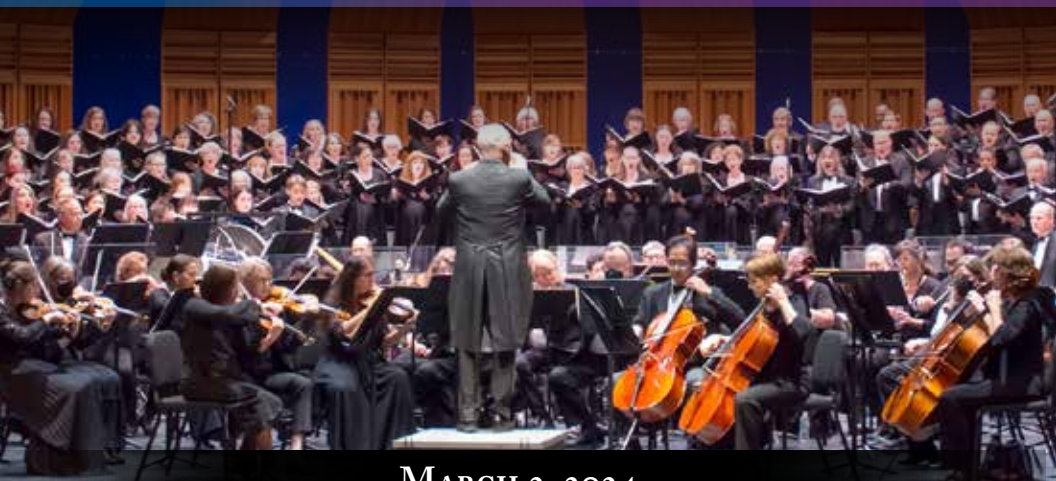


# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR



## EUROPEAN MASTERWORKS



MARCH 2, 2024

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# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 2 ~ 3 p.m.

SAFE Credit Union Performing Arts Center

## EUROPEAN MASTERWORKS

**Legends, Op. 59** 1881

**Antonín Dvořák** 1841–1904

**Lux Aeterna** 1997

**Morten Lauridsen** 1943–

4. **Veni, Sancte Spiritus**

5. **Agnus Dei – Lux Aeterna**

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### INTERMISSION

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**Stabat Mater, Op. 58** 1877

**Antonín Dvořák**

Olivia Smith, Soprano

Salvatore Atti, Tenor

Maggie Renée, Mezzo

David Soar, Bass

- 1. Stabat Mater Dolorosa** Soli/Chorus  
A Mother stood grief-stricken
- 2. Quis Est Homo** Soli Quartet  
Who is the man who would not weep
- 3. Eia Mater** Chorus  
Alas, Mother, fountain of love
- 4. Fac Ut Ardeat Cor Meum** Bass/Chorus  
Let my heart burn with love of Christ our Lord
- 5. Tui Nati Vulnerati** Chorus  
Share with me the punishment of thy wounded son
- 6. Fac Me Vere Tecum Flere** Tenor/Chorus  
Let me truly weep with you
- 7. Virgo Virginum Praeclara** Chorus  
Virgin, most noble of virgins
- 8. Fac, Ut Portem Christi Mortem** Soprano/Tenor  
Let me bear Christ's death
- 9. Inflammatus Et Accensus** Alto  
Blazing and scorched may I be protected
- 10. Quando Corpus Morietur** Soli/Chorus  
When my body has died



## 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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**TO SHOW OUR COMMITMENT** to our community, our singers recently launched their 28th annual chorus-generated fundraiser: **Singathon 2024**. Our goal is to raise \$60,000 to offset production expenses for our March and May 2024 performances and defray fixed monthly expenses. While we are well on our way towards reaching our \$60K goal, we could surely use your help with your tax-deductible donation. Donate online via [sacramentochoral.org](http://sacramentochoral.org) and see page 26 of this afternoon's program book and mail in your donation.

Please join us here once again at our 3 PM matinee on Saturday, May 4th when we will cap our 28th season with a nostalgic trip-down-Memory-Lane performance celebrating the legacy of Broadway's dynamic duo, *Rodgers and Hammerstein*.

