



MUSIC SOCIETY AT CATHEDRAL SQUARE

PRESENTS



A VIEW FROM THE  
**FOOTLIGHTS**



Friday, May 10, 2013

Concert 7:30 pm

Pre-Concert /talk 7:00 pm

Cathedral of the Blessed Sacrament  
1017 11th Street  
Sacramento, California

tickets at

[www.capella-antiqua.org](http://www.capella-antiqua.org)

Adult \$15  
Senior/Student \$10  
General Seating

L' O R F E O  
FAVOLA IN MUSICA  
DA CLAUDIO MONTEVERDI

RAPPRESENTATA IN MANTOVA

l'Anno 1607. & nuovamente data in luce.

AL SERENISSIMO SIGNOR

D. FRANCESCO GONZAGA

Principe di Mantova, & di Monferato, &c.



In Venetia Appresso Ricciardo Amadino.

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M D C I X.

Welcome to Capella Antiqua's final 2012-13 season concert, A View from the Footlights. Tonight the ensemble takes us on a journey through some great music for voices from the operatic stage. The Board of Directors is especially pleased that this concert features such a wide variety of repertoire. Where else can you get Monteverdi through Joplin in one sitting?

As we continue to work to provide exciting vocal music in the Sacramento region, consider making a gift to the Music Society at Cathedral Square, so that our talented musicians can continue to share their voices and their passion for great repertoire with you.

## *contact the music society*

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## *friends of the music society*

Friends of the Music Society at Cathedral Square are volunteers and donors who support our mission of keeping great music making a part of Sacramento's cultural scene. Just send an email to FriendsOfMSCS@gmail.com or visit our web page at [www.msos.org](http://www.msos.org).

## *sing with capella antiqua*

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



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.



Concerts hosted by the Music Society at Cathedral Square only happen due to the unflinching 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.

welcome

*Opera, next to Gothic architecture, is one of the strangest inventions of Western man. It could not have been foreseen by any logical process.*

Lord Kenneth Clark

We singers find ourselves on the horns of a dilemma, regularly torn between the world of the concert stage and the world of the music theater. Tonight we try to find some middle ground. Rigid purists at either end of the spectrum will be disappointed: a concert of theater music "just isn't right!" Fie on both their houses.

Too much great music is embedded in music theater repertoire for us to wait around for a production to surface. Scott Joplin died long before Treemonisha finally saw a staged performance. And while Monteverdi's *Orfeo* is an acknowledged masterpiece, the resources needed to mount a production are too rare for all but a very few. We cover the gamut this evening, from the known, to the kind-of-known, to the likely unknown.

*The Gondoliers* is a mainstay of many a music theater/light opera company (I sang Marco a lifetime ago with the Sacramento Light Opera). Many of us will be familiar with these excerpts. When I first considered this program, Dance the Cachucha was on my very short list. The Cathedral is a magnificent place to sing, but it isn't always the easiest to hear the text. Be sure to follow along in the texts handout.

Purcell opera, other than *Dido and Aeneas*, is not particularly well known in the United States, but is frequently heard in the United Kingdom. The attentive listener will hear the whole of the English school of musical theater defined by Purcell, right down to the appearance of the ubiquitous English Pastoral Soprano. The Scene of the Drunken Poet is a masterstroke of comedic theater.

I've been accused of being just a bit too musicological in our programs. A quick answer isn't always easy (Of course I've stopped beating my wife!). Our real turn to historically informed repertoire is the Act 1 from Monteverdi's *Orfeo*. Dr. Vollrath's artistry with this style of earliest Baroque opera had to be heard.

We're particularly proud to present the iconic music of Scott Joplin's *Treemonisha*. This is a woefully under-produced American classic. Like *Porgy and Bess*, the staged version requires an almost all black cast. This is a real benefit of doing these great choruses in concert, we can all hear them and hope for a staged production soon. I believe these works should have the same status as spirituals in the American choral repertoire.

It was only after I'd picked these pieces that I started to worry about possible comment from patrons: "Is this group a bunch of boozers?" No, but I admit that we seem to celebrate the funny side of drink tonight. Fear not, both the Drunken Poet and Falstaff are punished for their excesses.

