

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

STAINED GLASS CONCERT

The *French* School



OCTOBER 19, 2024
CONCERT SEASON 29



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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Ryan Enright, Organist
SCSO Chamber Ensemble

Saturday, October 19, 2024 ~ 7:30 p.m.
Fremont Presbyterian Church

STAINED GLASS CONCERT

The French School

Requiem in D minor, Op. 48 1900 **Gabriel Fauré 1845–1924**

Sarah Sy, Soprano Chris Mackey, Baritone

- I. Introitus – Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera Me
- VII. In Paradisum

Romance, Op. 27 1866 **Camille Saint-Saëns 1835–1921**

Beverly Wesner-Hoehn, Harp Cindy Lee, Violin

Te Deum, LWV 55 1677 **Jean-Baptiste Lully 1632–1687**

Sarah Sy, Soprano Julie Miller, Mezzo
Joshua Simka, Tenor Salvatore Atti, Tenor
Chris Mackey, Baritone

- I. Te Deum laudamus
- II. Tu Rex gloriae, Christe
- III. Salvum fac populum tuum



MISSION

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

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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Sacramento Choral Society & Orchestra

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WELCOME

JAMES McCORMICK PRESIDENT AND CEO



AS WE EMBARK ON THE SCSO'S SEASON 29, I am thrilled to welcome you to our *Stained Glass* concert featuring awe-inspiring works by three composers hailing from France. Our 2024-2025 season promises to offer a vibrant tapestry of musical experiences.

Our recent SCSO June 2024 concert tour of Northern Italy celebrated the universal language of music that unites us all, with three sold-out performances of the Mozart *Requiem* in Como, Cremona and Santa Margherita Ligure. Our dedicated SCSO Choral Ambassadors were in good hands with our guest conductor Natascha Bach and organist *extraordinaire* Ryan Enright.

This season we once again offer **four exciting matinée performances** including a *Messiah Sing-Along* on December 26 for you and your family.

Join us on Saturday, December 14 at 3 PM at Memorial Auditorium for our heart-warming and festive *Kitchen Mart Home for the Holidays* celebration. This popular and much-loved holiday event will feature headliner Soprano Heidi Moss Erickson, and the mischievous Green Valley Theater puppets.

Save big on online fees by purchasing your tickets directly through the SAFE CU Box Office – Tuesday–Friday, 10 AM – 4 PM. 916-808-5181.

Our *European Masterworks* matinée on Saturday, March 1 at SAFE Credit Union Performing Arts Center will showcase Morten Lauridsen's stunning *Lux Aeterna* and Haydn's powerful *Creation Mass (Schöpfungsmesse)*.

The season finale on Saturday, May 3 at 3 PM will feature a trip-down-memory-lane *Lerner & Loewe Celebration*, with songs from your favorite musicals. Cocktail attire is encouraged.

Please join us this season on our SCSO journey through sound, showcasing our talented musicians and the exquisite artistry that defines our ensemble.

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PROGRAM NOTES



Requiem in D minor, Op. 48 Gabriel Fauré

Gabriel Fauré (1845–1924) was one of the foremost French composers of his generation, known for his refined, innovative harmonic style that many claim bridges the gap between late Romanticism and early modernism. Despite his non-musical (albeit cultured) roots, his musical affinity was apparent from a young age. When Fauré was just nine years old, his father sent him to the École Niedermeyer college in Paris to train as a church organist and choirmaster. Among his most influential teachers there was Camille Saint-Saëns, who became a lifelong friend and, later, an advocate for Fauré’s work. Although Fauré spent much of his early career as an organist, holding an esteemed post at the Église de la Madeleine in Paris working under Saint-Saëns, he felt that he had little time for composing. As a result, many of his most enduring works were composed in the later part of his life, including his Requiem in D minor.

Composed between 1887 and 1890, the Requiem stands apart from other settings of the Requiem Mass. Its focus on eternal peace, rest, and spiritual devotion—described by Fauré as a *lullaby* for the dead—contrasts with a more typical focus on fearful appreciation of divine judgment found in most settings of the Requiem Mass. Unlike many traditional Requiem settings, Fauré omitted most of the dramatic and fearful “Dies Irae” sequence, instead highlighting its serene closing couplet “Pie Jesu.” The Requiem closes with the luminous burial text “In Paradisum,” emphasizing Fauré’s focus on the soul’s peaceful transition to Heaven rather than its fear of retribution. The work was first performed at an architect’s funeral in La Madeleine in 1888, and Fauré continued to revise and perfect it over the next decade.