We give our heartfelt thanks to you, our patrons and supporters, our Board, our chorus and orchestra members, soloists, our stage hands, our volunteers and our City of Sacramento leaders. We remain grateful for your ongoing friendship and support.

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# PROGRAM NOTES

## ANTONÍN DVOŘÁK

Antonín Dvořák (1841–1904) is a rare example of a composer who achieved international fame during his lifetime. Even more remarkable is that his popularity has only grown in the century following his death—perhaps making him one of the most recognizable composers in Western classical music today.



Dvořák's works continue to decorate concert halls throughout the world with his signature blend of folk melodies and late-Romantic musical aesthetics.

Born in the Bohemian village of Nelahozeves just north of Prague in the modern-day Czech Republic, Dvořák began developing his unique style from a young age, influenced by Roman Catholic devotion and frequent exposure to a stunning variety of folk music performed by Bohemian locals and foreign travelers passing through Nelahozeves. In the village church, Dvořák heard sacred music by master composers like Mozart, and he also enjoyed regular folk music performances hosted at his family's tavern and butcher shop. Dvořák would later join the village bands and church ensembles as a violinist, encouraged by his family to explore and develop his apparent musical affinity. Guided by a strong sense of Christian faith and a deep connection to his Bohemian heritage, young Dvořák fell in love with a vibrant musical world that continued to inspire him throughout his composing career.

Despite his natural talent and dedicated efforts, Dvořák did not see critical acclaim until the late 1870s. In 1877, Dvořák submitted his *Moravian Duets* (a set of 23 vocal duets set to Moravian folk poetry) to the Austrian State Prize for Composition, with composer Johannes Brahms as a lead judge. While Dvořák had won the prize in previous years, Brahms was particularly moved by the *Moravian Duets* and referred Dvořák and the Duets to his publisher, the N. Simrock publishing house. This relationship turned Dvořák into a prominent international composer, leading to numerous commissions and performances of his folk-inspired works across Europe, Britain, and the United States.

### Selections from *Legends*, Op. 59

Dvořák's relationship with Brahms, and especially the N. Simrock publishing house, kicked off a remarkably productive period in the composer's life. It was during this time that Dvořák composed some of his most monumental works, including the *Stabat Mater*, the *Slavonic Dances*, and his famous *Cello Concerto*. In 1880, just a few days before completing his sixth symphony, he wrote to Simrock regarding his intentions to complete the four-hands piano cycle entitled *Legends* by the end of 1880. Though he did not actually begin composing the work until the end of January 1881, the finished product was so admired by eminent musicians, including Brahms and conductor Hans von Bülow, that Simrock requested a full orchestration for the professional market.

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# PROGRAM NOTES

Dvořák dedicated the *Legends* cycle to Viennese music critic Eduard Hanslick, who enthusiastically commended the enchanting and enigmatic narrative that pervades the work. Hanslick, like Brahms, served as a judge on the panel for the Austrian State Prize for Composition and was a consistent supporter of Dvořák throughout his career. In a quote provided by the Czech Ministry of Culture, Hanslick asks:

“What is it about Dvořák’s music that is so appealing to us  
and, at the same time, stays us with its soft, warm hand?  
Its sense of immediacy, its wholesome freshness...  
only a master of harmonic and contrapuntal art  
could have written these *Legends*.”

Indeed, though the work does not follow a specific story, Dvořák’s subtle lyricism and mastery of the orchestral medium give us a sense of an epic story in each movement. Selections from the breathtaking orchestral version of the cycle are presented this afternoon by the Sacramento Choral Society Orchestra.

## MORTEN LAURIDSEN

Morten Lauridsen (b. 1943) is one of the most illustrious American choral composers of the 20th and 21st centuries. With five Grammy nominations, nine albums, and over 200 recordings of his works released to date, Lauridsen’s music has been heard worldwide—from the living room to the concert hall. Following a 52-year tenure at the University of Southern California Thornton School of Music, Lauridsen continues to make significant contributions to the choral arts through his compositions, post-retirement artistic residencies, and the students he has trained in his long career. The National Endowment for the Arts named Lauridsen an ‘American Choral Master’ in 2006, and in 2007, he received the National Medal of Arts in a White House ceremony “for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide.”



