

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

EUROPEAN HORIZONS

March 4, 2023



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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 4, 2023 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

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EUROPEAN MASTERWORKS

IN MEMORIAM
MICHAEL MEEKS
SCSO Principal Trumpet

Stabat Mater 1906

Charles Villiers Stanford 1852–1924

Marina Harris, Soprano
Kelly Clarke, Mezzo Soprano
Chad Somers, Tenor
Craig Verm, Baritone

1. Prelude
2. Stabat Mater
3. Intermezzo
4. Eja Mater
5. Finale

INTERMISSION

Symphony No. 2 Lobgesang 1840

Felix Mendelssohn 1809–1847

Marina Harris, Soprano
Jennifer Mitchell, Soprano
Chad Somers, Tenor

1. Sinfonia
2. Alles, was Odem hat, lobe den Herrn Chorus, Soprano
3. Saget es Tenor
4. Saget es, die ihr erlöset seid Chorus
5. Ich harrete des Herrn Soprano Duet, Chorus
6. Stricke des Todes hatten uns umfassen Tenor, Soprano
7. Die Nacht ist vergangen Chorus
8. Nun danket alle Gott Chorus
9. Drum sing' ich mit meinem Liede Tenor, Soprano
10. Ihr Völker! Bringet her dem Herrn Ehre und Macht! Chorus



MISSION

The mission of the Sacramento Choral Society & Orchestra (SCSO) is to provide world-class choral orchestral music for the people of the Greater Sacramento Region.

Since its establishment, the SCSO, conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

The Sacramento Choral Society and Orchestra is governed by a Board of Directors responsible for the management of the Corporation. An Advisory Board and a Chorus Executive elected from within the ensemble also assist the SCSO in meeting its goals.

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WELCOME

JAMES McCORMICK
PRESIDENT AND CEO



The Impact of Great Music on our Lives and Community

AS WE CONTINUE the SCSO's 27th season of bringing world-class choral orchestral music to the Sacramento region and beyond, we would like to pause and reflect on the impact of great music on our lives and our community.

With over 170 large-scale performances to our credit, our stalwart SCSO Team must surely be putting a huge smile on the face of Chorus America whose national study confirmed that:

- Choral singing is the most popular form of participation in the performing arts.
- People who sing in choirs and play in orchestras are remarkably good citizens.
- People who sing in choruses have academic success and gain valuable life skills.
- Choruses and orchestras greatly enhance the quality of life in a community.

Singing in a choir provides a solid building block for life-long learning and social success. The Chorus America study found that choral singers exhibit increased social skills, civic involvement, volunteerism, philanthropy, and support of other art forms.

People who participate in the performing arts report significant personal benefits, including feeling less lonely and more connected to others. They are also far less likely to report indicators of isolation or depression. Here's to your health!

TONIGHT, WE SALUTE our SCSO board, our dedicated volunteer choristers, our volunteer office staff, our chorus operations team, our founder/conductor Donald Kendrick, and you, our loyal patrons! It is fitting that we dedicate this evening's performance to Michael Meeks, the SCSO's Principal Trumpet. Michael graced our stage for 22 years before passing away in May 2022.

Please consider supporting the SCSO's Spring 2023 *SINGATHON* campaign and help us shoot past our \$50,000 goal. The campaign provides ongoing proof of the 100% commitment of our SCSO Chorus Members to this community.

We hope you will join us here again for our season finale on May 13th when we will cap Season 27 with a performance of Carl Orff's rollicking *Carmina Burana*.

Please stay in touch with us via our website: sacramentochoral.org. From the bottom of our collective hearts, we thank you for your ongoing friendship and support.



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PROGRAM NOTES



Stabat Mater, op. 96

Charles Villiers Stanford

Charles Villiers Stanford (1852–1924) was a significant contributor to the development and revival of English music in the late Romantic era. In 1882, critic Joseph Bennett noted that the music of British composers Hubert Parry, Alexander Mackenzie, and Stanford had taken on a distinct national identity that finally matched the historically dominant musical traditions of mainland Europe. A proponent of Brahmsian classical tradition, Stanford rose to prominence as a composer and teacher dedicated to renewing English and Irish folk music as a core component of British musical tradition. Stanford was well known for his compositional and technical prowess and his tutelage was highly sought after; as a founding professor of London's Royal College of Music, Stanford taught several composers who achieved widespread fame and remain known to this day, including Samuel Coleridge-Taylor, Rebecca Clarke, Ralph Vaughan Williams, and Gustav Holst.

