



MUSIC SOCIETY AT CATHEDRAL SQUARE

PRESENTS



THE VIEW FROM VIENNA

ABOUT 1800



Friday, March 8, 2013
7:30 pm

Pre-Concert Lecture 6:45 pm
Cathedral of the Blessed Sacrament
1017 11th Street
Sacramento, California

Adult \$15
Senior/Student \$10
General Seating
www.capella-antiqua.org





Ludwig
Senfl



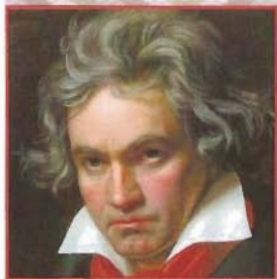
Johann
Pachelbel



Wolfgang
Mozart



Anton
Diabelli



Ludwig van
Beethoven



Franz Joseph
Haydn

Welcome from the Board of Directors

Welcome to The View from Vienna about 1800. This concert, the third of our second season, continues the mission of the Music Society at Cathedral Square: presenting the finest choral and vocal music possible in the historic glory of the Cathedral of the Blessed Sacrament. Tonight it's a visit to Vienna, home to the greats of the Classical Era, including Haydn, Mozart, and Beethoven. We'll also sample some sacred music from Vienna's the past that was still current at the end of the Age of Enlightenment. As we plan for next season's series of concerts, please consider making a gift to the Music Society at Cathedral Square, so that our talented performers can continue to share their music with you.

Comments from the Artistic Director

This concert sprang from my desire to re-visit the wit and wisdom of the Franz Joseph Haydn's part songs. It has been many, many years since I have performed any of them, and I remember with great fondness. Music historians always play the "Who would you like to meet?" game, and my answer has always been Joseph Haydn. The reasons are multiple: he seems to have been something of a jokester, he clearly liked his adult beverages, and he thoroughly disliked late 18th C. London. These have always struck me as good American values.

Filling out the rest of the program was a significant challenge: as one of the *Capella* members reminded me, if you had thrown a rock in Vienna of 1800, you'd likely hit an orchestra. As an orchestra was not in the budget, this left out an awful lot of candidate music. Only two groups are performed tonight using piano reduction, the Diabelli *Te Deum* (originally for full orchestra) and the Mozart nocturns. Many of Mozart's nocturns called for three singers and three basset horns (members of the clarinet family). We'll have to use our imaginations.

Re-reading a little Viennese music history, I was reminded of its rich musical heritage. What music of the past was still being performed around 1800? What had Haydn, Mozart, and Beethoven heard in Austrian churches, especially Saint Stephen's Cathedral (*Stephansdom*)?

PROGRAM

Music for the Proper of the 2nd Sunday of Advent

Heinrich Isaac
c.1450-1517

Introit: *Populus Sion*

Alleluia: *Qui regis Israel*

Communion: *Jerusalem surge*

Motet, P. 381 *Nun danket alle Gott*

Johann Pachelbel
1653-1706

Three Motets

Michael Haydn
1737-1806

Tenebrae factae sunt, MH 162, for Holy Saturday

Tristis est anima mea, MH 276, for Good Friday

Crucem sanctam, MH 201, for the Exaltation of the Holy Cross

Kantata, K. 619

Wolfgang Amadeus Mozart
1756-1791

Die ihr des unermesslichen Weltalls

Sara Haugland, soprano

Te Deum

Anton Diabelli
1781-1858

Esther DiCarlo, soprano; Anthony Tavianini, tenor

INTERMISSION

Four Songs

Ludwig van Beethoven
1770-1827

Zärtliche Liebe, WoO 123

Adelaide, Op. 46

Resignation, WoO 149

Der Kuss, WoO 107

Jonathan Hansen, tenor

Chamber Music for Three Voices

Wolfgang Amadeus Mozart
1756-1791

Mi lagnero tacendo, K. 437

Ihr unsre neuen Leiter, K. 484

Grazie agl'inganni tuoi, K. 532

Ecco quel fiero Istante, K. 436

Sara Haugland, soprano; Kristen Campbell, soprano; Dominick DiCarlo, tenor;
Anthony Tavianini, tenor; David Paterson, bass