*"Well, basically there are two sorts of opera," said Nanny, who also had the true witch's ability to be confidently expert on the basis of no experience whatsoever. "There's your heavy opera, where basically people sing foreign and it goes like "Oh oh oh, I am dyin', oh I am dyin', oh oh oh, that's what I'm doin' ", and there's your light opera, where they sing in foreign and it basically goes "Beer! Beer! Beer! Beer! I like to drink lots of beer!", although sometimes they drink champagne instead. That's basically all of opera, reely (sic)."*

Terry Pratchett, *Maskerade*

about the concert



Orfeo A FABLE IS MUSIC

First Performance: Mantua, 1607

Claudio Monteverdi

1567-1643

*In questo lieto*

Shepherds, Nymph, Chorus

*Lasciate I monte*

Nymphs and Shepherds

*Ma tu gentil*

Shepherd, Orfeo, Euridice

*Vieni, Imeneo*

Nymphs and Shepherds

*Alcun no sia*

Shepherd's Duet

*Che, poi che nemborio*

Nymphs and Shepherds

*E dopo l'aspro del vano ignudo*

Shepherd's Duet

*Ecco Orfeo*

Nymphs and Shepherds

Douglas Salazar, Anthony Tavianini,  
Dominic DiCarlo, David Paterson- Shepherds  
Frances Swiecki- Nymph  
Kristen Campbell- Euridice  
Jonathan Hansen- Orfeo

The Fairy Queen A RESTORATION MASQUE

First Performance: London, 1692

Henry Purcell

1659-1695

Scene of the Drunken Poet

Poet, Fairies, Fairy Chorus

Let the fifes

Countertenor Duet

Come all ye songsters

Tenor Air

May the God of wit inspire

Chorus

Now join your warbling

Echo and Chorus

Sing while we trip it

Soprano Air and Chorus

David Paterson- Drunken Poet  
Sara Haugland, Kristen Campbell- Fairies  
Douglas Salazar, Dominic DiCarlo- Countertenors  
Anthony Tavianini- Tenor  
Ester DiCarlo- Soprano

*Intermission*

*program*

Die lustigen Weiber von Windsor A SINGSPIEL  
The Merry Wives of Windsor, First Performance: Berlin. 1849

Otto Nicolai  
1810-1849

Als Bübein Klein Falstaff and Chorus  
O süßer Mond Chorus  
Faßt ihn, Geister Herr Reich, A Berger, and Chorus

Douglas Smith- Falstaff/Herr Reich  
Ruben Arocan- A Burger  
Dominck DiCarlo- Another Burger

The Gondoliers A SAVOY OPERA  
First Performance: London, 1889

Arthur Sullivan  
1842-1900

For the merriest fellow we are Antonio and Chorus  
Replying we sing Marco, Guiseppe, and Chorus  
For everyone who feels inclined Marco, Giuseppe, and Chorus  
Now, Marco dear Gianetta, Tessa, Marco, and Giuseppe  
Then away they go Chorus  
Rising early in the morning Giuseppe and Chorus  
Dance the Cachucha Chorus

Jonathan Hansen- Antonio  
Anthony Tavianini- Marco  
David Paterson- Giuseppe  
Sara Haugland- Gianetta  
Frances Swiecki- Tessa

Treemonisha A THOROUGHLY AMERICAN OPERA  
Composed: New York, 1910; First Performance: Atlanta, 1972

Scott Joplin  
1868?-1917

We're goin' around Andy and Chorus  
A real slow drag Treemonisha, Lucy, and Chorus  
We will rest awhile Field hand's Quartet  
Aunt Dinah has blowed de horn Chorus

Jonathan Hansen- Andy  
Sara Haugland- Treemonisha  
Lara Pucik Johnson- Lucy

program

*Orfeo* is the first extant opera for which we have the score. These early operas started life as musical short subjects during the intermission of plays, and were almost always pastoral (nymphs, shepherds, myth). This section from the first act we're presenting tonight consists of short aria-like recitatives punctuated by returning choruses and instrumental interludes. The overall structure is a kind of ritornello form. It's a great introduction to this masterwork.

Henry Purcell is the last great composer of English birth until the 19th century. *The Fairy Queen* is not an opera in the typical sense; Purcell wrote only one of those, *Dido and Aeneas*.

The English public of the time had a real taste for spectacle and the supernatural. Purcell and his collaborators found a goldmine in producing semi-operas, or masques, of musical scenes shoved into popular plays, often by master Shakespeare.

*The Fairy Queen* is a re-work of *A Midsummer Night's Dream*. By the time enough of the play had been deleted to make room for the music, it had little relation to the Shakespeare play. The *Scene of the Drunken Poet* was added for the second production of the work, a production mounted to recoup the serious expenses from the year before.