Indeed, Stanford was a productive and influential teacher, but his productivity also manifests in his abundant repertory. Though Stanford concealed many of his earlier compositions, it is estimated that he produced roughly 200 works for nearly every type of Western musical ensemble.

Among his orchestral, operatic, and chamber works, Stanford is best remembered for his stunning ecclesiastical choral music—particularly tonight's Symphonic Cantata *Stabat Mater*.

Premiered in 1907, this monumental work invokes the 13th-century Christian hymn by the same name that describes the suffering felt by the mother Mary during the crucifixion of Jesus Christ. Stanford's setting is one of many musical interpretations of the text, though it is certainly one of the most breathtaking.

The Prelude, a musical representation of the Passion, is written solely for the orchestra and introduces several motifs that will be referenced periodically throughout the work. It opens slowly and calmly, presenting a three-chord pattern before exposing two contrasting, energetic, and evocative themes that put Stanford's Romantic inspirations on full display. These two themes, said to represent the agony of Christ's passion and the serene nature of his mother Mary, continue to develop in preparation for the second movement, which starts with a mournful soprano solo. As the movement advances, the chorus, soloists, and orchestra increase the tension and intensity before rapidly subsiding, finishing the movement with its initial plaintive energy.

PROGRAM NOTES

The third movement, an orchestral Intermezzo, continues developing the themes Stanford has been acquainting listeners with from the beginning. Short but packed with emotion, this movement starts with vigorous, rapid lines and striking bursts of frenetic energy before slowly transitioning into a lush and passionate passage, setting the stage for the work's contemplative second half. In the fourth movement, the soloists proclaim their yearning to share the pain felt by Mary and Jesus throughout the Passion and crucifixion. Between the heartfelt proclamations, the chorus repeats the line “*Eia, Mater, fons amoris,*” or “Oh thou Mother, fount of love,” over an expanding chord progression pouring from the orchestra.

The fifth and final movement is often recognized as some of Stanford's most sophisticated writing. Featuring heroic gestures and bombastic moments, this movement revisits themes heard throughout the work to continuously build the intensity before reaching its apex as the chorus declares Christ's Day of Judgment. From the agony of the crucifixion to the promise of eternal life, Stanford draws his *Stabat Mater* to an impactful close by transforming the mood, releasing the pressure that led to this moment. Once harmony has been restored to the scene, the chorus and orchestra dwell on a tranquil image of paradise as the work reaches its peaceful conclusion.

Symphony No. 2 in B-flat Major, op. 52 – *Lobgesang*

Felix Mendelssohn

Hamburg-born **Felix Mendelssohn** (1809–1847) composed *Lobgesang* in 1840 and conducted its premiere in Leipzig the same year. The piece was commissioned for a three-day festival celebrating the 400th anniversary of Johannes Gutenberg's movable type printing system which was used to print the famous Gutenberg Bible, the first mass-produced book in history. The commemoration therefore carried a significant religious tone and was exceptionally important in the hearts and minds of the German population. The festival featured public speeches and ceremonies, the unveiling of a new statue in the Marktplatz Leipzig, as well as the premiere of two works by Mendelssohn (who was considered to be Leipzig's top musician at the time). Tonight's presentation, *Lobgesang*, served as the culminating presentation of the entire festival.

Though commonly referred to as his second symphony, Mendelssohn did not give it this title originally. He instead called *Lobgesang* a “symphony cantata,” harkening back to Beethoven's innovation of adding vocal parts to a symphonic score in his influential ninth symphony. Composers in the post-Beethovenian era frequently shied from symphonic writing as the ninth symphony was considered the pinnacle of symphonic writing, but Mendelssohn approached the form with an unshakeable spirit. Mendelssohn's contemporaries thought him pretentious for embarking on such an endeavor, but *Lobgesang* was met with critical acclaim; Robert Schumann,



PROGRAM NOTES

who attended the Gutenberg festival, recognized the enthusiastic reception of *Lobgesang*'s premiere and praised Mendelssohn's newest work as one of his "freshest and most delightful creations" while noting his successful expansion on Beethoven's upheaval of symphonic norms.