## Lux Aeterna

### 4. Veni, Sancte Spiritus

### 5. Agnus Dei – Lux Aeterna

Premiered in 1997 during his residency with the Los Angeles Master Chorale, Lauridsen composed his choral cycle *Lux Aeterna* as a response to the twilight of his mother’s life. By invoking various sacred Latin texts that reference light and redemption, Lauridsen nods to the *Lux Aeterna* offering in the Roman Catholic Requiem Mass, wherein God is asked to shine His eternal light on the deceased in their eternal rest. In a publication by the Los Angeles Philharmonic, Lauridsen describes that he “found great personal comfort and solace in setting to music these

# PROGRAM NOTES

timeless and wondrous words about Light, a universal symbol of illumination at all levels—spiritual, artistic, and intellectual.” Lauridsen’s *Lux Aeterna* is a breathtaking musical display of tranquility that matches perfectly the serene wonder conveyed in those timeless words.

## **Stabat Mater, Op. 58**

**Antonín Dvořák**

One of Dvořák’s most prominent works from the early-Simrock era is tonight’s *Stabat Mater*, a work that rose from tragedy in the midst of Dvořák’s meteoric rise to success. The work appears to have been instigated by the death of his newborn daughter, Josefa, just six months earlier than Dvořák’s earliest sketches from February 1876. The tragic premature deaths of two more of his children, Otaker and Růžena, in 1877 prompted Dvořák to complete the *Stabat Mater*, though it was not published until 1881. When considering the significance of the *Stabat Mater* poem in the Christian faith, it is clear why Dvořák sought refuge in it—derived from a 13th-century Christian hymn, the text illustrates the dreadful suffering of Mary during the crucifixion of Jesus Christ and has been the subject of several sacred musical works for centuries as a site for expressing profound sorrow. In his grief, Dvořák turned to his faith and called upon the *Stabat Mater* to process his misery at the loss of his children, and in the process, created one of the most ambitious, emotional, and renowned *Stabat Mater* settings to date.

IN MEMORIAM

SHARON RUFFNER

# PROGRAM NOTES

Composed for four vocal soloists, choir, orchestra, and organ, the work comprises ten movements that move through the entirety of the tragic poem.

The first movement, *Stabat Mater Dolorosa*, opens quietly on a sustained single pitch in the orchestra, frozen in Mary's grief as she witnesses Jesus upon the cross.

This single note expands downward, like tears falling, before evolving into a more complex expression of her sadness—understated at first, the movement fleshes out an ineffable sense of loss as the choir and soloists join to develop and recapitulate the anguished melodies and establish the direction for the remainder of the work.

Movements two through nine portray specific themes exhibited throughout the poem—whether an utterance of futility, a meditation on Mary's sorrow, or an empathizing moment for Jesus's pain upon the cross, Dvořák takes us through an array of complex emotions through pensive lamentations, operatic declarations, and solemn lyricism. The second movement is a quartet between the vocal soloists. As they enter one by one, they ask "Is there one who would not weep, whelmed by miseries so deep, Christ's dear Mother to behold?" The steady, dirge-like third movement gives the impression of a slow funeral march as the choir offers its empathetic mourning to Mary.

In the fourth movement, Dvořák puts his torment on full display. The bass soloist declares the burning in his heart, requesting that his deep wounds be healed.

When the choir responds, it is as though Dvořák himself is communing with the singing angels of Heaven.

The fifth movement opens and closes with a serene melody and lush harmonies as the choir and orchestra play off each other, interrupted in the middle by a brief cathartic release of pent-up intensity. In the sixth movement, Dvořák's folk inspirations come into relief in an intimate tenor lullaby, straightforward in its tenderness. The seventh and eighth movements develop this tender sentiment as the choir and soloists continue to empathize with Mary's loss, preparing a particularly somber alto aria in the ninth movement.

The tenth and final movement unifies the work by returning to material presented in the first movement. The soloists, choir, and orchestra work in equal measure to remind us of the grief that inspired the work. In the conclusion, however, we are not left with dejection and pain—we are instead met with an expression of hope and reconciliation. We hear Dvořák seeking peace and affirmation in his tragedy with the knowledge that, someday, he will return to Heaven, concluding his prayer with a major-chord "Amen."