Musically, the Requiem is notable



for its understated beauty and



subtle orchestration.

Musically, the Requiem is notable for its understated beauty and subtle orchestration, favoring expressive tenderness over musical drama. The use of strings, harp, organ, and choir allows Fauré to create delicate and inviting atmospheres that draw listeners into an intimate and ethereal musical experience. From the opening “Introit and Kyrie” to the peaceful conclusion of “In Paradisum,” the work observes a wide emotional spectrum through a lens of calm, restrained contemplation, punctuated by intense moments that mark the seriousness of the soul’s journey in the hands of God.



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PROGRAM NOTES

Romance, Op. 27

Camille Saint-Saëns

Camille Saint-Saëns (1835–1921), like the other composers on this program, has certainly become a household name. In addition to his composing, Saint-Saëns was a remarkable organist and pianist of astonishing precocity and intellectual breadth. He was indeed a man of wide-ranging interests, deeply engaged with literature, the arts, and the scientific developments of his day. A child prodigy, Saint-Saëns made his formal debut at the age of ten with a concert of Mozart and Beethoven piano concertos. As an encore, the ten-year-old offered to play any of Beethoven’s 32 piano sonatas from memory.



Saint-Saëns was, in his early years, quite keen on contemporary musical styles. His own compositions, however, reflect his status as a staunch defender of classical musical traditions, railing against the influences of Wagner and Debussy in his later years. In contrast to prevailing Romantic aesthetic ideals, Saint-Saëns valued musical structure and expressive clarity over overt passion, once remarking that true music lovers must find pleasure in “a simple series of well-constructed chords.” Despite his conservative ideals, Saint-Saëns remains celebrated for his mastery of orchestration and form, with works like *Samson et Dalila* and *Le Carnaval des animaux* standing as pillars of the French repertoire. The instrumental interlude for this program, Saint-Saëns’s *Romance*, is characteristic of the genre. Its especially personal, tender qualities and charming compositional style appeals particularly well to Saint-Saëns’s aesthetic predilections.

Te Deum, LWV 55

Jean-Baptiste Lully

Jean-Baptiste Lully (1632–1687) was a central figure in shaping the sound of French Baroque music, particularly within the court of Louis XIV. Born in Florence, Lully was brought to France at the age of 14, where he quickly established himself as a skilled dancer, violinist, and composer. His artistry captured the attention of the artistically minded King Louis XIV, who appointed Lully as the Superintendent of Music in the Chamber of the King. In this position, Lully developed a close relationship with the king, composing numerous ballets, operas, and religious works that helped solidify the grandeur of Louis’s court over the next several decades. More than a court composer, Lully was a friend to the Sun King—the two often enjoyed dancing together in ballets that Lully wrote, deepening their bond. Despite Louis XIV’s affinity for Lully, he disapproved of Lully’s scandalous personal life, riddled with extramarital affairs and promiscuous



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Or contact the SCSO: 916-536-9065 or scso2005@gmail.com

PROGRAM NOTES

encounters with performers. Lully's behavior often skirted the edge of royal tolerance—Lully's domestic and international influence, however, remained immense, adding intrigue to his role as the most powerful musical figure in France during this time.

One of Lully's most important contributions to French sacred music is his *Te Deum*, a dramatic masterpiece first performed in 1677 to commemorate his son's baptism. The *Te Deum* is one of Lully's grand motets, a genre particularly well-suited to match the ceremonial majesty the French court sought to convey. Requiring a substantial number of orchestral and choral forces (upwards of 300 musicians), the *Te Deum* is rarely performed today despite its enduring legacy. In Lully's life, however, the majestic *Te Deum* enjoyed immense success because of its massive scale, prompting Louis XIV to program the work at numerous court celebrations. One such celebration was that of the Sun King's recovery from a risky medical procedure in 1687, during which a tragic accident occurred. While conducting the *Te Deum* with his traditional conducting staff, Lully struck his foot, causing an injury that eventually became gangrenous. Despite his worsening condition, Lully refused amputation, fearing that he would no longer be able to dance. This refusal ultimately led to his death, marking the end of his extravagant and influential career.

Musically, Te Deum exemplifies



Lully's mastery of French Baroque



grace and elegance.