Composed in 10 movements, the work is an exceptional display of Mendelssohn's intricate and polished style. It consists of a standard instrumental symphony *Sinfonia* that acts as a prelude to the cantata portion of the work, presenting key themes that will resurface as the piece progresses. The opening line—a noble and regal melody in the trombones—is perhaps the most prominent recurring figure, setting the tone of the work where, in the words of author James Keller, "resoluteness melds with jubilation." Following standard sonata form, the second movement of the prelude symphony is a dancing minuet and trio with an alluring melody floating above waltz-like orchestral motion. The middle section of this movement turns to stately brass chorales that return to the opening theme, interspersed with airy orchestral dances that eventually lead into the next movement without pause. The prelude's finale, *Adagio religioso*, is a slow and reflective passage driven by swelling woodwinds with orchestral accompaniment while the bassoons and clarinets revisit earlier melodies before bringing the prelude to a quiet end.

Robert Schumann, recognized the enthusiastic reception of *Lobgesang*'s premiere and praised Mendelssohn's newest work as one of his "freshest and most delightful creations."

The prelude *Sinfonia* is followed by a nine-movement cantata for chorus, soloists, and orchestra, introduced by the regal opening melody. Upon hearing this theme return during a performance in Düsseldorf just two years after the work's premiere, the audience applauded so loudly as to halt the work completely, causing Mendelssohn to restart the cantata when the cheering subsided. The cantata is remarkably varied, exhibiting Mendelssohn's unique mastery in uniting orchestral and choral forces. Each movement arranges vocal and instrumental parts in different ways, constituting a dramatic and breathtaking depiction of the composer's devotion to his Lutheran faith. Toward the end, the chorus presents an a cappella version of Johann Crüger's hymn "*Nun danket alle Gott*" before it evolves into a robust, fully orchestrated chorale. After a moving duet between the tenor and soprano soloists, the cantata concludes in a final display of virtuosic development and a restatement of the triumphant theme that initiated Mendelssohn's astonishing symphony cantata, *Lobgesang*.

—Sven Liam Joseph, Bachelor of Arts – Music
California State University, Sacramento (2022)

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TEXT & TRANSLATION

Stabat Mater

2. Stabat mater dolorosa

juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater unigeniti!

Quae mœrebat et dolebat,
et tremebat, cum videbat
nati pœnas inclyti.

Quis est homo qui non fletet,
Christi matrem si videret
in tanto supplicio?

Quis non posset contristari
piam matrem contemplari
dolentem cum Filio.

Pro peccatis suæ gentis
vidit Jesum in tormentis,
et flagellis subditum.

Vidit suum dulcem natum
morientem desolatum,
dum emisit spiritum.

4. Eja Mater, Fons amoris

me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta mater, istud agas,
crucifigi fige plagas
cordi meo valide.

Tui nati vulnerati,
tam dignati pro me pati,
pœnas mecum divide.

Fac me tecum vere flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

Charles Villiers Stanford

2. At the Cross her station keeping

stood the mournful Mother weeping
close to her Son to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

4. O thou Mother! fount of love!

Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

TEXT & TRANSLATION

5. *Virgo virginum præclara.*

mihi jam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.

Fac me plagis vulnerari,
fac me cruce hac inebriari,
ob amorem Filii.

Inflamatus et accensus,
per te, Virgo, sum defensus
in die iudicii.

Fac me cruce custodiri
Morte Christi praemuniri,
confoveri gratia.

Quando corpus morietur,
fac, ut animæ donetur
paradisi gloria. Amen.

5. *Virgin of all virgins blest!*

Listen to my fond request:
let me share thy grief divine;

Let me, to my latest breath
in my body bear the death
of that dying Son of thine.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christ, when Thou shalt call me hence,
be Thy Mother my defense,
be Thy Cross my victory;

While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee.

Symphony No. 2 Lobgesang

2. Chorus and Soprano Solo

Alles, was Odem hat, lobe den Herrn.
Lobt den Herrn mit Saitenspiel,
lobt ihn mit eurem Liede.
Und alles Fleisch lobe seinen heiligen Namen.

Lobe den Herrn, meine Seele! und was in
mir ist, seinen heiligen Namen.
Lobe den Herrn, meine Seele, und vergiß
es nicht, was er dir Gutes getan.

3. Tenor Recitative and Aria

Saget es, die ihr erlöst seid durch den
Herrn, die er aus der Not errettet hat,
aus schwerer Trübsal, aus Schmach und
Banden,
die ihr gefangen im Dunkel waret,
alle, die er erlöst hat aus der Not.
Saget es! Danket ihm, und rühmet
seine Güte!
Er zählet unsre Tränen in der Zeit der Not,
er tröstet die Betrübten mit seinem Wort.
Saget es! Danket ihm, und rühmet
seine Güte.