Sven Liam Joseph, Bachelor of Arts – Music  
California State University, Sacramento (2022)  
Eastman School of Music, PhD candidate



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# TEXT & TRANSLATION

**Lux Aeterna**

**Morten Lauridsen**

## Veni, Sancte Spiritus

Veni, Sancte Spiritus,  
Et emitte coelitus  
Lucis tuae radium.  
Veni, pater pauperum,  
Veni, dator munerum,  
Veni, lumen cordium.

Come, Holy Spirit,  
Send forth from heaven  
The ray of thy light.  
Come, Father of the poor,  
Come, giver of gifts,  
Come, light of hearts.

Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
In labore requies,  
In aestu temperies,  
In fletu solatium.

Thou best of Consolers,  
Sweet guest of the soul,  
Sweet refreshment.  
In labor, thou art rest,  
In heat, the tempering,  
In grief, the consolation.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.  
Sine tuo numine,  
Nihil est in homine,  
Nihil est innoxium.

O Light most blessed,  
Fill the inmost heart  
Of all thy faithful.  
Without your grace,  
There is nothing in us,  
Nothing that is not harmful.

Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.  
Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.

Cleanse what is sordid,  
Moisten what is arid,  
Heal what is hurt.  
Flex what is rigid,  
Fire what is frigid,  
Correct what goes astray.

Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.

Grant to thy faithful,  
Those trusting in thee,  
Thy sacred seven-fold gifts.  
Grant the reward of virtue,  
Grant the deliverance of salvation,  
Grant everlasting joy.

## Agnus Dei – Lux Aeterna

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takest away the sins of the world,  
grant them rest.

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.

Lamb of God,  
who takest away the sins of the world,  
grant them rest.

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# TEXT & TRANSLATION

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine:  
Cum sanctis tuis in aeternum,  
Quia pius es.

Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.  
Alleluia. Amen.

Lamb of God,  
who takest away the sins of the world,  
grant them rest everlasting.

May light eternal shine upon them,  
O Lord, in the company of thy Saints for  
ever and ever; for thou art merciful.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.  
Alleluia. Amen.

## Stabat Mater

**1. 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 maerebat et dolebat,  
pia mater, dum videbat,  
et tremebat cum videbat  
nati poenas incliti.

**2. Quis est homo**, qui non fleret,  
Christi matrem si videret  
in tanto supplicio?

Quis non posset contristari,  
Christi matrem contemplari  
dolentem cum Filio?

Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum.

Vidit suum dulcem natum  
moriendo, desolatum  
dum emisit spiritum.

**3. Eia mater**, fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.

## Antonín Dvořák

**A mother stood grief-stricken**,  
by the cross, weeping,  
while her son was hanging there.

As she shared in his sorrow  
And grieved, a sword pierced her  
groaning heart.

O how sorrowful and afflicted  
was that blessed woman,  
the mother of the only-begotten one.

Devoted mother, who mourned  
and grieved while she saw,  
who trembled, seeing the punishment  
of her glorious son.

**Who is the man** who would not weep  
if he saw the mother of Christ  
in such torment?

Who could not share in the sorrow,  
were he to contemplate the mother  
of Christ grieving for her son?

She saw Jesus in agony  
and subjected to whips  
for the sins of his nation.

She saw her sweet child  
desolate in his dying moments,  
as his spirit slipped away.

**Alas, mother**, fountain of love,  
let me feel the force of your grief,  
so that I may bemoan with you.

# TEXT & TRANSLATION

## **4. Fac ut ardeat cor meum**

in amando Christum Deum  
ut sibi complaceam.

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

## **5. Tui nati vulnerati**

tam dignati pro me pati  
poenas mecum divide.

## **6. Fac me vere tecum flere,**

Crucifixo condolere  
donec ego vixero.

Juxta crucem tecum stare,  
te libenter sociare  
in planctu desidero.

## **7. Virgo virginum praeclara,**

mihi jam non sis amara,  
fac me tecum plangere.

## **8. Fac, ut portem Christi mortem**

passionis fac consortem,  
et plagas recolare.

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

## **9. Inflammatus et accensus**

per te, Virgo, sim defensus  
in die judicii.

Fac me cruce custodiri,  
morte Christi praemuniri,  
confoveri gratia.