Musically, *Te Deum* exemplifies Lully's mastery of French Baroque grace and elegance. Written for a large choir, soloists, and orchestra, the work balances spiritual reverence with brilliant fanfare and pomp, using alternating sections to highlight the grandeur of the French royal court and the text's devotional veneration. Lully's command of musical contrast is on full display, as regal trumpet fanfares and vigorous rhythms are juxtaposed with more reflective, intimate choral passages. The work opens with a strikingly bold, stately proclamation from the timpani—an innovative choice in Lully's time—that immediately captures the *Te Deum's* celebratory spirit, setting the tone for the intricate interplay between chorus and orchestra that follows. As the work progresses and the musical dialogues weave together, Lully's masterful use of orchestral color and choral layering creates a powerful sense of both divine majesty and personal devotion, marking the *Te Deum* as one of his most enduring sacred works.

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

TEXT & TRANSLATIONS

Requiem in D minor, Op. 48

I. INTROITUS – KYRIE

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison, Christe eleison,
Kyrie eleison.

II. OFFERTORIUM

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni
et de profundo lacu.
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus
O Domine, Jesu Christe, Rex Gloriam
ne cadant in obscurum.
Hostias et preces tibi Domine,
laudis offerimus
tu suscipe pro animabus illis quarum
hodie memoriam facimus
Fac eas, Domine, de morte transire ad
vitam Quam olim Abrahae promisisti
et semini eus.
O Domine, Jesu Christe, Rex Gloriam. Amen

III -. SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

IV. PIE JESU

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

V. AGNUS DEI

Agnus Dei, qui tollis peccata mundi
dona eis requiem,
sempiternam requiem.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Gabriel Fauré

INTROIT – KYRIE

Grant eternal rest to them, Lord,
and let perpetual light shine on them.
A hymn befits you, God in Zion, and a
vow to you shall be fulfilled in Jerusalem.
Hear my prayer,
for unto you all flesh shall come.
Lord, have mercy upon us. Christ, have
mercy upon us. Lord, have mercy upon us.

OFFERTORY

O Lord Jesus Christ, King of Glory,
free the souls of the dead from
infernal punishment,
and from the deep abyss.
O Lord Jesus Christ, King of Glory,
Free them from the mouth of the lion,
do not let Hell swallow them up,
O Lord Jesus Christ, King of Glory,
do not let them fall into the darkness.
Sacrifices and prayers of praise
we offer to you, O Lord.
Receive them for the souls of those
whom we commemorate today.
Lord, make them pass from death to life,
as you once promised to Abraham,
and to his seed.
O Lord Jesus Christ, King of Glory. Amen

SANCTUS

Holy, Holy, Holy, Lord God of Hosts, the
heavens and earth are filled with your glory.
Hosanna in the highest!

PIE JESU

Merciful Lord Jesus, grant them rest,
grant them rest, grant them eternal rest.

AGNUS DEI

Lamb of God, who takes away the sins of
the world, give them rest,
grant them eternal rest.
May eternal light shine on them, Lord,
with your saints for eternity,
for you are merciful.
Grant eternal rest to them, Lord,
and let perpetual light shine upon them.

TEXT & TRANSLATIONS

VI. LIBERA ME

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum
per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies illa, dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

VII. IN PARADISUM

In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.

Te Deum

I. Te Deum laudamus: te Dominum
confitemur. Te aeternum Patrem omnis
terra veneratur.
Tibi omnes Angeli; tibi caeli et
universae Potestates.
Tibi Cherubim et Seraphim incessabili
voce proclamant: Sanctus, Sanctus,
Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis
gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus
laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia,
Patrem immensae majestatis: Veneran-
dum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

II. Tu Rex gloriae, Christe. Tu Patris
sempiternus es Filius.

LIBERA ME

Free me, Lord, from eternal death,
on that day of dread,
when the heavens and earth shall move,
when you shall come to judge the world
by fire.
I am made to tremble, and to fear,
when destruction shall come,
and also your coming wrath.
That day, that day of wrath,
of calamity and misery,
the great and exceedingly bitter day.
Grant eternal rest to them, Lord,
and let perpetual light shine on them.

IN PARADISE

May angels lead you into Paradise.
At your coming may martyrs receive you,
and may they lead you into the Holy City,
Jerusalem.
May the chorus of angels receive you,
and with Lazarus, who once was a pauper,
may you have eternal rest.

Jean-Baptiste Lully

We praise thee, O God: we acknowledge
Thee to be the Lord. All the earth doth
worship Thee, the Father everlasting.
To Thee all Angels cry aloud: the Heavens
and all the powers therein.
To Thee Cherubim and Seraphim continually
do cry, Holy, Holy, Holy: Lord God of
Sabaoth;
Heaven and earth are full of the Majesty of
Thy Glory.
The glorious company of the Apostles praise
Thee. The godly fellowship of the Prophets
praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world
doth acknowledge Thee;
The Father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

TEXT & TRANSLATIONS

Tu ad liberandum suscepturus
hominem, non horruisti
Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus
regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine
redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.