Felix Mendelssohn

2. Chorus and Soprano Solo

Everything that has breath praise the Lord.
Praise the Lord with the lyre,
praise him with your song.
And let all flesh bless his holy name.

Bless the Lord, O my soul, and that is
within me, bless his holy name.
Bless the Lord, O my soul, and forget not
that he has done you good.

3. Tenor Recitative and Aria

Say it that you are redeemed by the Lord,
he has delivered them out of trouble,
of severe tribulation, from shame and
bondage
captives in the darkness,
all which he hath redeemed from distress.
Say it! Give thanks to him and praise ye,
His goodness!
He numbers our tears in our time of need,
he comforts the afflicted with his word.
Say it! Give thanks to him and praise ye
his kindness.

TEXT & TRANSLATION

4. Chorus

Sagt es, die ihr erlöst seid, von dem
Herrn aus aller Trübsal.
Er zählt unsre Tränen in der Zeit der Not.

5. Soprano Duet and Chorus

Ich harrete des Herrn, und er neigte sich
zu mir und hörte mein Fleh'n.
Wohl dem, der seine Hoffnung setzt
auf dem Herrn!
Wohl dem, der seine Hoffnung setzt auf ihn!

6. Tenor Aria and Recitative

Stricke des Todes hatten uns umfassen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht: Wache auf! der du schläfst,
stehe auf von den Toten,
ich will dich erleuchten!
Wir riefen in die Finsternis:
Hüter, ist die Nacht bald hin?
Der Hüter aber sprach:
Wenn der Morgen kommt,
so wird er doch Nacht sein,
wenn ihr schon fraget,
so werdet ihr doch wieder kommen
und wieder fragen:
Hüter, ist die Nacht bald hin?

7. Chorus

Die Nacht ist vergangen,
der Tag aber herbei gekommen.
So laßt uns ablegen die Werke der
Finsternis,
und anlegen die Waffen des Lichts,
und ergreifen die Waffen des Lichts.

8. Chorale

Nun danket alle Gott mit Herzen,
Mund und Händen,
der sich in aller Not will gnädig zu uns
wenden, der so viel Gutes tut;
von Kindesbeinen an uns hielt in seiner
Hut und allen wohlgetan.

Lob, Ehr und Preis sei Gott,
dem Vater und dem Sohne,
und seinem heil'gen Geist im höchsten
Himmelsthron.

4. Chorus

Say it that you are redeemed by the
Lord out of all tribulation.
He numbers our tears.

5. Soprano Duet and Chorus

I waited patiently for the Lord, and He
inclined to me and heard my supplication.
Blessed is the man whose hope is
in the Lord!
Blessed is the man whose hope is in him!

6. Tenor Aria and Recitative

The sorrows of death encompassed us
and fear of hell had struck us,
We wandered in darkness.
He saith, Awake! you who sleep,
arise from the dead,
I will enlighten you!
We called in the darkness,
Watchman, will the night soon pass?
But the Watchman said:
if the morning comes soon,
it will yet again be night;
and if you ask,
so again you will return
and ask again,
Watchman, will the night soon pass?

7. Chorus

The night has passed,
and the day has come.
So let us cast off the works of
darkness,
and put on the armor of light,
and take up the armor of light.

8. Chorale

Now let us all thank God with hearts and
hands and voices,
who in all adversity will be merciful to us,
who does so much good,
who from childhood has kept us in his care
and done good to all.

Praise, honor and glory be to God
the Father, and the Son,
and his Holy Spirit on heaven's highest
throne.

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Eugene Obille and Mesa Burdick photo by Tony Nguyen

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TEXT & TRANSLATION

Lob dem dreiein'gen Gott, der
Nacht und Dunkel schied
von Licht und Morgenrot, ihm danket
unser Lied.

9. Soprano and Tenor Duet

Drum sing'ich mit meinem Liede
ewig, dein Lob, du treuer Gott!
Und danke dir für alles Gute,
das du an mir getan.
Und wandel ich in Nacht
und tiefem Dunkel
und die Feinde umher stellen mir nach,
so rufe ich an den Namen des Herrn,
und er errettet mich nach seinen Güte.

10. Chorus

Ihr Völker! bringet her dem Herrn Ehre
und Macht!
Ihr Könige! bringet her dem Herrn Ehre
und Macht!
Der Himmel bringe her dem Herrn Ehre
und Macht!
Die Erde bringe her dem Herrn Ehre
und Macht!

