argument,
Will cure his footsores,
Case closed.
Let Pascual play...

Everyone sweating like butter,
Along came Gila, vain and dimwitted,
And even though sick with a headache,
Danced for a whole hour.
Let Pascual play...

Well for the life of who we are,
May the nobles of the great houses,
Determine without [giving away] hints,
The cheer that shall be sung.
Let Pascual play...



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ARTIST PROFILE



Ruben Valenzuela, conductor

This performance is Ruben Valenzuela's H+H debut.

Ruben Valenzuela is the Founder and Artistic Director of Bach Collegium San Diego (BCSD). As a conductor and keyboardist, he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela's performances have been described as "dramatic," "vibrant," and "able to unlock the true power of Baroque music" (*SanDiegoStory.com*). Under Valenzuela's leadership, BCSD has achieved international acclaim through virtuosic performances of iconic repertoire, in addition to lesser-known works. Valenzuela and BCSD were the recipients of Early Music America's 2023 Laurette Goldberg Award for achievement in early music engagement. Additionally, Valenzuela was awarded the 2020 Louis Botto Award for Innovative Action and Entrepreneurial Zeal by Chorus America.

With BCSD, he has toured to the Festival Internacional del Órgano Barroco in Mexico City, and to the Festival Internacional de Música Renacentista y Barroca Misiones de Chiquito in Bolivia. Recently, he led BCSD and the Pauliner Barockensemble in a noteworthy performance at Bachfest 2024 (Leipzig, Germany), with additional performances in Arnstadt and Naumburg. Valenzuela is regularly called upon as a guest director and keyboardist. Notable guest engagements include Bach Vespers at Holy Trinity, New York City, Marsh Chapel Choir and Collegium at Boston University, Bach at Emmanuel Church, Boston, Juilliard415 at Lincoln Center, New York City, Washington Bach Consort, Westminster Choir College with the Orchestra of St. Luke's, and Seraphic Fire. Upcoming engagements include Handel and Haydn Society, Philharmonia Baroque, Bach Vespers at Holy Trinity, New York City, and the Academia de Música Antigua (UNAM), Mexico City.

As a musicologist, Valenzuela has undertaken research at the Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez (CENEDIM, Mexico City), and at the Archivo del Cabildo of Mexico City Cathedral. 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.

Valenzuela's musical interests are wide ranging to include a lifelong interest in Jamaican popular music of the late 1950s and 1960s, and in particular Blue Beat (Jamaican R&B), Ska, Rocksteady, and early Reggae. He is member of the Kingston Beat All-Stars, a Los Angeles based band which performs the music of Jamaica's musical golden age.

Valenzuela holds a PhD in Musicology from Claremont Graduate University.



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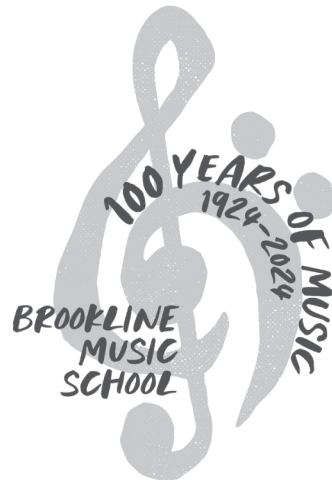
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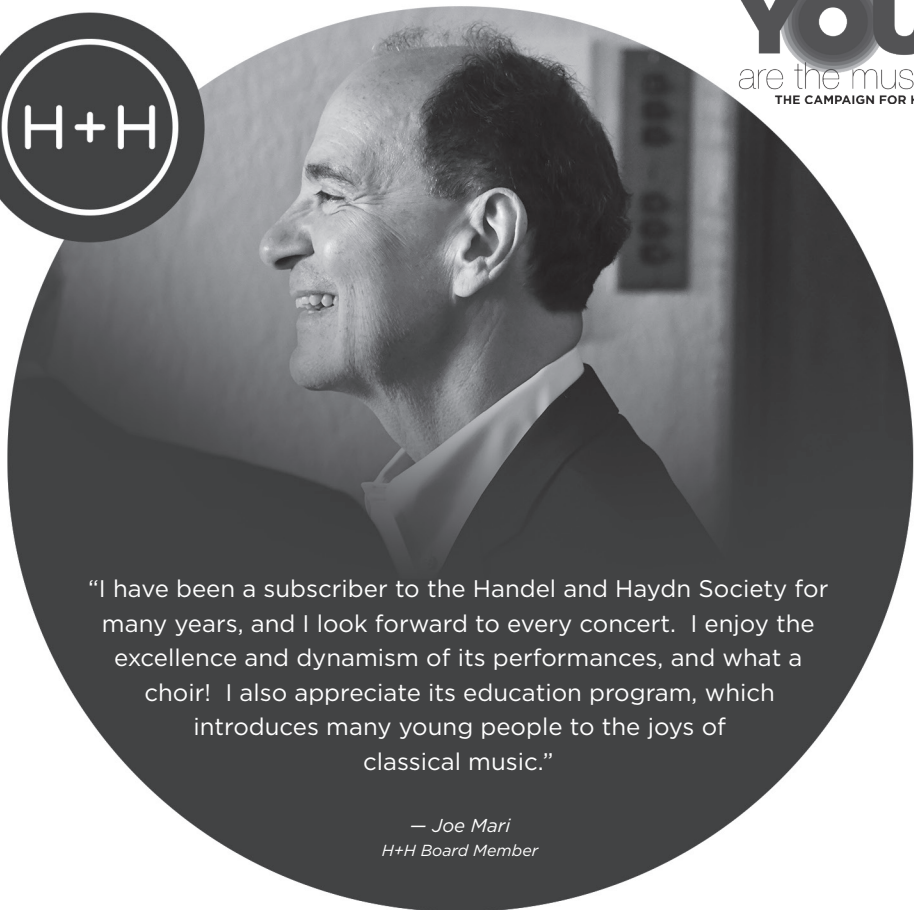
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Large print programs are available at the patron information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving, or returning, to their seats late will be seated at the discretion of the management.

Lost and found: On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617.585.1290.

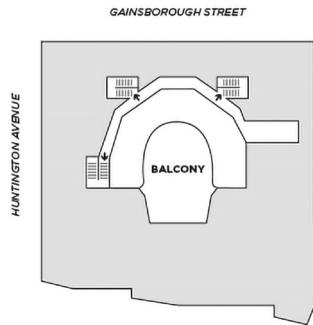
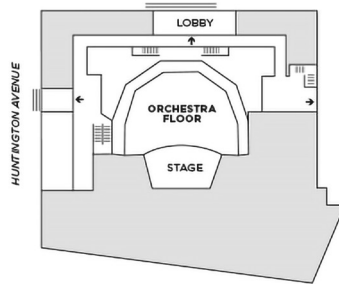
Coatrooms are located on the orchestra level near the men's rooms.

Ladies' rooms are located on the orchestra level to the left after you enter.

Men's rooms are located on the orchestra level to the right after you enter.

All gender restroom is located near Brown Hall down the stairs past the Beethoven statue.

In case of emergency patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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