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presents

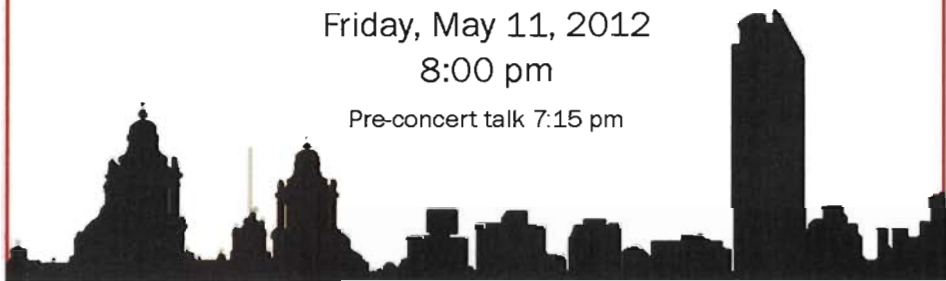
Capella Antiqua



The View from
Mexico
City
About 1660

Cathedral of the Blessed Sacrament
Friday, May 11, 2012
8:00 pm

Pre-concert talk 7:15 pm





MUSIC SOCIETY AT CATHEDRAL SQUARE

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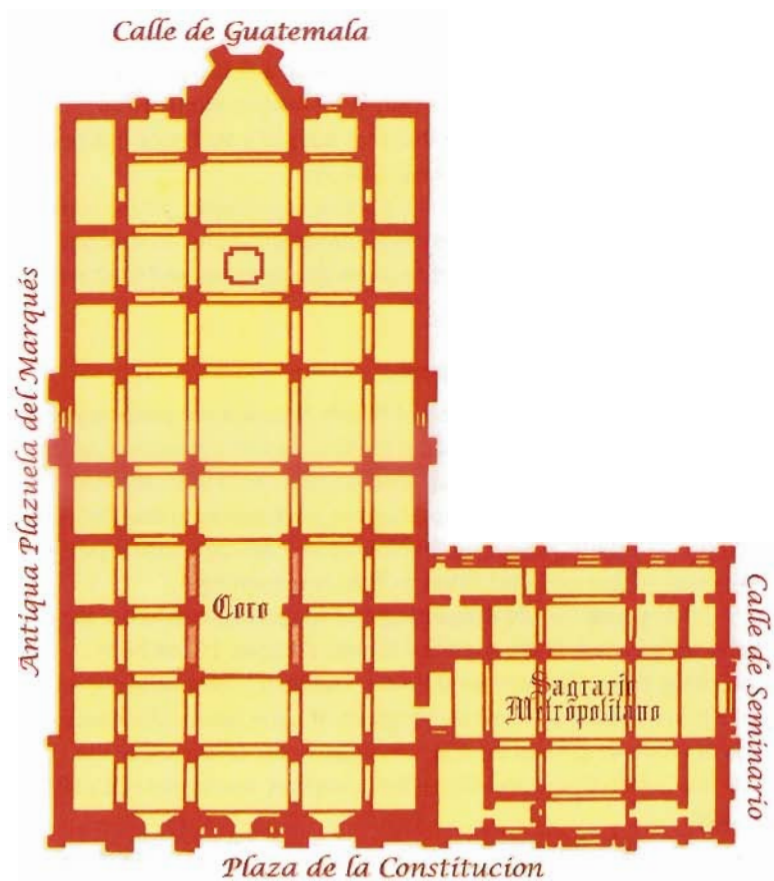
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The purpose of the MSCS is to promote the advancement, awareness, and appreciation of a diversity of art music of the highest artistic quality in the Sacramento Metropolitan region. MSCS works to support existing regional ensembles, and develop new ensembles of promise by sponsoring concerts, workshops, educational outreach, and other like activities.

Capella Antiqua
www.capella-antiqua.org

Capella Antiqua is a chamber vocal ensemble specializing in historically informed performances of repertoire written before 1900. This, our inaugural season, has presented *The View from Rome about 1595* and *The View from Dresden about 1860*. Tonight is our final performance of the season. Capella Antiqua is Artist-in-Residence at the Cathedral of the Blessed Sacrament.

Catedral Metropolitano de Mexico



Cathedral of Mexico City

Welcome from the Board of Directors

Welcome to *Capella Antiqua's* May concert, [The View from Mexico City about 1660](#). This concert, even more than our first two, demonstrates one of the primary goals of the Music Society at Cathedral Square: introducing the Sacramento community to music rarely—or ever—heard here. If you were to ask most people (even musicians) what they know about music from Mexico that is not *mariachi*, you would most likely encounter a blank look. However, a rich repertoire was being composed in Mexico at the same time the Baroque giants were dominating Europe. We are excited that tonight's audience has been let in on this little-known fact of music history.