Alles danke dem Herrn!
Danket dem Herrn und rühmt seinen
Namen und preiset seine Herrlichkeit.

Alles, was Odem hat, lobe den Herrn,
Hallelujah!

Praise to God, three in one, who
separated night and darkness
from light and dawn, give thanks to him
with our song.

9. Soprano and Tenor Duet

So I sing your praises with my song
forever , faithful God!
And thank you for all the good you
have done to me.
Though I wander in night
and deep darkness
and enemies beset me all around
I will call upon the name of the Lord,
and he saved me by His goodness.

10. Chorus

You people! give unto the Lord glory
and strength!
You kings! give unto the Lord glory
and strength!
The sky will bring unto the Lord glory
and strength!
Let the earth bring unto the Lord glory
and strength!

All thanks to the Lord!
Praise the Lord and exalt his
name and praise his glory.

Everything that has breath praise the
Lord, Hallelujah!

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ARTISTS



Marina Harris, Soprano

Heralded by the San Francisco Chronicle for her “knockout combination of vocal power and expressive eloquence”, soprano Marina Harris is quickly establishing herself as a talent to watch. An alumna of the prestigious Adler Fellowship program at the San Francisco Opera, Ms. Harris’ appearances with the company included four world premiere operas; Nolan Gasser’s

The Secret Garden (in the role of Susan Sowerby), Mark Adamo’s *The Gospel of Mary Magdalene* (Tamar/Girl/Seeker), Tobias Picker’s *Dolores Claiborne* (Maid), Jack Perla’s *Love/Hate* (Samantha), and covering numerous leading roles, most notably the role of Elsa in *Lohengrin*. In September 2013, she garnered national attention as a last-minute replacement for Patricia Racette in the role of Elena (Helen of Troy) in San Francisco Opera’s season-opening production of Boito’s *Mefistofele*.

Marina has also joined the roster of the Los Angeles Opera to cover the verismo roles of Nedda in *Pagliacci* and the title role in *Madama Butterfly*. She has made leading role debuts with Opera Idaho (Tatiana in *Eugene Onegin*), Pacific Opera Project (title role in *Ariadne auf Naxos*) and the Southern Illinois Music Festival (Mathilde in *Guillaume Tell*).

From the baroque period to contemporary, Marina has been featured as a soprano soloist in a diverse range of repertoire, including Mahler’s *Symphony No. 2* (Resurrection), Brahms’ *Ein Deutsches Requiem*, Mozart’s *Great Mass in C Minor*, Verdi’s *Requiem*, Rossini’s *Stabat Mater*, and J.S. Bach’s *Mass in B Minor*. Additionally, she has performed in the West Coast premieres of Charles Stanford’s *Stabat Mater* and Cecelia McDowall’s *Magnificat* with the Sacramento Choral Society and Orchestra. She originated the role of Angelina (wife of famous Portuguese diplomat Aristides de Sousa Mendes, who helped at least 10,000 Jews escape Nazi Germany during WWII) in Bruce Neely’s oratorio, *Circular 14*.

In 2015, Ms. Harris was awarded the Dorothea-Glatt-Förderpreis in the triennial International Wagnerstimmen Competition, securing her place as one of the top singers of Wagnerian repertoire worldwide.

Jennifer Mitchell, Soprano

Jennifer is an active opera and musical theatre performer in the Bay Area. She recently made her solo debut with San Francisco Symphony as the soprano soloist in Mendelssohn’s *Lobgesang*, conducted by Andràs Schiff. Operatic credits include Josephine (*HMS Pinafore*) and Patience (*Patience*) at Lamplighters Music Theatre; Barbarina (*Le nozze di Figaro*) at Opera San José;

Atalanta (*Serse*) with the Handel Opera Project; Despina (*Così fan tutte* in English translation) and Ida (*Die Fledermaus*) at Pocket Opera; and Annina (*La traviata*)



with Livermore Valley Opera. Jennifer's performance as Patience appears on the Lamplighters' recording of the operetta and is available on the Lamplighters website and on Spotify. Jennifer is also a professional chorister with the San Francisco Symphony Chorus, and she has appeared as a soloist with Masterworks Chorale for several programs, most recently as the soprano soloist in Fauré's *Requiem*.

