

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

EUROPEAN MASTERWORKS

Adagio for Strings | Samuel Barber

Lux Aeterna | Morten Lauridsen

Creation Mass | Franz Joseph Haydn
(*Schöpfungsmesse*)



MARCH 1, 2025

CONCERT SEASON 29

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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 1, 2025 ~ 3 p.m.
SAFE Credit Union Performing Arts Center

EUROPEAN MASTERWORKS

Adagio for Strings 1936

Samuel Barber 1910–1981

Lux Aeterna 1997

Morten Lauridsen 1943–

I. Introitus

II. In Te, Domine, Speravi

III. O Nata Lux

IV. Veni, Sancte Spiritus

V. Agnus Dei – Lux Aeterna

INTERMISSION

Creation Mass (*Schöpfungsmesse*) 1801

Franz Joseph Haydn
1732–1809

Elizabeth Sutphen, Soprano

Salvatore Atti, Tenor

Sarah Couden, Mezzo

David Soar, Bass

I. Kyrie

Kyrie

II. Gloria

Qui tollis

Quoniam tu solus sanctus

In gloria Dei Patris

III. Credo

Et incarnatus est

Et resurrexit

Et vitum venturi

IV. Sanctus

Pleni sunt coeli

V. Benedictus

VI. Agnus Dei

Dona nobis pacem



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

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Harnessing the Power of Music in our Lives

The Benefits of Singing in a Choir

We fundamentally believe that singing and making music together has the unique power to build bridges of understanding and create spaces where all voices can be heard.

Singing in a choir is a profound expression of our humanity, weaving together individual voices to create a tapestry of sound that reflects our shared experiences and emotions. At its core, choral singing fosters a sense of community and connection, allowing individuals from diverse backgrounds to come together with a common purpose. This unity is a powerful reminder of our interdependence, as each voice contributes to a greater whole, symbolizing the importance of collaboration and harmony in human relationships.

The act of singing itself taps into our deep emotional reservoir, enabling us to convey feelings that words alone often cannot express. This emotional outlet not only enriches our own lives but also resonates with others, creating a shared understanding and empathy among choir and orchestra members and the audience alike.

Moreover, participating in a choir encourages personal growth and self-discovery. As we learn to harmonize and blend our voices, we also develop essential skills such as discipline, teamwork, and active listening.

Choral music often serves as a reflection of our collective history and identity. Many choral works draw from rich cultural traditions, celebrating the diverse heritages that shape our world. In essence, choir singing is not just about the music; it is a celebration of our humanity, a testament to our ability to connect, empathize, and uplift one another through the universal language of song. Historically, singing together has always been a force for positive change.

As we prepare to celebrate our 30th anniversary next season, we salute and thank our founder/conductor Donald Kendrick, our dedicated chorus and orchestra members, our soloists, our volunteer board and office staff, our stagehands, and **you**, our concert attendees and donors. Together, we are committed to supporting our members' ability to create and perform, sharing the range and depth of their humanity with all of us, while enriching the quality of life in our community and beyond.

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PROGRAM NOTES



Adagio for Strings

Samuel Barber

When asked to name the most prominent American composers, few come to mind as readily as Samuel Barber (1910–1981). Unlike George Gershwin or Aaron Copland, whose most broadly recognized works emerged in the 1930s and 40s in populist styles, Barber enjoyed consistent success throughout his lifelong career, writing in a variety of modern, high-art vocal and instrumental styles. His composing career started early: at seven years old, just one year after he began piano lessons, Barber completed his first composition. Three years later, he wrote a one-act operetta, setting a libretto by the family’s resident chef. At twelve years old, Barber was hired as the organist for a local church in the Philadelphia area. Indeed, it was clear from a young age that Barber was an exceptionally skilled musician and composer. Despite his parents’ hopes for him to be a quintessential all-American, football-playing boy, Barber was keenly aware of his calling and focused his attention on music. His career gained significant momentum when he was admitted to the prestigious Curtis Institute of Music in Philadelphia as a 14-year old boy, where he studied piano, voice, conducting, and composition.