III. Salvum fac populum tuum,
Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies benedicimus te;
Et laudamus nomen tuum in
saeculum, et in saeculum saeculi.
Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri Domine,
miserere nostri. Fiat misericordia tua,
Domine, super nos, quemadmodum
speravimus in te. In te, Domine,
speravi: non confundar in aeternum.

When Thou tookest upon Thee to
deliver man: Thou didst not disdain the
Virgin's womb.
When Thou hadst overcome the sharpness
of death, Thou didst open the
Kingdom of Heaven to all believers.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that Thou shalt come
to be our Judge.
We therefore pray Thee, help Thy servants
whom Thou hast redeemed
with Thy precious blood.
Make them to be numbered with Thy
Saints in glory everlasting.

O Lord, save Thy people: and bless
Thine heritage.
Govern them and lift them up
for ever.
Day by day we magnify Thee;
and we worship Thy Name,
ever world without end.
Vouchsafe, O Lord, to keep us this day
without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy lighten upon us:
as our trust is in Thee.
O Lord, in Thee have I trusted: let me
never be confounded.

ARTISTS



Ryan Enright, Organist

Dr. Ryan Enright, recognized for his organ playing and improvising, has performed recitals in Canada and the U.S.A. in organ repertoire ranging from around 1530 to the present day. Improvisation plays a crucial role in his activities, from reharmonizing a hymn to improvising on the spot after being given a theme or two.

A native of Montreal, Quebec, Enright studied the organ privately with Marc-André Doran and, while enrolled at the Conservatoire de Musique et d'Art Dramatique, with Gaston Arel and Jean LeBuis. Enright received the bachelor's and master's degrees—and Artist Diploma—in organ performance from McGill University. Enright received the DMA in Organ Performance & Literature from the Eastman School of Music (2012), where he studied with William Porter and played harpsichord and organ continuo for Eastman's Collegium Musicum. He has studied improvisation most closely with William Porter and Julian Wachner, also taking workshops with renowned improvisation teachers.

Enright has competed internationally, receiving first prizes at the Canadian Music Competition (1997), Quebec Organ Competition (2004), and National Organ Playing Competition of the Royal Canadian College of Organists (2007). He was a finalist in the CIOC (Canadian International Organ Competition), 2011.

Enright relocated to Sacramento in October of 2011 to become Organist of St. John's Lutheran Church and Accompanist for the Sacramento Choral Society and Orchestra, Sacramento State's choirs, and Schola Cantorum of Sacred Heart Church. In August of 2016 Enright recorded an album entitled "St. John's Resounds" with harpist Dr. Beverly Wesner-Hoehn. Recorded at St. John's on the splendid Bedient organ, the album consists of Laurin's "Fantasy for Organ and Harp" plus solo organ and harp works. In California, Enright has performed in Chico, Yuba City, the San Francisco Bay Area, as well as in the states of Washington and New York. Enright accompanied the SCSO on their tours of Italy (2012), Northern France, Paris, and England (2015), Austria, Slovenia, and Croatia (2019), and most recently to Northern Italy (June 2024).

Since Fall 2018 Enright is Staff Accompanist II at Sacramento State University, where he accompanies two classical choirs, half of the students of two voice studios, and the Opera Theatre Workshop. From 2021-2023 he was Co-Dean of the American Guild of Organists, Sacramento Valley Chapter. He teaches organ privately. Enright's passions away from the organ loft include Argentine Tango, hiking, camping, and whitewater kayaking.

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ARTISTS

Beverly Wesner-Hoehn, Harpist

Dr. Beverly Wesner-Hoehn was active in the Sacramento Youth Symphony during her early years and later in college, won a Rotary Fellowship to study at the Music Conservatory in Brussels, Belgium, where she received the Jean Risler Award for Outstanding Musicianship and the Prix in Harp Performance.



Upon returning to the United States, Beverly earned the Master of Music degree from University of Southern California; she then received the Doctor of Music degree in Harp, with High Distinction, from Indiana University. Later, she was appointed Assistant Professor of Harp at the School of Music in Bloomington where she taught harp ensembles and chamber music for many years.