Jennifer's musical theatre roles include Johanna (*Sweeney Todd*) at Hillbarn Theatre; Marian (*The Music Man*) and Laurey (*Oklahoma!*) at Broadway by the Bay; Laurey (*Oklahoma!*), Belle (*Beauty and the Beast*) and Cosette (*Les Misérables*) at Woodminster Summer Musicals. Her performances in *The Most Happy Fella*, *The Light in the Piazza*, and *The Boy Friend* earned Jennifer nominations from the San Francisco Bay Area Theatre Critics Circle for Best Principal Actress in a Musical. Jennifer also had the opportunity to play Sophie in Terence McNally's play *Master Class* at the Jewel Theater Company, and she played Snow White at San Francisco's iconic *Beach Blanket Babylon*.

An alumna of San José State University, Jennifer completed her Master's in Vocal Performance under the tutelage of Layna Chianakas. She graduated cum laude from Wellesley College with degrees in Music and Italian. In addition to performing, Jennifer maintains a busy private voice studio, she is also an adjunct Lecturer in Voice at San José State University and a member of the teaching staff at Lareen Fender's Ballet School.



Kelly Clarke, Mezzo-Soprano

Often praised for her dramatic voice and unique timbre, she is a dynamic artist capable of diverse and challenging roles ranging from the charismatic coloratura and comedic characters of Rossini, to the lyrical and sultry Carmen.

Ms. Clarke was a Studio Artist at Chautauqua Opera in 2015 and 2016. At Chautauqua, she covered the lead role of Isabelle in a recital version of Missy Mazzoli's *Song from the Uproar*, and was also the Alto in the ensemble. She also performed excerpts in recital as Hannah After from Laura Kaminsky's *As One*. Ms. Clarke is very passionate about performing new work and is honored to have been able to participate in these works by female composers.

At Chautauqua Opera, she has also covered the roles of Olga in Tchaikovsky's *Eugene Onegin* (in English) and Flora in Verdi's *La Traviata*. In the scenes program she appeared as Isabella from Rossini's *L'italiana in Algeri* and Mistress Page in Nicolai's *The Merry Wives of Windsor*.

Ms. Clarke attended Mannes College where she received her Masters of Music in Vocal Performance and her Professional Studies Diploma. At her time at Mannes, Clarke participated in the Mannes Opera Young Artist program. With the Mannes

ARTISTS

Opera, she was graced in performing the title role of Lucretia in Britten's *The Rape of Lucretia*; La zia Principessa in Puccini's *Suor Angelica*, the Minskwoman in Jonathan Dove's *Flight*, Marchesa Melibea in Rossini's *il viaggio a Reims*; The Mother in Stravinsky's *Mavra*; and Donna Rosa in Catan's *il Postino*.

She performed in scenes from Massenet's *Werther* and *La Navarraise*, Donizetti's *Anna Bolena* and Britten's *The Turn of the Screw*. She has also performed Brahms' *Vier Ernste Gesänge*.

During her time at Mannes Ms. Clarke has coached with Joshua Greene, Susan Caldwell, Susan Woodruff-Versage, Ted Taylor, and Christina Stanescu and has sung under the baton of Joseph Colaneri.



Chad Somers, Tenor

The San Francisco Chronicle recognizes Chad as among the “who’s who of Bay Area operatic luminaries” (SF Chronicle), known for his “uniquely personal and eloquent” performances (Stage Magazine). The current season saw Chad take on the role of Nicolas in Britten’s *St Nicolas* as a guest artist with MBU and Chorale Society in St Louis. He will also appear as Albert/Tenor

in Copeland’s 2012 *The Tell-Tale Heart* as well as creating the role of the Lover in Kavasch’s operatic adaptation of Poe’s *Annabel* both with Opera Modesto. In March, Chad will sing Laitman’s *Becoming a Redwood* with the Sonoma Philharmonic. Finally, Chad is greatly anticipating creating the role of Boy in West Edge Opera’s commission of the opera *Bulrushes* from Nat Stookey and Eisa Davis.

Most recently on the opera stage, Chad appeared as Fritz in Offenbach’s *The Grand Duchess of Gerolstein* with Pocket Opera and Kudrjaš in West Edge Opera’s *Kat’a Kabanova*. He received specific praise for his “resplendent” singing that brought “freshness and wit to the performance” for the latter (SF Chronicle). An advocate for contemporary opera, Chad has enjoyed collaborating with composers such as Jake Haggie on the East Coast Premiere of *Out of Darkness*, Adam Guettel on his expanded version of *The Light in the Piazza*, and Reese Revak, originating the role of the Narrator in his award-winning *The Black Cat*.