Nicolai's *The Merry Wives of Windsor* holds a secure position in today's opera repertoire. The work is a singspiel: operatic elements with spoken dialog. Nicolai referred to it as a *komisch-phantastische Oper* (comic-fantasy opera), being a fusing of German romantic opera and comic opera. You will hear these qualities in tonight's three selections: opera comic and buffa qualities of the first and third selections, and the transcendent beauty of Romantic opera the *O süßer Mond* chorus.

Little need be said about *The Gondoliers*. This is Gilbert and Sullivan at their audience pleasing best, with all the comment about English society. The appellation Savoy Opera is derived from the Savoy Theatre, which impresario Richard D'Oyly Carte built to house the Gilbert and Sullivan productions. There were other composers who tried the style, but only G & S survived the test of time.

*Treemonisha* is not a rag opera or even a folk opera, but the serious American opera Scott Joplin intended, including overture, preludes, recitatives, arias, and dance. The musical style is probably best described as American eclectic; rag elements are used only to add color. There is an amazing vitality in the music, most likely attributable to the dances described in the original.

Joplin's libretto sets the action on an Arkansas plantation in 1866. 18 year old Treemonisha, the child found under a tree and adopted by Monisha and her husband, has had an education and become a source of enlightenment to her community. The plot revolves around themes of education, empowerment, and progress.

Joplin became obsessed with *Treemonisha* at the end of his life, desperately trying to convince publishers to print it. As his health worsened, his dream of staging *Treemonisha* eluded him, and he died having only seen a run-through with piano accompaniment that bewildered the audience and amounted to a failure. Subsequent performances with orchestrations by various composers have met with universal acclaim.

The opera was hailed as *an entirely new phase of musical art and... a thoroughly American opera* (*American Musician and Art Journal*, 1911). It stands as a true classic in which every American should take delight.

program notes

## EDICIONES OCÉANO PACIFICO

Ediciones Océano Pacifico (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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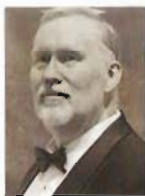
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*The precision of a scholar and the pragmatism of the performer.*



**Robert M. Johnson**, artistic director and sometime tenor or alto, is a native of Fairbanks, Alaska. He holds a Bachelor of Music in Music Education from the University of the Pacific Conservatory of Music. He also holds a Master of Music and Doctor of Musical Arts from Arizona State University. Dr. Johnson has held university faculty positions as far afield as South Korea and Puerto Rico, as well as teaching position in California. He has lectured and performed actively, including the Carmel and Oregon Bach Festivals. His researches into Colonial Mexican music have been performed by choirs throughout the United States, and have made their way onto a two CD set entitled *A Choir of Angels*. He is also the chief scribe and editor of most of the music presented by *Capella Antiqua*.



**Faythe Vollrath**, harpsichordist and sometimes alto, is actively heard as a soloist and chamber musician throughout New York and California. Her solo performances include the Berkeley Early Music Fest, Boston Early Music Fest, St. Mark's Early Music concert series in Islip, NY, and Westminster concert series in Sacramento. Dr. Vollrath recently received her doctoral diploma from SUNY-Stony Brook under Arthur Hass, and an artist diploma from University of Illinois, Urbana-Champaign, under Charlotte Mattax Moersch. Dr. 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 here in Sacramento.



**Ruben Arocan**, Mr. Arocan is a Seminarian for the Roman Catholic Diocese of Sacramento. He is a student at Mount Angel Seminary in St. Benedict, OR and is completing coursework for a B.A. in Philosophy and Religious Studies. He is a member of both the Seminary Choir and the Renaissance Schola under the direction of Sr. Teresa Gould, F.H.. Mr. Arocan is also a member of the choir of the Cathedral of the Blessed Sacrament under the direction of Mr. Rexphil Rallanka and is one of three cantors assigned to sing at Mass. Prior to entering the seminary, Mr. Arocan was a music performance major at California State University, Sacramento. He studied trombone under Professor Joel Elias.

artists





**Frances Swiecki**, alto, recently completed her Bachelor of Music 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 production of *Die Fledermaus*. Frances also sings with the Sacramento Opera Chorus, and is a founding member of 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 the Davis and Sacramento area including the UCD University Chorus, Early Music Ensemble, CSU Sacramento University Chorus, 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 of *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 graduating this spring as a music major from UC Davis.



**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 HS in 2010 after three years with the DHS Madrigal Singers. She is completing her bachelor degree in Classical Civilization at UC Davis this spring. She has performed with the UCD Early Music Ensemble, St. Stephen's Schola, Louis A. Botto Chanticleer Youth Choir, St. Martin's Episcopal Church Choir, and annually as a soloist at Saint James Church. She is excited to be continuing her musical education with Capella Antiqua.