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 musicians can continue to share their voices, and their music, with you.

Comments from the Artistic Director

We in the northern parts of North America are often woefully unaware of the rich and rewarding musical history of colonial and modern Latin America. The situation has improved since the first materials were made available to modern performers in the 1950s, and ensembles continue to explore this tradition. I am immensely proud to bring more of this great tradition to light this evening.

The possibility of presenting this repertoire was at the top of my artistic wish list when we founded *Capella Antiqua*. I have been researching this repertoire for decades, but have never received an opportunity to take up a whole program of New Spain-Mexican music. Some of what we do will be real toe-tappers: the 6/8 meter of the *villancicos* is infectious, and if you like a section, worry not—it will be repeated.

More importantly, we present tonight sections of the anonymous *Noturnos* (nocturns) from the archives of the Cathedral of Mexico City. These are not toe-tappers: that wasn't the intent of the music. The pieces are meant to focus one's attention on the text and clear the mind of the distractions of everyday life. Settle in, breathe, reflect: free yourself of the slavery of the clock (we have all night, after all!). The *Invitatorio* and two Psalm sung tonight are fresh out of manuscript, sung for the first time since the 17th or 18th century.

The View from Mexico City about 1660

"To make of life a drama, and of drama, life" was, possibly, the fundamental principle of the Baroque age. If this was true in Old Spain, it was even more so in its New World colonies. 17th century Spain was wracked with incessant war and strife that was but felt little in the New World. While the drama in the mother country was turning to tragedy, New Spain was remote, living in relative peace and order. The conquerors and the conquered felt impelled to make a more diverting drama from what might have been tedium.

Many have suggested that the life in the Spanish colonies was dull, monotonous, and drab. There, it is sometimes imagined, the cowed populace passed its days in almost monastic austerity, breathing an atmosphere of fear under the heavy shadow of the Church and the Inquisition, its vitality sapped by the practices of an intolerant religion. This view was informed no little by cultural blindness and anti-Catholic bias from her neighbors to the north. New Spain, especially her vibrant metropolitan centers, was the center of a dynamic cultural life, including some of the most profound and vibrant music making anywhere in the world.

Historians have come to realize that New Spain was driven by inventive and imaginative peoples. Their freedom from the internecine conflicts torturing Europe gave rise to an unparalleled cycle of Religious and civic festivals. These observances, whatever the occasion, were marked by pomp, ceremony, lavish display, and music. The Mexico of the Viceroys suffered no lack of amusements.

The Church used this appetite for ceremony and spectacle in furthering its pastoral mission. It sponsored processions displaying the sacred relics and symbols, added special occasions such as canonizations and investitures, and celebrated an almost hectic schedule of saint's days. The dazzling treasures of the Church were made public and popular. Even religious orders would occasionally parade through the streets seeking the intercession of the Virgin and saints. All of this- in the street, at the Palace of the Viceroy, in the monastery, or at the Cathedral- was accompanied by music.

Program Notes

This evening we get just a taste of the rich traditions from New Spain. A View from concert does not seek to present a simple snapshot of an exact time and place, but to provide wide-angle context through the program. The musical world of early Baroque Mexico was lucky enough to see two great lights: Francisco López Capillas (1607?-1673) at the Metropolitan Cathedral of Mexico City, and Juan Gutiérrez de Padilla (1590-1664) at the Puebla Cathedral. In this program we focus on Mexico City; the music of Padilla is deserving of a future concert in itself.

There are four general areas in tonight's program: music for Matins by an unknown composer designed for use by members the Cathedral chapter; music by the greatest composer of masses in the New World, Capillas; music that was old but still current in mid-17th century Mexico City by Hernando Franco (1532-1585); and celebratory music in Spanish for the Christmas season. Each is different, each is special.

The Noturnos

The manuscripts preserved at the Mexico City Cathedral have been a rich resource for scholars and performers. You will hear selections from the unattributed *Noturnos* (nocturns), never before available. *Noturnos* are divisions of Matins, the night office of the Liturgy of the Hours. In 1970, following the Second Vatican Council, a revision of the Roman Breviary discontinued the use of the nocturn when the office of Matins was reformed as the Office of Readings. Tonight we begin with the *Invitatorio* from the older Liturgy, which was sung at the beginning of Matins regardless of the number of nocturns presented. Ps. 24 is from Nocturn II, Ps. 40 from Nocturn III.