In the concert hall Chad appeared as the tenor soloist in Haydn’s *Lord Nelson Mass* with Stockton Chorale and the tenor in the *Messiah* as a guest soloist with Missouri Baptist University in St. Louis, MO. The Sacramento Choral and Orchestra Society featured Chad as the Headlining Soloist with *Wells Fargo Home for the Holidays Concert* in 2019. He sang the tenor soloist for *Bach 191* and Mozart’s *Regina Coeli* with Maui Chamber Orchestra in addition to singing Brahms’ *Liebeslieder* for MCO. Chad performed Maxwell Davies’ *Eight Songs for a Mad King* with Ensemble ID and worked with Helmut Lachenmann on his *Zwei Gefühle...* for orchestra and voice, both in Rochester, New York.



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ARTISTS

Winner of the Philadelphia Classical Singer Competition and finalist for Friends of Eastman Opera Competition, he was previously an Artist in Residence at Opera Saratoga. Doctor of Musical Arts from the Eastman School of Music. He maintains a studio in Pleasant Hill, and teaches voice at San Joaquin Delta College. When not singing, you can find him hiking through Briones Regional Park with his wife and two children in Martinez, CA.



Craig Verm, Baritone

Praised for his “arrestingly vibrant” and “robust” baritone, Craig Verm has brought his riveting dramatic portrayals to stages around the world. Most recently, he received high praise for his performances of the title role in *Billy Budd* for Des Moines Metro Opera. John van Rhein of the Chicago Tribune said, “The strong baritone voice, strapping physique and winning stage presence of Craig Verm created a sympathetic Billy” and Opera Today said Verm “was every moment the star vocal and theatrical presence that galvanized the performance.”

Recent performances include The Santa Fe Opera as Sonora in *Fanciulla del West* along with Der Graf in *Capriccio*, performances for which he was praised for his “deep, velvet baritone {whose} featured moments leapt out from the crowd.” Additionally, he joined Arizona Opera for their 45th Anniversary Celebration.

Mr. Verm has made international debuts on stages including Lyric Opera of Chicago as Albert in Massenet’s *Werther*; Escamillo in *Carmen* at Teatro Municipal de Santiago, where he later returned as Billy Budd; at Théâtre du Capitole de Toulouse as Sid in *Albert Herring*; as Ramiro in *L’heure espagnole* with the Nationale Reisopera in the Netherlands; and as Count Almaviva in Mozart’s *Le nozze di Figaro* at Seiji Ozawa’s Ongaku-juku Festival.

Equally adept within the realm of oratorio, his other concert appearances encompass performances of Glass’ the *CIVIL warS* with the Los Angeles Philharmonic; Vaughan Williams’ *Fantasia on Christmas Carols* with the Pittsburgh Symphony; Vaughan Williams’ *Five Mystical Songs* with the Asheville Symphony Orchestra.

He enjoys a strong relationship with Pittsburgh Opera, where he has sung the lead baritone role of Tom Joad in Gordon’s *The Grapes of Wrath*, Zurga in *Les pêcheur de perles*, Papageno, Mercutio in *Roméo et Juliette*, Ping, Junius in *The Rape of Lucretia*, the Novice’s Friend in *Billy Budd*, Angelotti in *Tosca* as well as Guglielmo in student performances of *Così fan tutte*. He has also joined symphony orchestras including the Los Angeles Philharmonic for Angelotti, Marullo in *Rigoletto*, and the Mandarin in *Turandot*, and the San Francisco Symphony for *Fidelio* with Michael Tilson Thomas conducting.

ARTISTS

He received his Master of Music from the University of Cincinnati-College Conservatory of Music where his performances included the title role in Carlisle Floyd's *Markheim*. He was graduated cum laude from Rice University's Shepherd School of Music. He was a 2006 national semifinalist in the Metropolitan Opera National Council Auditions and is a former member of the young artist programs of Santa Fe Opera and Cincinnati Opera.

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**For more information or to schedule an audition
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MUSIC DIRECTOR

Dr. Donald Kendrick

A native of Calgary, Alberta, Canada, Donald Kendrick first arrived in Sacramento in 1985 to become the Director of Choral Activities at California State University, Sacramento (CSUS). For the past 38 years, he has worked diligently to create awareness of the power and importance of the choral and choral orchestral art via three important pillars in our society: Community, State, and Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on national and international levels.