**Jonathan Hansen**, tenor, has become one of the go-to singers in the Sacramento region. Recent roles include Borsa (*Rigoletto*) with the Sacramento Opera, King Ouf I (*L'Etoile*) with Opera Academy of California, Alfred (*Die Fledermaus*) with CSU Sacramento Opera, and Gastone (*La Traviata*) with Sacramento Opera. He can be heard most Sundays at the Cathedral of the Blessed Sacrament, where he is the tenor 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 CSU Sacramento, where he studies with Claudia Kitka. He holds a BM in Voice and Music Education, and will soon receive his teaching credentials. He performs regularly with the Sacramento Opera Chorus, as well as with his internationally ranked barbershop quartet, SBPC, from which he won yet another performance scholarship. Though frequently on the classical stage, he also enjoys musical theater and vocal jazz.



**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, and performed for several years with the Choir of Saint Cecilia and Vox Musica. She is particularly pleased to be returning to classical and sacred music with Capella Antiqua. She studies with Marisa Atha at the Buon Canto Voice Studio and moonlights professionally as an environmental scientist.



**Sara Haugland**, soprano, recently graduated from CSU Sacramento with her Bachelor 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 CSUS opera, as well as Calliope in Offenbach's *Orpheus in the Underworld* with the Village Opera Theater Company. Sara has also sung the title role in *Iolanthe* with the Light Opera Theatre of Sacramento and both La Ciesca in Puccini's *Gianni Schicchi* and Fortuna in Monteverdi's *L'incoronazione de Poppea* at the Hawaii Performing Arts Festival. Last spring, Sara received rave reviews as Mabel in the Light Opera production of *Pirates of Penzance*.



**Douglas Salazar**, countertenor, is an avid student of singing and early music. He recently received his Bachelor 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 the summer of 2010, Douglas made his operatic debut as Endimione in BASOTI's production of Cavalli's *La Calisto*. Douglas currently serves as the alto Choral Scholar at St. Stephen the First Martyr Parish under the direction of Jeffrey Morse. He is a founding member of Capella Antiqua, and will pursue an advanced degree in historical performance this fall.



**Kristen Campbell**, soprano, hails from Vacaville, CA. She holds a Bachelor of Arts in English Literature and a Bachelor of Music in Percussion Performance from CSU Sacramento, and recently graduated with her Master of Arts in 19th Century British and Irish Literature also from CSUS. As a percussionist, she has played for the Sacramento Choral Society and Orchestra, Sacramento Ballet, and Sacramento Youth Symphony. She began studying voice in musical theater under Claudia Kitka, and has been seen in *Nunsense* and *Chess*.



**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, CSU Sacramento Chamber Choir, Schola Cantorum, Music at All Hallows Choir, Sacramento Sweelink Choir, and currently as the bass Choral Scholar at the Cathedral of the Blessed Sacrament. He has appeared at The Commendatore in Mozart's Don Giovanni, First Minister in Massenet's Cendrillon, and Balthazar in Menotti's Amahl and the Night Visitors. Having studied with Dr. Stephen Blumberg and Professor Leo Eylar, David holds a Bachelor of Music in Music Theory/ Composition from CSU Sacramento.



**Douglas Smith**, bass, began singing choral music as a boy in Southern California. His interest continued into high school where he sang with the Madrigal Singers, Riverside Chorale, and Southern California Honor Choir. After serving four years in the military, he earned a Bachelor of Music at the University of the Pacific Conservatory of Music in Voice Performance and Music Education. He recently retired after 34 years of teaching school, more that 25 of those years as and high school mathematics teacher. During the majority of his years as a teacher, he sang in or directed choirs. Now, when not singing with Capella Antiqua, he spends his time working in his shop, gardening, walking his dogs, or traveling with his wife.



TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.





# capella antiqua 2013-2014 season

August 16, 2013

## The Rose of Virtue

Marian music for men's voices

October 4, 2013

## Jonathan Hansen

TENOR

in recital

December 7, 2013

## Messiah

with the the Valley Choral Society  
and the Camelia Symphony

December 20, 2013

## A Victorian Christmas

Christmas carols and lessons of the season

February 7, 2014

## Faythe Vollrath

HARPSICHORD

in recital

March 14, 2014

## Master Brahms

All Brahms choral music, featuring the *Liebeslieder Waltzes*

May 30, 2014

## The American Quilt

Choral music from 18th and 19th Century America

June 20, 2014

## Rexphil Rallanka

ORGAN

in recital