Six Part-Songs about Life, Love, and Drink

Franz Joseph Haydn
1732-1809

Alles hat seine Zeit, Hob XXVc:3

Der Augenblick, Hob XXVc:1

Die Harmonie in der Ehe, Hob XXVc:2

An den Vetter, Hob XXVb:1

Der Greis, Hob XXVc:5

Die Beredsamkeit, Hob XXVc:4

Tonight's Music

An absolute monument of church music is the massive *Choralis Constantinus*, a collection of music specific to each Sunday and most feast days of the church year. The over 375 motets were composed in 1508-9 by **Heinrich Isaac** and his student Ludwig Senfl. Holy Roman Emperor Maximilian I, for whom Isaac was official court composer, had requested music for the special holy days celebrated at this court in Constance. The *Choralis Constantinus* still stands as one of the great examples of compositional overachievement. These motets became a staple of Austrian church music.

Johann Pachelbel, born and trained in Nuremberg, was living in Vienna by 1673, where he became a deputy organist at Saint Stephen's. Vienna, the capitol of the vast Habsburg Empire, was the cultural and political center of Eastern Europe, but like most of Europe, its musical tastes were primarily Italian. Pachelbel spent five years in Vienna absorbing the music of Catholic composers from southern Germany, Austria, and Italy. In some respects, Pachelbel is similar to Haydn, who also served as a professional musician of the *Stephansdom* in his youth and as such was exposed to music of the leading composers of his time.

The last of **Mozart's** works for solo voice and piano (1791), *Die ihr des unermesslichen Weltalls* was commissioned by Franz Heinrich Ziegenhagen, the Hamburg merchant who wrote the text. Ziegenhagen was a fervent utopianist and disciple of Rousseau. Though the text is strictly propaganda, Mozart's setting follows his musical conscience alone. Beginning abruptly with a *recitative secco* and eventually concluding with a jubilant coda, the structure of its various movements and classical forms is entirely congruent with its alternative title, *Eine kleine deutsche Kantata* (A Little German Cantata).

Anton Diabelli was born in Mattsee near Salzburg. A musical child, he sang in the boys' choir at the Salzburg Cathedral where he is believed to have taken music lessons with Michael Haydn. In 1803 Diabelli moved to Vienna and began teaching piano and guitar while working as a proofreader for a music publisher. Music publishing was to be his lifelong profession.

The composition for which Diabelli is now best known was actually written by someone else. In 1819 Diabelli, a master promoter, composed a little "patriotic" waltz and convinced almost every composer of note to

write a variation on the theme. Beethoven responded with a set of 33, thereafter known as the Diabelli Variations, generally regarded as one of the greatest of Beethoven's piano pieces and as the greatest set of variations of their time.

Diabelli's *Te Deum*, one of his many sacred works, also served a political purpose. It was composed as the conclusion of a triumphal entry into Vienna by Kaiser Franz as he reached Saint Stephen's Cathedral. Its simple lines and lack of counterpoint make clear it's intended outdoor use.

Ludwig van Beethoven was the first great Lieder composer, though did not compose many songs compared to his exceptional output in other genres. His songs show him to be a transitional figure in song composition. He composed songs various forms, experimented with new harmonies, and took advantage of the growing body of great poetry in German. Beethoven is credited with composing the first song cycle, *An die ferne Geliebte*, Op. 98, which would highly influence succeeding Romantics. The four songs chosen by Jonathan Hansen are particularly representative of Beethoven's genius.

Mozart wrote his Italian vocal chamber pieces, or nocturns, for performance at home. These were designed to entertain friends and colleagues in the evening. Some were composed for a circle of friends connected with Gottfried von Jacquin, whom Mozart apparently permitted to take compositional credit. It is believed they were written in Vienna, with many using texts by Italian poet and dramatist, Metastasio (1698-1782).