In 1996, Don became the founding conductor of the Sacramento Choral Society & Orchestra (SCSO), the only chorus among the 12,000 community choruses in the United States to have a collective bargaining agreement with a professional orchestra. The SCSO regularly presents choral orchestral concerts in Sacramento at the Community Center Theater, Memorial Auditorium and Fremont Presbyterian Church. Under Don's leadership, SCSO also undertakes extensive education and outreach to Veterans and countless nonprofits serving the underprivileged.

Under Don's direction, the SCSO has produced eleven professionally mastered CDs and has a unique KVIE PBS documentary that is shown throughout the United States. (Available on YouTube) He has received numerous awards including a "Legend of the Arts" award from the Sacramento Metropolitan Arts Commission for his dedication to our Community.

In May 1995, Don made his Carnegie Hall conducting debut in a performance of Verdi's *Requiem*. In May 2003, he returned to Carnegie Hall with the SCSO to conduct a triumphant performance of Orff's *Carmina Burana*.

Don and the SCSO have represented Sacramento as great international choral ambassadors around the world with performances in Europe in Munich, Prague, Vienna and Budapest (2004), in Venice, Lucca and at the Vatican in Rome (2013), in Notre Dame in Paris, the American Cemetery, L'Abbaye St. Martin de Mondaye (Normandy), and St. Paul's Cathedral in London (2015), and in Latvia, Estonia and Finland (2017). Don also led a contingent of 220 Sacramento singers and guests to China with performances in Beijing, Tianjin, Xian, Jinan (Sacramento's Sister City) and a special performance on the Great Wall. In 2008 he made his debut with the SCSO in LA's Disney Hall in a well-received performance of the Mozart *Requiem*. In 2009 Don led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia.

In 1993, Don co-founded the Sacramento Children's Chorus (SCC) with his former graduate student Lynn Stevens. The SCC regularly partners with the SCSO in their performances.

Don is also Organist and Director of Music at Sacramento's Sacred Heart Church where he conducts Vox Nova and Schola Cantorum. The latter ensemble has

Join Our SCSO Board – In Concert With The Community

SINCE OUR FOUNDING IN 1996, the Sacramento Choral Society and Orchestra boasts a dynamic, thriving **Board of Directors**, working behind the scenes to keep our organization performance-ready all year long. Even during the Covid-19 pandemic, the Board managed to convene – albeit via Zoom, and continued to keep our chorus and followers engaged, solvent and connected with their leadership, energy and creative problem-solving. Thanks to the vitality and skills of CEO/ President **Jim McCormick**, the talents of Music Director **Don Kendrick**, and the dedication of our Board of Directors, for their collective **resilience** and **resolve**, we are thrilled to **return** to the stage again with our *European Masterworks* performance.

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WE ARE ALSO THRILLED to recruit **new members** to our growing Board as we continue our mission to provide world-class choral-orchestral music to our local community and beyond. We seek talented and enthusiastic individuals who embrace our mission and can help in a variety of ways, including Community Outreach, Marketing & Social Media, Technology, Fundraising, Legal, Finance, Diversity, Equity & Inclusion and more.

Prior Board experience is not required, and we encourage both singers and non-singers to apply. Our members serve a minimum two-year term, during which they actively participate in ensuring our continued success and forging new personal and professional alliances along the way.

For more information about Board Membership, please contact our office at (916) 536-9065.



MUSIC DIRECTOR

recorded eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria and Germany.

During his tenure at Sacramento State, Don oversaw the growth of three choirs, taught advanced conducting, led his students on international tours to Europe, China and Canada, and produced countless memorable performances. He also established the Graduate program in Choral Conducting. Don took great pleasure in linking Sacramento State to the Community, and he was awarded one of the University's first Community Outreach Awards in 2004. He was named Outstanding Teacher of the Year by the Capitol Section of the California Music Educators Association (CMEA). He organized high school festivals such as "Real Men Sing" and the "Women's High School Festival," and has served as the Choral Representative of the CMEA-Capitol Section, providing young singers with the opportunity to experience excellence in choral music together.

Don studied at the American Conservatory of Music in Chicago, the New England Conservatory of Music in Boston, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He has taught at Louisiana State University, the University of the Pacific Conservatory of Music in Stockton and at the University of Regina in Saskatchewan.

As Don embraces his semi-retirement years, we are pleased that he is continuing to guide and nurture the Sacramento Choral Society & Orchestra.

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