Currently Dr. Bev enjoys playing for a wide variety of ensembles: first and foremost she is Principal harp for the Sacramento Choral Society. She also performs recitals with Angelica Harp and Violin Duo with Anita Fetsch-Felix. Other groups include Camerata, Sacramento Broadway Theatre at the Music Circus UC Davis Health Pavilion, the Sierra Repertory Theatre, Folsom Lake Symphony, Schola Cantorum with Dr. Donald Kendrick, the Sacramento Symphonic Winds under the direction of Dr. Matthew Morse, and the Northern California Children's Chorus led by Judy Britts. Beverly has performed regularly for Michael W. Smith, Celtic Women, Gladys Knight & the Pips, Johnny Mathis, and young singing star, Jackie Evancho. Over her long harp career Dr. Bev has played more than 400 performances of the Nutcracker! Her favorite key is D-flat major.

Beverly's wide variety of twelve CD's include solo work and chamber music, and are available on iTunes, CD Baby, Amazon, and Spotify. Follow her latest concerts, recordings, and world travels at drbevharp.com



Sarah Sy, Soprano

Sarah Joy Polante Sy is a Northern California-based soprano known for her fluid phrasing and vivid expressions while on stage. She is also an international sound designer for commercial audio and video production. When not performing in concerts, she can also be found in theatrical productions around the region.

She finished her Master of Music in Performance from California State University, Sacramento in 2022. She completed her two concurrent undergraduate degrees in 2019: a Bachelor of Music in Vocal Performance at California State University, Sacramento, and a Bachelor in Fine Arts: Music Production and Sound Design at Academy of Art University, San Francisco.

ARTISTS

She performs with Schola Cantorum directed by Dr. Donald Kendrick and has been an audio engineer and international recording artist with performances in Manila, Vancouver, Norway, and London. Her recent productions include being the soprano soloist in Sacramento Choral Society and Orchestra's 2024 tour of Mozart's *Requiem* in Italy, Aline in Gilbert and Sullivan's *The Sorcerer*, and SCSO's productions of *Carmina Burana* and Verdi's *Requiem*. She has also performed with Camerata Capistrano, Sacramento City Theatre, Splinter Group Theatre, and Light Opera Theatre Sacramento.

Her prominent experience in performing involves twelve years of performing with Sinag-tala Theatre and Performing Arts Association, a touring non-profit Filipino cultural ensemble wherein she was appointed choral director for five seasons. She has been an award recipient for the SFBAC NATS Singing Festival, Mu Phi Epsilon competitions, and the Sacramento Saturday Club Scholarship. She has been active in the Sacramento Alumni Chapter since 2022. When not performing, she is frequently behind the soundboard or technical portion of productions in the Northern California region.

Sarah thanks her family and friends for their support, and she is honored to be a soloist for the SCSO's The French School.



Julie Miller, Mezzo

Hailed as possessing a voice of “spell-binding power and intensity” (The Register-Guard), mezzo-soprano Julie Miller has appeared as a soloist with wonderful organizations such as the Lyric Opera of Chicago, Kalamazoo Symphony Orchestra, Oregon Mozart Players, Grant Park Music Festival and Ravinia Festival. Recently, Ms. Miller appeared with Madison Opera, Lyric Unlimited/Lyric Opera Chicago and English National Opera/Hackney Empire Theatre as Baroness Nica (Charlie Parker's *Yardbird*), and with Opera Idaho as Charlotte (*Werther*). In the coming months she looks forward to returning to Lyric Opera Chicago to cover Waltraute (*Die Walküre*); and appearing as the Mezzo Soloist with the Apollo Chorus of Chicago (Handel: *Messiah*), the Elgin Symphony Orchestra (Mozart: *Requiem*) and the Madison Symphony Orchestra (Janacek: *Glagolitic Mass*).

Highlights of Ms. Miller's operatic career include Jo (*Little Women*) and Ma Joad (*The Grapes of Wrath*) with Sugar Creek Opera; Emilia (*Otello*), Ida (*Die Fledermaus*), Annina (*La Traviata*) and Krystina (*The Passenger*) with Lyric Opera of Chicago; Orlofsky (*Die Fledermaus*) with Vero Beach Opera; Annio (*La clemenza di Tito*) and Donna Elvira (*Don Giovanni*) with Ryan Opera Center; Stéphanie (*Roméo et Juliette*) with Townsend Opera; and Flora (*La Traviata*) with Festival Opera. She has also been heard with orchestra as a Soloist in performances of Mahler's *Symphony No. 2*, Bach's *Magnificat* and *Cantata No.6*, Handel's *Messiah*, Duruflé's *Requiem*, Beethoven's *Symphony No. 9*, and both Mozart's *Mass in C minor* and *Requiem*.

