



MUSICAL SOCIETY AT CATHEDRAL SQUARE

PRESENTS



# Capella Antiqua

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



## The Rose of Virtue

Friday, August 16, 2013

Concert 7:30 pm

Pre-concert talk at 7:00  
Cathedral of the Blessed Sacrament  
1017 11th Street  
Sacramento, California

Adult \$15  
Senior/Student \$10  
General Seating  
available @ [www.capella-antiqua.org](http://www.capella-antiqua.org)

from the board of directors

Welcome to Capella Antiqua's first concert of the 2013-14 season *The Rose of Virtue*. Tonight the men of the ensemble are singing unaccompanied music featuring texts



that honor the Virgin Mary. The Board of Directors is especially pleased that this concert features repertoire particularly suited to the Cathedral of the Blessed Sacrament. 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.

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from the artistic director

We start the new season with a very special musical event. At the conclusion of last season, we pondered the possibility of taking up some kind of special project for the summer. As fortune would have it, only the men of the ensemble were free enough from other commitments.

One of the great privileges (and terrors) of being the artistic director is that (generally) I get to pick who sings what. So, being just a little selfish, I assigned myself a different role for this concert: singer.

Keeping in mind the idea of a special project, I asked *Capella* member Dominick DiCarlo to frame the repertoire and lead the ensemble. Dominick has chosen a very exciting program reflecting his deep interest in the history of Catholic music across time and space.

Dominick presented a vision of performance as a chamber ensemble with minimum help from a conductor. This places lots of responsibility of performers: we can't always blame things on the inaccurate gesture or poor communication of a hand waver.

Rehearsal time for this program oscillated between very keen and perceptive attention to detail including spirited discussion, and a frat house meeting. I would never suggest that I don't love being the one at the front of the group, but it has been really refreshing to work with Dominick and be able to sit back and attend to singing my part. I really think you'll hear the commitment to artistry, but also perceive the root enjoyment we've found in this repertoire.

welcome

Ave Maria chant

I

Speciosa Facta Es	John Dunstable
Sancta Maria	1390-1453
Quam Pulchra Es	
There is no Rose of such virtue	anon.

II

Missa Ave Maria	Cristóbal de Morales
Kyrie	1500-1553
Gloria	
Assumpta est Maria	Peter Philips
	1561-1628
Ave Maria . . . Virgo serena	Josquin de Pres
	1450-1521

interval

III

Ave Maria	Pierre-Louis Dietsch
	1808-1865
Ave Regina cælorum	Manuel de Sumaya
	c. 1687-1755
Missa Ave Maria	Morales
Sanctus	
Agnus Dei I, II, III	

IV

Gabriel Appeared	Pavel Chesnokov
	1877-1944
Ave Maria	Jacques-Nicolas Lemmens
O sanctissima	1823-1881
Ave Maria (Angelus)	Franz Biebl
	1906-2001

Capella Antiqua has performed Marian music before, but this concert is a first in many ways. For the first two seasons we focused on "View From" Concerts each presenting an entire evening of music which could have been heard in one time and place. We visited Rome, London, Dresden, Mexico City, and Vienna. Now, taking a step away from that concert format, we offer a reflection on one particular topic without any limitation to a particular time period, location, or style. The varying textures, styles, and voicings make this program vocally demanding, but the men of Capella Antiqua have welcomed the challenge, often singing with just one man to a part.

The occasion for this concert is appropriately the day after the Feast of the Assumption of the Blessed Virgin Mary which falls on August fifteenth. One of the oldest feasts of the church, it has been celebrated both in the West and in the East, where it is known as the Feast of the Dormition, for over 1500 years. Though the entire concert is Marian, the *Assumpta est Maria* by Philips comes directly from the Proper texts of yesterday's liturgy.