The Canción and Missa Re-Sol

Although the *Canción Re-Sol* is one of the shortest pieces presented in this program, it has one of the most interesting stories. There is no certain provenance for this untexted music labeled *de Riscos*: music by Riscos?, text by Riscos?, from Riscos? We cannot be sure, but it had some real significance to Capillas, who used it as the basis for the subsequent *Missa Re-Sol*. The *canción* manuscript is damaged and illegible at the bottom of the second page, the bass part thus incomplete. Luckily, Capillas parodied this exact section in the *Missa*, and it was

possible to reconstruct the *canción* using the *Missa* as a model. *Capella* member Jonathan Hansen took up the challenge of providing a secular text, using excerpts from Francisco de Quevedo's *Poderoso caballero es Don Dinero* to make this performance possible.

Motets by, and not by, Hernando Franco

From its earliest days, the Mexico City Cathedral was blessed with great talents. First among the greats of colonial Mexican polyphony is Hernando Franco. A native of Galizuela in central Spain, his name first appears in the New World in 1571 in the *Actas Capitulares* as the *maestro di capilla* of the Cathedral *Santiago de Guatemala*. He eventually made his way to Mexico City, where he was appointed *maestro di capilla* in 1575. He was given full membership in the cathedral chapter in 1581—no small advancement. Franco writes in a mature, conservative Renaissance style. Like many of composers of the New World, he did not attempt to break from the past, but was most comfortable with the musical language established by Old World contemporaries.

There are very few pieces extant in *Nahuatl*, the language of the Aztecs, or *Quechua*, the language of the Incas. For many years, *Sancta Maria* and *Hanacpachap cussicuinin* were attributed to Hernando Franco. Modern scholarship suggests that native composers, possibly his students, composed them and used his name. This was a common practice honoring a revered teacher.

Villancicos

Derived from medieval dance forms, the Spanish *villancico* was a type of popular song sung in the vernacular and frequently associated with rustic themes. The poetic form of the *villancico* was that of an *estribillo* (refrain) and *coplas* (stanzas). The exact order and number of repetitions of the *estribillo* and *coplas* varies. A 6/8 dance meter is almost universal.

While originally a secular form, by the 17th century the religious *villancico* had gained great popularity. The texts were often instructional, designed to help new converts understand and enjoy the new religion. An equal number celebrated the Nativity. Performing forces varied greatly, but always required a *basso continuo* instrument. Harpsichord, portative organ, various instruments to double the voice parts, and percussion instruments are all appropriate.

PROGRAM

- Invitatory* Anónimo
Venite exsultemus (Psalm 94) (1660?)
- Canción Re-Sol** de Riscos?
Poderoso caballero es Don Dinero
- Missa Re-sol** Francisco López Capillas
Kyrie (1607?-1673)
Christe
Ms. Haugland, Mr. Salazar, Mr. Nickell, Mr. Paterson
Kyrie
Gloria
- Two Indigenous Motets Anónimo
Sancta Maria (Nahuatl)
Hanacpachap cussicuinin (Quechua)
- Nocturn III* Anónimo
Beatus qui intelligit (Psalm 40) (1660?)
Dr. Johnson, Mr. Hansen, Mr. Rallanka, Mr. Paterson
- Two Villancicos Antonio de Salazar
Un ciego que contrabajo canta (1650-1715)
Mr. DiCarlo, Dr. Johnson
Tarara, tarara qui yo soy Antoniyo
Sopranos & Altos
Ms. Miller, violoncello

INTERMISSION

*Missa Re-sol** Capillas
Sanctus-Benedictus
Agnus Dei

Two Motets Hernando Franco
Miserere mei, Deus (Psalm 51) (1532-1585)
Christus factus est (Philippians 2:8-9)

Nocturn II* Anónimo
Ad te Domine (Psalm 24) (1660?)

Three Villancicos
Vaya vaya de cantos de amores José de Loaysa y Agurto
(1647–1695)

Serenissima una noche Gerónimo Gonzáles
(fl. Madrid c. 1633)

Ms. DiCarlo, Ms. Li
Ay, ay galeguiños Fabián Ximeno
(1595-1654)

Ms. Murphy, Ms. Campbell
Ms. Miller, violoncello

* *Modern First Performance*



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, has won numerous awards including the Asya Pleskach Memorial Scholarship, and the Kristina Townsend Memorial Award.

Select solo roles include Pamina in *Die Zauberflöte*, Mabel in *Pirates of Penzance*, the title role in Gilbert and Sullivan's *Iolanthe*, La Ciesca in Puccini's *Gianni Schicchi* and Fortuna in Monteverdi's *L'incoronazione di Poppea*. This season, Sara is singing in three separate ensembles: Capella Antiqua, Sacramento Master Singers, and an ensemble for hire called Delta Breeze. Sara has previously been a member of the Sacramento Opera's chorus, and been hired to sing in various other ensembles throughout the area.