ARTISTS

Ms. Miller is the recipient of the Jerome and Elaine Nerenberg Foundation Scholarship (Musicians Club of Women), the Rose McGilvray Grundman Award (American Opera Society of Chicago), the Richard F. Gold Career Grant (Shoshana Foundation) and the Edith Newfield Scholarship Award (Musicians Club of Women). She is an alumna of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, and a member of the inaugural class of Dawn Upshaw's Graduate Program in Vocal Arts at the Bard College Conservatory of Music.



Salvatore Atti, Tenor

An award-winning alumni of San Francisco's prestigious Merola Opera program, Salvatore Atti, originally from Buffalo, NY, recently moved to Northern California. 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. He has sung with many opera companies in the Boston area to acclaimed reviews. Mr. Atti also studied at Cincinnati College Conservatory of Music where he performed Peter Quint in *Turn of the Screw* and Tito in *La Clemenza di Tito*.

While in San Francisco Mr. Atti performed in the Schwabacher summer concert series and the grand finale, singing Edgardo in *Lucia di Lammermoor* and Leicester in *Maria Stuarda*. One review read that "the voices soared...it was a gut wrenching and magnificent experience demonstrating the expressive and musical gifts of opera".

Mr. Atti performed with Cincinnati Opera in the workshop performance of *Blind Injustice* as the principal role of the defense attorney. He also participated in the workshop performance of *If I Were You* written by Jake Heggie, singing the role of Fabian with San Francisco Opera. Mr. Atti has performed with Sacramento Philharmonic and Opera, West Bay Opera, New Rochelle Opera, Berkeley Chamber Opera, and the Boston Opera collaborative, where he was a board member primarily focused on music education.

Mr. Atti has performed in Sweden, the United Kingdom, and Italy. He had the honor of participating in Verdi's bicentennial celebration during which he sang Alfredo in *La Traviata* at the Verdi opera house in Busseto, Italy. During these performances, he was named piccolo Pavarotti. Mr. Atti can be followed at salvatoreatti.com.

Donald Kendrick, Music Director

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ARTISTS

Joshua Simka, Tenor

Tenor Joshua Simka, born in Pompano Beach, Florida, moved to Sacramento in 2022. He has sung excerpts from the roles of Tamino, Tonio, Nemorino, and Lurcanio. At Opera America, he sang the role of Rudi in a presentation of scenes from a new opera called *Steal a Pencil for Me* by Gerald Cohen. Simka has also sung in numerous opera choruses and given shared and solo recitals, most recently at St. Robert Catholic Church in Hollywood Park and at Newport Beach Library, as part of its Sunday Musicales series. He has sung with choirs and as an oratorio soloist at churches throughout New York City, where for nearly 10 years he worked as a professional cantor. Also a writer, Simka is assistant editor at the *Juilliard Journal* and has written numerous articles on opera and has contributed to the industry publication *Musical America*. Simka studied voice with Marlena Malas while completing his undergraduate degree at Juilliard and his teachers include Gregory Lamar. He also studied orchestral conducting with Mark Shapiro.



Chris Mackey, Baritone

A native of Stockton, Chris Mackey is honored to be invited to join the Sacramento Choral Society and Orchestra for this year's Stained Glass concert. Currently a member of the Sacred Heart Church's Schola Cantorum in Sacramento, Chris has a deep passion for baroque music and chamber ensemble singing. This past spring, Chris appeared as the Baritone soloist in

Schola Cantorum's performance of the Duruflé *Requiem*, and most recently had the privilege of serving as the Baritone soloist in SCSO's Summer Sing performance of the Fauré *Requiem*.

Before relocating to Sacramento in 2020, Chris performed with various vocal ensembles such as the Seraphim Vocal Ensemble in Los Angeles, directed by Tiffany Warren, and the San Francisco Choral Artists, led by Magen Solomon.

From 2007 to 2012, Chris studied vocal performance at the University of the Pacific with Burr Phillips and at San Joaquin Delta College with Seija Anderson. His operatic credits during his time at UOP include roles as Papageno in *The Magic Flute* and Mack the Knife in *The Threepenny Opera* with Pacific Opera Theater, as well as chorus appearances with Stockton Opera in productions of *La Bohème*, *Gianni Schicchi*, and *Pagliacci*.

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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 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



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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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