Barber’s early career was marked by exceptional success, and many of his works from this period are still performed in concert halls today. By far, his most successful work is the *Adagio for Strings*. Originally composed in 1936 as the second movement to his only string quartet, the twenty-six-year-old Barber arranged the *Adagio* for orchestra the same year. It was premiered two years later by the NBC Symphony Orchestra conducted by the legendary Arturo Toscanini, one of the most influential conductors of the late 19th and 20th centuries, on a radio broadcast by the NBC. Since its premiere, the *Adagio for Strings* has become renowned for its melancholic depth and spiritual resonance at times of mourning. It has been performed at the funerals of figures such as Albert Einstein and John F. Kennedy, at the BBC Proms following the September 11 attacks, and several other significant events. Beyond its mournful applications, orchestras around the world regularly perform the work for its emotional impact and timeless beauty.

*The Adagio’s musical language
pulls directly on the heart and stimulates the
mind, leaving a profound impression...*

The *Adagio for Strings* exemplifies Barber’s mastery of the personal musical style that contributed to his success. He had a remarkable and unique ability

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Catherine Martin
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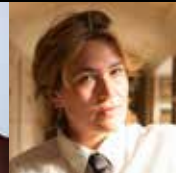
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PROGRAM NOTES

to blend the lyricism and tonal richness of the Romantic era with a distinctly modern, twentieth-century sensibility. The *Adagio's* musical language pulls directly on the heart and stimulates the mind, leaving a profound impression with its juxtaposition of musical simplicity and emotional complexity. The opening melody persists and develops throughout the work, gently unfolding in stepwise motion as it develops over slow, shifting harmonies. As the melody progresses, the tension steadily builds and the mood becomes increasingly somber. In the moments leading to the climax, the bass voice drops out, and the upper voices climb to a high-register, fortissimo peak, resounding intensely like an anguished cry. After a brief and poignant pause, the opening melody returns softly, only to fade away with a low, whispered chord, unresolved and hanging in the air as a striking metaphor for the persistence of grief.

Creation Mass

Franz Joseph Haydn

At the turn of the nineteenth-century, Franz Joseph Haydn (1732–1809) was nearing the end of his illustrious career. After over three decades of service at Esterháza, followed by a brief five-year stint enjoying massive success in England, the aging composer found himself at the height



of his international fame. In 1795, the composer returned to his position as Kapellmeister of Esterháza at the service of the newly crowned Nikolaus II, accepting a part-time role before retiring from composition altogether in 1803. It was during these final years that Haydn composed several of his famous large-scale works, including the oratorios *The Creation* in 1798 and *The Seasons* in 1801. As part of his duties under Nikolaus II, Haydn was required to compose a mass to mark the name day of the prince's wife, Princess Maria Hermenegild. In total, Haydn composed six masses for the princess between 1796 and 1802. In 1800, the prince excused Haydn from this obligation as the composer pained over *The Seasons*, striving to live up to the widespread success of *The Creation*.

The following year, 1801, Haydn produced the *Schöpfungsmesse* or the *Creation Mass*. Scholars Robert Demaree and Don Moses contend that Haydn began work on the mass as late as July 28, just over six weeks before its scheduled performance. Furthermore, Haydn was still recovering from an illness that had been prolonged by his intense work on *The Seasons*. Haydn reported that he had finally completed the mass in a personal letter dated two days before the performance. While one might assume that such rushed circumstances would compromise the quality of the work, the *Creation Mass* is Haydn's longest mass and certainly shows no sign of diminished creativity or craftsmanship. The work is one of many examples of the composer's stylistic maturity, embodying the resplendent aesthetic he had honed throughout his long, productive life.

PROGRAM NOTES

Early in the *Kyrie*, Haydn's mastery of orchestration is evident. As Demaree and Moses note, "here, Classical orchestration has come to a full flowering." Each musical family—both instrumental and vocal—is employed not just for its unique character, but also according to its strengths as a distinct and essential component of the whole ensemble. The movement begins with a quiet adagio introduction, slow and stately, before the alto soloist joins in after eight bars. The choir responds in full force with loud, march-like rhythms that set the stage for the jovial choral section that follows these contrasting interactions. The thematic ideas introduced in this opening section form the foundation for the remainder of the *Kyrie*, where soloists and choir engage in a dynamic dialogue, singing both with and to each other in expressive conversation.