Ihr unsre neuen Leiter, K. 484, has an entirely different origin. Mozart was twenty-eight years of age when, in the autumn of 1784, he joined a Masonic Lodge. Freemasonry in Vienna had a political as well as a benevolent side. It counted as its members many highly placed politicians and ecclesiastics whose ideal was the regeneration of humanity by moral means. Some within the Catholic Church hated it, as well as certain political authorities who deemed it dangerous to both religion and the well-being of the state. This trio was meant for performance at Masonic events, and is a small part of Mozart's greater Masonic music tradition that climaxed with *The Magic Flute*.

Joseph Haydn wrote a good number of part songs intended as entertainment music in the court, often sung by aristocrats themselves.

They are Haydn's equivalent of Mozart's nocturns. These songs, perhaps more than anything else in his huge body work, provide us a glimpse of the man himself. They are endlessly entertaining and refreshing, and just outright fun to sing and play. They really do reflect Haydn's love of domestic life, and poignantly congruent with his bitter complaints regarding the stultifying London social scene in his letters home when in London at the very end of the 18th C. These are Austrian life lessons writ clever.

About the Artists



Robert M. Johnson, conductor, artistic director, and sometime tenor, is a native of Fairbanks, Alaska. He graduated from the University of the Pacific, Conservatory of Music with a B.Mu. in music education, and holds M.Mu. and D.M.A. degrees in choral music from Arizona State University. Dr. Johnson has held university faculty positions as far afield as South Korea and Puerto Rico, as well as teaching positions in California. He has lectured and performed actively, including the Carmel Bach Festival and the Oregon Bach Festival. His researches into Colonial Mexican music have been performed by choirs throughout the United States, and have made their way onto to a two CD set entitled *A Choir of Angels*. He is also the chief scribe and editor of all the music presented by *Capella Antiqua*.



Faythe Vollrath, harpsichordist, is actively heard as a soloist and chamber musician throughout New York and California. Solo performances include venues such as the Berkeley Early Music Fest, Boston Early Music Fest, St. Mark's Early Music concert series in Islip, NY, and the Westminster concert series in Sacramento, CA. Ms. Vollrath is a strong advocate of new music for the harpsichord, and

has been featured on several concerts dedicated to this pursuit including a solo recital at the Festival of New American Music in Sacramento, CA. Ms. Vollrath recently received both her doctoral diploma from SUNY-Stony Brook under Arthur Haas, and artist diploma from the U of I Urbana-Champaign under Charlotte Mattax Moersch.



Kristen Campbell, soprano, hails from Vacaville, CA. She holds a BA in English Literature and a BM in Percussion Performance from CSUS and recently graduated with her MA in 19th century British and Irish Literature from the same institution. As a percussionist she has played for the Sacramento Choral Society and Orchestra, the Sacramento Ballet, and the Sacramento Youth Symphony. She began studying voice in musical theatre under Claudia Kitka and has

been in *Nunsense* and *Chess*.



Esther DiCarlo, soprano, a life-long singer, was a member of the Saint James School and Church Choirs, the Emerson Jr. High Chorus, and graduated from Davis Senior High School in 2010 after three years with the DHS Madrigal Singers. She is currently pursuing a Classical Civilizations major at the University of California, Davis, and has sung with the UCD Early Music Ensemble, the Saint Stephen's Schola, the Louis A. Botto Chanticleer Youth Choir, the Saint Martin's Episcopal Church Choir, and performed annually as a soloist at Saint James Church for several years. She is excited to be continuing her musical education with Capella Antiqua.



Sara Haugland, soprano, recently graduated from California State University, Sacramento, with her Bachelors of Music in Vocal Performance. She has won numerous awards including the Sacramento Master Singers' Asya Pleskach Memorial Scholarship and the Kristina Townsend Memorial Award. A few of her solo roles include Gianetta in Gilbert and Sullivan's *The Gondoliers* and Pamina in *Die Zauberflöte* with the CSUS opera program as well as Calliope in Offenbach's *Orpheus in the Underworld* with The Village Opera Theater Company. Sara has also sung the title role of Iolanthe with the Light Opera Theatre of Sacramento and the roles of La Ciesca in Puccini's *Gianni Schicchi* and Fortuna in Monteverdi's *L'incoronazione di Poppea* at the Hawaii Performing Arts Festival. Last Spring, Sara received rave reviews as Mabel in the Light Opera's production of *Pirates of Penzance*.