Kate Murphy, soprano, graduated from CSUS with her Bachelor's in Music, where she studied classical voice under Dr. Robin Fisher. Kate has performed roles in productions such

as *The Magic Flute*, *The Gondoliers*, *Iolanthe*, and *Die Fledermaus*. She also sings with the Sacramento Opera Chorus and was in their production of *Pagliacci* in November. Kate is a choral artist of Vox Musica, a women's chamber choir directed by Daniel Paulson, and is directing the choir at Crocker Riverside Elementary. Currently, Kate recently performed the supporting role of Kate in Gilbert and Sullivan's *The Pirates of Penzance* with the Light Opera Theater of Sacramento.



Mia Watts, soprano, began singing in church at a very young age. She sang in Paradise Missionary Baptist Choirs' gospel choir for about 5 years. She attended Christian Brothers High School. She has traveled to Germany, Switzerland, France, Belgium, and Walt Disney World and performed with choirs in front of large audiences. She performed with the Sacramento Children's Chorus for 2 years. She is currently in her second year at American River College and is a member of the ARC Chamber Singers under the direction of Dr.

Ralph Hughes. She also studies voice with Dr. Robin Fisher of Sacramento State University.



Robert M. Johnson, alto and artistic director, 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*.



Douglas Salazar, countertenor, is currently cultivating an unhealthy obsession with early music. In summer 2010, he made his

operatic debut as Endimione in BASOTTI's production of Cavalli's *La Calisto*. He currently serves as alto section leader for the Trinity Episcopal Cathedral choir, with whom he recently appeared as alto soloist in J.S Bach's Cantata 159. This past summer, Douglas sang music of the Spanish Baroque with the Madison Early Music Festival ensemble, and he is thrilled to continue exploring historical performance practice with *Capella Antiqua*. Douglas is currently pursuing a B.M. in vocal performance at CSU Sacramento, where he studies under Michael Sokol.



Joy Li, alto, holds a bachelor's degree from UC Davis in Film Studies and English, with a minor in Music. She began her musical

ventures on the clarinet at the age of 11, and began singing a few years later. Joy currently works for the UCD Music Department, and is part of the UCD Concert Band, University Chorus, and Early Music Ensemble. In the past, she has also performed with the UCD Wind Ensemble, played in orchestra pits, and has sung with the Academy at All Hallows (now called VITA Academy) and the Camerata California Chorus.



Frances Swiecki, alto, is currently pursuing a B. M. in Vocal Performance at CSU Sacramento, where she studies under Dr. Robin Fisher. She has

performed as a soloist with the Bravo Bach festival choir, Camerata Capistrano, VITA and UC Riverside Chamber Choir. She also recently appeared as Prince Orlofsky in CSUS's production of *Die Fledermaus*. Frances is also a member of the Sacramento Opera Chorus. When she isn't singing, Frances dabbles in cooking, 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.



Andrew Nickell, tenor, has appeared in the Sacramento region as a soloist and an ensemble singer for numerous productions including

concerts with the Sacramento State University Men's Chorus, Chamber and the Sacramento Opera Chorus. This past summer he attended the Opera Academy of California where he performed the roles of Laurie in Adamo's *Little Women* and Tapioca in Chabrier's *L'Etoile*. He has also been featured as Tamino in *Die Zauberflöte*, Marco Palmieri in *Gilbert and Sullivan's "The Gondoliers"* and in the role of Wilson Ford in *Stephen Paulus' The Village Singer*. Andrew is completing his Bachelor of Music Degree in Vocal Performance at Sacramento State University.



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, will soon complete his BM in Voice and Music Education. He has performed with Sacramento Opera,

Sacramento State choirs, Sacramento Choral Society, and the CSUS opera program, where he recently sang Pelleas in Claude Debussy's *Pelleas et Melisande* and Dr. Blind in *Die Fledermaus*. Other venues include St. Francis of Assisi choir, the recent Bravo Bach festival, and musical theater performances, including shows with Music Circus this past summer. He continues to work towards a career as a performer and choral director. When not engaged elsewhere, he enjoys NBA basketball, the outdoors, and is a fervent Wagnerian.



Jeremy Reinhard, baritone, graduated from Davis High School in 2010. While at DHS, he sang with the Davis High School

Madrigal Singers under the direction of Karen Gardias for three years. Since then, he has also sung with the Chanticleer Louis A. Botto Choir, the Davis Chorale, and the UC Davis Early Music Ensemble. He is currently a student at Sacramento City College studying Biology and Music.



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 Sweelink 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.



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Capella Antiqua

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