## **10. Quando corpus morietur,**

fac, ut animae donetur  
paradisi gloria. Amen.

## **Let my heart burn**

with love of Christ our Lord  
so that I may please him.

Holy mother, do just that,  
let the blows of the crucified one  
drive strongly into my heart.

## **Share with me the punishment**

of your wounded son  
who suffered so worthily for me.

## **Let me truly weep with you,**

grieve with you for him, crucified,  
for as long as I live.

I long to stand by the cross with you,  
gladly keeping company  
with you in your lamentation.

## **Virgin, most noble of virgins,**

do not now be bitter towards me,  
let me lament with you.

## **Let me bear Christ's death,**

let me share in his sufferings  
and receive the blows.

Let me be wounded by the lashes,  
intoxicated by that cross,  
through love for your son.

## **Blazing and scorched,**

may I be protected by you Virgin,  
on the day of judgment.

Let me be guarded by the cross,  
defended by the death of Christ,  
fostered by grace.

## **When my body has died,**

let it be that the glory of paradise  
is granted to my soul. Amen.

# ARTISTS



## **Olivia Smith, Soprano**

Canadian soprano Olivia Smith is a first-year Adler Fellow at San Francisco Opera, where this season she makes her mainstage debut as the Voice of the Falcon in Strauss' *Die Frau ohne Schatten*. Smith was a participant in the 2022 Merola Opera Program, where she appeared as Margarita Xirgu in scenes of Golijov's *Ainadamar*, as Leila in an excerpt from Bizet's *Les pêcheurs de perles*, and covered the role of Pamina in *Die Zauberflöte*.

A recent graduate of the Curtis Institute of Music, Smith performed the Governess in Britten's *The Turn of the Screw* with Curtis Opera Theater and Marguerite in excerpts of Gounod's *Faust* with Curtis Symphony Orchestra, under the baton of Maestro Yannick Nézet-Séguin. Additional roles include Cathleen in Vaughan Williams' *Riders to the Sea*, First Witch in *Dido and Aeneas*, and Mrs. Gobineau in Menotti's *The Medium*.

Smith has received recognition from Houston Grand Opera's Eleanor McCollum Competition, where she received both the Ana María Martínez Encouragement Award and the Online Viewers' Choice Award. She was the First Place Winner in Opera Grand Rapids' VanderLaan Prize competition and received an encouragement grant from the George and Nora London Foundation for Singers.

Smith particularly enjoys performing contemporary repertoire and exploring untold stories. When she isn't performing, she returns to Penticton, British Columbia, to visit Lake Okanagan and spend time with her family.

## **Maggie Renée, Mezzo**

Maggie Reneé, a mezzo-soprano from Los Angeles, California, is a Metropolitan Opera Competition Grand Finalist Award Winner, Opera Index Award Winner, Sullivan Foundation Finalist, Igor Gorin Memorial Award Recipient and an Honors BM and MM graduate of The Juilliard School where she is pursuing her Artist Diploma in Opera Studies.



This season she will perform Venus with Vienna Volksoper, Baba the Turk with Barbara Hannigan's production of *The Rakes Progress*, and will sing *Carmen* at Juilliard. This summer she covered *Carmen* and sang Nicolette in *The Love for Three Oranges* at Des Moines Opera. Last season she sang Irene in *Atalanta* at Juilliard, Zweiter Knabe at Merola, and Baba the Turk at Juilliard Opera. Previously, Maggie Reneé covered Olga and Due Donne at Santa Fe Opera and sang King Egeo and Goffredo at Juilliard. She sang *Carmen* in *La Tragédie de Carmen* with City Lyric Opera, toured Europe with Juilliard's *Dido and Aeneas* and made her European debut as Cherubino in *Le nozze di Figaro* in Germany.

Maggie Reneé writes her own music, has a black belt in Karate, and entertains over 250,000 subscribers on her YouTube channels daily.