Lara Pučik Johnson, alto, began singing in college with the UC Berkeley Women's Chorale and the independent mixed a capella octet, Vocal Outlet. At Rice University in Houston, she co-founded and performed with the Lager Rhythms, an eclectic mixed folk/pop octet. Lara got her start in Sacramento with the Cathedral Choir, performed for several years with the Choir of Saint Cecilia and Vox Musica, and is pleased to be returning to classical and sacred music at the Cathedral with Capella Antiqua. She studies with Marisa Atha at the Buon Canto Voice Studio and moonlights professionally as an environmental scientist.



Douglas Salazar, countertenor, is an avid student of singing and early music. He recently received his Bachelor's of Music in Vocal Performance from CSU Sacramento, where he studied under Robin Fisher and Michael Sokol. Douglas has sung professionally with numerous ensembles throughout the Sacramento area, including VITA and the Trinity Episcopal Cathedral Choir. In summer 2010, Douglas made his operatic debut as Endimione in BASOTI's production of Cavalli's *La Calisto*. In fall 2011, he joined fifteen other singers in establishing Capella Antiqua, and is proud to sing with the ensemble. Douglas currently serves as alto choral scholar at St. Stephen the First Martyr Parish, under the direction of Jeffrey Morse. He plans to pursue a graduate degree in historical performance.



Frances Swiecki, alto, recently completed her B. M. in Vocal Performance at CSU Sacramento, where she studied under Dr. Robin Fisher. She has performed as a soloist with Bravo Bach, Camerata Capistrano, VITA and the UC Riverside Chamber Choir. Recently, she was seen as Prince Orlofsky in the CSUS Opera Theater's production of *Die Fledermaus*. Frances also sings with the Sacramento Opera Chorus, and is a founding member of ensemble Capella Antiqua. When not singing, she dabbles in photography and graphic design.



Dominick DiCarlo, tenor, was fortunate to go through the musical program at Davis High School singing with the DHS Madrigal choir. Since then he has sung in multiple ensembles throughout Davis and the Sacramento area including the UCD University Chorus and Early Music Ensemble, the Sac State University Chorus, the St. Stephens Church Choir and the Sacramento Choral Society. He was the assistant director of Chanticleer's LAB youth choir and the musical director of the UC Davis theater production *Come Hell and High Water*. He has had the opportunity to direct the DHS Madrigal choir, St. Stephens choir, Chanticleer LAB choir, and UCD Early Music Ensemble. Dominick is currently a music major at UC Davis and studies voice with Jonathan Nadel.



Jonathan Hansen, tenor, is quickly becoming one of the go-to singers in the Sacramento region. Recent operatic roles include Borsa (*Rigoletto*) with Sacramento Opera, King Ouf I (*L'Etoile*) with Opera Academy of California, Alfred (*Die Fledermaus*) with Sac State Opera, and Gastone (*La Traviata*) with Sacramento Opera. He can be heard most Sundays at the Cathedral of the Blessed Sacrament, where he holds the position of Choral Scholar and occasionally acts as assistant conductor.



Anthony "Tavi" Tavianini, tenor, has been recognized for his growing talent in recent years. He was awarded both the Kastanis Scholarship and Robert S. Dinsmore Opera Scholarship at California State University Sacramento, where he studied under Claudia Kitka. He holds his BM in Voice and Music Education, and will soon receive his teaching credentials. He performs with Sacramento Opera Chorus, as well as his internationally ranked barbershop quartet, SBPC. He has also been heavily involved in Mu Phi Epsilon, the professional music fraternity, from which he won a performance scholarship. Though noted for his classical performing, he also enjoys musical theater and vocal jazz.