As a lynchpin for the concert it seemed only natural to use perhaps the most well-known prayer in honor of the Blessed Virgin, the Ave Maria. We open the concert with the Gregorian chant setting of that familiar text. The melody of that chant serves as the basis for the Morales' *Missa Ave Maria* which we have divided between the two halves of the concert. Cristobal de Morales was the shining star of Iberian polyphony before Victoria. His style is that of the Middle Renaissance, including complex rhythms and less textual clarity than later music which was responding to the Counter Reformation.

Tonight we'll hear three different variants of the Ave Maria text: the beloved chant with which we begin the concert, the much longer Ave Maria . . . *Vergo serena* of the Josquin's setting, and the Ave Maria (*Angelus*). This final setting by Franz Biebl is perhaps the best known piece in our program.

With a few exceptions, the music proceeds in chronological order. The first set is entirely Medieval music, largely the work of Dunstable. His work marks the beginning of a transition to more thirds and sixths, but still retains the characteristic purity of perfect harmonies like open fifths and octaves. You may find the rhythms and harmonies quite bracing. While the harmonic language of these works may be less familiar to many, the devotion in the intensity of the sound is unmistakable.

The musicological finds of the concert are the two works by Lemans. Part of a set of four sacred motets, these were the two with Marian themes. It is unusual to find such relatively unknown repertoire that is rewarding both to the performer in its singability and to the audience in its drama. We enjoyed rehearsing these two pieces in particular and we hope that they will be new favorites for you as well.

Dominick DiCarlo  
August, 2013



**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.



**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.



**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 holds a Bachelor of Arts in Music from UC Davis.



**Anthony "Tavi" Tavianini**, tenor, has been recognized for his growing talent in recent years. He was awarded the Kastanis Scholarship and Robert S. Dinsmore Opera Scholarship at California State University Sacramento, where he studied with Claudia Kitka. He holds his BM in Vocal Performance and Music Education, and plans to pursue a California teaching credential. He also won the solo musical theater and musical theater duets divisions at the Capitol Chapter NATS Competition in April 2013. He has worked with the likes of David Daniels, Faith Prince, and David Small in master class. His opera engagements have included CSUS Opera, Sacramento Opera, and Festival Opera. He currently studies with tenor Daniel Ebbers. Anthony maintains a varied repertoire, which has included classical, opera, choral, jazz, barbershop, and musical theater work over the years.



**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 than 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.



**Matt Hidalgo**, tenor, is a familiar face in the performance community throughout the Sacramento region and parts of the Bay Area. He has been featured in concerts and operas ranging from Mozart to Puccini to brand new compositions with groups such as The Sacramento Opera, Borga Maria Lyric Opera, Sacramento State Opera, The Sacramento Philharmonic Orchestra, The Sacramento Choral Society, The Sacramento State Orchestra, UC Davis Orchestra, American River College as well as the Opera Academy of California in San Francisco. As a recent graduate



**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.



**Brandon Anderson**, baritone has been a regular performer throughout Sacramento. He got his start at Sacramento State University where he received his Bachelor of Music degree in 2009. He has appeared with a number of local performing groups including Sacramento Opera, where he participated in many of the company's choruses. He has also performed as the Big Bad Wolf/Woodsman in their 2007 production of Barab's Little Red Riding Hood and as Il Dottore in the company's 2010 production of Verdi's La Traviata. He will appear in Sacramento Opera's 2013 opening production of The Bremen Town Musicians as General Boom.



**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'Étoile*) 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.

sing with capella antiqua

Capella Antiqua occasionally has openings for adventurous singers. If you are interested in auditioning, just send Robert Johnson, artistic director, an e-mail at [artisticdirector@capella-antiqua.org](mailto:artisticdirector@capella-antiqua.org)



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.



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2013-2014 season

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

An all Brahms program, featuring the *Liebeslieder Waltzes*

May 30, 2014

The American Quilt

Vocal music from 18th and 19th Century America

June 20, 2014

Rexphil Rallanka

ORGAN

in recital