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# ARTISTS



## Salvatore Atti, Tenor

Salvatore Atti, has recently moved to northern California from Boston where he resided for the last decade; originating in Buffalo, NY. Mr. Atti is a graduate of The Boston Conservatory, where he received a Bachelor of Music degree in Vocal Performance, a Master's degree in Opera, and a Post-Master's Certificate. During his time at the Conservatory Mr. Atti performed in eleven mainstage operas. Most notable performances include Rodolfo in *La Boheme*, Character 4 in *Transformations*, and Male Chorus in *The Rape of Lucretia*. He has sung with many opera companies in the Boston area to acclaimed reviews. The Boston globe wrote about his most recent performance of *Faust* with Boston Opera Collaborative, noting that, "Salvatore Atti was radiant in his cavatina "Salut! demeure chaste et pure". He has also sung with NEMPAC Opera project, Boston Bel Canto Opera, Opera Hub, and Intermezzo Chamber Opera. Mr. Atti has sung internationally with the St. Paul's Cathedral Choir based in Buffalo, NY; visiting England, Sweden, Germany, France, and Italy. His most notable performance abroad was as Alfredo in Verdi's *La Traviata* with the Flagstaff in Fidenza program. This performance was in honor of Verdi's bicentennial, celebrated in his hometown of Busseto Italy, where Mr. Atti came to be endearingly known as "Piccolo Pavarotti". Salvatore made his New York debut in 2015 with New Rochelle Opera in the role of Don Jose in *Carmen*. During his time in Boston he was actively involved with the North End area, performing for several festivals and prominent figures of the area. He has also performed with several choirs in the Boston area as a featured soloist including Old North Choir, the Fine Arts Chorale, and the MetroWest Choral Artists.

## David Soar, Bass

David Soar was born in Nottinghamshire and studied at the Royal Academy of Music and the National Opera Studio.

Highlights in his 2023/24 season include Hobson *Peter Grimes* for the English National Opera and Judge Turpin *Sweeney Todd* and Fasolt *Das Rheingold* for Opernhaus Zürich. Recent roles on the opera stage have included Capulet in a new production of *Romeo et Juliette* for Opernhaus Zürich; Colline *La bohème* for the Royal Opera; Masetto *Don Giovanni* and Colline for the Metropolitan Opera; Mr. Flint *Billy Budd* for the Royal Opera, Glyndebourne Festival Opera and Madrid's Teatro Real; Sir Walter Raleigh *Gloriana and Animal Trainer/Athlete Lulu* for the English National Opera and Escamillo *Carmen* for the Welsh National Opera and the Glyndebourne Festival.



In demand on the concert platform, Soar's recent engagements have included Beethoven's *Christus am Ölberge* (LSO/Rattle & Berlin Philharmonic Orchestra/Rattle), Harapha in Handel's *Samson* at the Edinburgh Festival (Dunedin Consort/

# ARTISTS

John Butt), Elgar's *The Dream of Gerontius* (BBC Symphony Orchestra/Sir Andrew Davis, Seattle Symphony Orchestra/Edward Gardner & BBC Scottish Symphony Orchestra/Martyn Brabbins), Mendelssohn's *Elijah* (Royal Flemish Philharmonic/Philippe Herreweghe & Orquesta y Coro Nacionales de España/Masaaki Suzuki), Bach's *Weihnachts-Oratorium* (Royal Northern Sinfonia/Lars Vogt), Méphistophélès in Berlioz' *La Damnation de Faust* (Orchestra of Opera North/Simon Wright), Weill's *The Seven Deadly Sins* (Hallé Orchestra/Sir Mark Elder), Walton's *Belshazzar's Feast* (BBC Philharmonic Orchestra/John Storgards) and Bauer in Schönberg's *Gurre-Lieder* (Philharmonia/Esa-Pekka Salonen).

Recordings include *The Dream of Gerontius* and *Roméo et Juliette* for Chandos (both BBC Symphony Orchestra/Sir Andrew Davis); Stanford's *Stabat Mater* for Naxos (Bournemouth Symphony Orchestra/David Hill); Stravinsky's *Threni* (Royal Flemish Philharmonic/Phillippe Herreweghe) and *Adriana Lecouvreur* on DVD for Opus Arte with Angela Gheorghiu and Jonas Kaufmann (Royal Opera House Orchestra/Sir Mark Elder).

## 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.

*We invite you to put your passion for the arts  
to work for the good of the community.*

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

Prior Board experience is not required, both singers and non-singers are encouraged 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

## 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 39 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 SAFE Credit Union Performing Arts Center, 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

# 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. In addition to Sac State, 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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