David Paterson, baritone, joined his high school choir in 1999 and has been singing in various choral groups ever since including the Capital Section Honor Choir (2000-2002), Sacramento Turner Harmonie, American River College Chamber Choir, Sacramento State Chamber Choir, Schola Cantorum, the Music at All Hallows Choir, Sacramento Sweetlink Choir, and most recently the Cathedral Choir at the Cathedral of the

Blessed Sacrament. He has also been heard (and seen) as The Commendatore (Mozart's *Don Giovanni*), First Minister (Massenet's *Cendrillon*), and Balthazar (Menotti's *Amahl and the Night Visitors*). David graduated from Sacramento State with a Bachelor of Music degree in Music Theory/Composition in 2011 having studied with Dr. Stephen Blumberg and Professor Leo Eylar.



Rexphil Rallanka, baritone, is Director of Music for the Cathedral of the Blessed Sacrament in Sacramento, California. He is the principal organist for the Cathedral and directs the Cathedral Choir. He studied at the University of Notre Dame, where he received the Bachelor of Science in Mathematics with a second major in Piano Performance and the Master of Music in Organ Performance and Literature. His organ teachers include

Craig Cramer, Paul Thornock, Gail Walton, and Marian Ruhl Metson. He studied piano with Barbara Wieman, Tamara Gurevich, and Ann DuHamel. While at Notre Dame, Mr. Rallanka sang with the Notre Dame Liturgical Choir and the Basilica Schola and was a graduate assistant for the Basilica of the Sacred Heart. Prior to his Cathedral appointment, he held the position of Director of Liturgical Music for St. Robert of Newminster in Grand Rapids, Michigan. He has been a featured artist with Music in the Mountains and the Grand Rapids Bach Festival. Mr. Rallanka has appeared in concert throughout the United States and Germany, including the Roman Catholic Cathedrals of Oakland, San Francisco, Los Angeles, and Columbus.



Douglas Smith, bass, began singing choral music as a young boy in Southern California. His musical training continued into high school, where he sang with madrigal singers, The Riverside Chorale and The Southern California Honor Choir. After serving four years in the military, he continued his training at the Conservatory of Music at University of the Pacific where he graduated with degrees in Voice Performance and Music

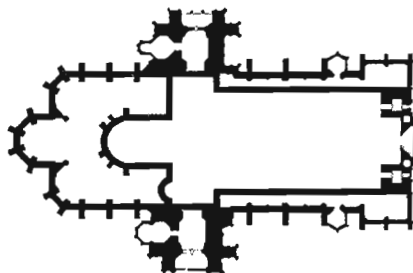
Education. He recently retired after 34 years of teaching school, more than 25 of those years as a high school mathematics teacher. During the majority of his years as a teacher, he sang or directed choirs. Now, when he is not singing with Capella Antiqua or the Stockton Chorale, he spends his time working on many of the endless projects in his shop, gardening, walking his dogs or traveling with his wife.



Concerts hosted by the Music Society at Cathedral Square only happen due to the unflagging support and encouragement of the staff and parishioners of the Cathedral of the Blessed Sacrament. MSCS extends particular thanks to the Very Reverend Michael O'Reilly, Rector; Thomas Waddock, Parish Manager; and Maria Elena Gutierrez, Secretary.



The Music Society at Cathedral Square extends sincerest thanks to Wells Fargo Bank for their continued support in bringing this concert and other great music to the Sacramento community.



St. Stephen's Cathedral Diagram



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Ediciones Océano Pacífico (EOP) publishes most of the the music performed by *Capella Antiqua*. EOP is dedicated to the performance and encouragement of great choral music, particularly that from Colonial Latin America. Toward that end, we provide clean, readable, free or affordable scores to the professional, academic, and church musician.

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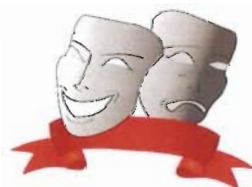
Sing with Capella Antiqua

Capella Antiqua occasionally has openings for adventurous singers. If you are interested in auditioning, just send Robert Johnson (above) an e-mail.



The View from the Footlights

May 10, 2012 - 7:30 pm



Choruses and Arias from

Claudio Monteveri *Orfeo*

Henry Purcell *The Fairy Queen*

Otto Nicolai *Merry Wives of Windsor*

Gilbert & Sullivan *The Gondoliers*

Scott Joplin *Treemonisha*