The *Gloria* is similarly dynamic, as Haydn masterfully shifts between contrasting sections of convivial fanfare, ominous chorales, and exuberant rejoicing. Midway through, the mood changes dramatically as Haydn unexpectedly swaps the joy of the *Gloria* into a somber and repentant *Miserere*, featuring slower, dramatic solo vocal work and pensive choral lines. A brief quotation from *The Creation's* final duet between Adam and Eve appears here, which gives this mass its name. The *Gloria* concludes with a return to the movement's initial vivaciousness, ending with a decisive "amen."

Haydn continues to display his masterful compositional skills throughout the remaining movements as the interactions between the choir, orchestra, and soloists push the boundaries of the traditional mass form.

The cohesiveness of the Schöpfungsmesse is one of its defining features, yet each movement is distinct in its own right.

In the *Credo*, for instance, the organ provides a vivid sonic representation of doves, symbolizing the Holy Ghost. The orchestration of the *Sanctus* is strikingly original with a characteristic Haydnesque quality: the movement opens with a steady triplet pattern played by the violin, horn, and kettle drum. The timeless nature of the *Benedictus* text is matched in equal measure by Haydn's pastoral orchestration, allowing the blessing of the Lord to shine unobstructed. The concluding *Agnus Dei* is immensely powerful, a sincere and awe-inspiring plea for peace. Despite the *Schöpfungsmesse's* lack of fame relative to Haydn's most enduring works, his thirteenth mass bears the mark of a wonderfully creative composer, his pen guided by a lifetime of experience.

PROGRAM NOTES

Lux Aeterna

Morten Lauridsen



Morten Lauridsen (b. 1943) is one of the most illustrious American choral composers of the late-twentieth and twenty-first 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 fifty-two-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 and inspired 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.”

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 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.

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

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TEXT & TRANSLATIONS

Lux Aeterna

I. Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum
in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

II. In Te, Domine, Speravi

Tu ad liberandum suscepturus
hominem non horruisti
Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine,
super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

III. O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

IV. Veni, Sancte Spiritus

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

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.

Morten Lauridsen

Introitus

Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled
in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

In Te, Domine, Speravi

To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven
to all believers.
A light has risen in the darkness
for the upright.
Have mercy upon us, O Lord,
have mercy upon us.
Let thy mercy be upon us, O Lord,
as we have trusted in thee.
In thee, O Lord, I have trusted:
let me never be confounded.

O Nata Lux

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in
flesh for the sake of the lost ones,
grant us to be made members
of your holy body.

Veni, Sancte Spiritus

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.

Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.

TEXT & TRANSLATIONS

In labore requies,
In aestu temperies,
In fletu solatium.

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

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

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

V. Agnus Dei – Lux Aeterna

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

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

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.

In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.

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.

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

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

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

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

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.

TEXT & TRANSLATIONS

Creation (*Mass Schöpfungsmesse*)

Franz Joseph Haydn

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

II. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae
voluntatis.
Laudamus te, benedicimus te. Adoramus
te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite,
Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris:
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Gloria

Glory to God in the highest,
and on earth peace to men
of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.
We give Thee thanks for
Thy great glory.
O Lord God, heavenly King, God the Father
almighty. O Lord Jesus Christ,
the only-begotten Son. O Lord God,
Lamb of God, Son of the Father,
Who takest away the sins of the world
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy on us.
For Thou only art holy. Thou only art Lord.
Thou only, O Jesus Christ,
art most high together
with the Holy Ghost,
in the glory of God the Father. Amen.

III. Credo

Credo in unum Deum, Patrem omni-
potentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.
Credo in unum Dominum Jesum
Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis:
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

Credo

I believe in one God, the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages;
God of God, light of light,
true God of true God;
begotten not made;
consubstantial with the Father;
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven;
And was incarnate by the Holy Spirit,
of the Virgin Mary;
And was made man.

TEXT & TRANSLATIONS

Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.
Et resurrexit tertia die, secundum Scripturas.

Et ascendit in coelum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filio que procedit.

Qui cum Patre, et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas.

Et unam, sanctam, catholicam, et apostolicam ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

IV. Sanctus

Sanctus, Sanctus, Sanctus Dominus, Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

V. Benedictus

Benedictus, qui venit in nomine Domini.

Hosanna in excelsis.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, Dona nobis pacem.

He was crucified for us under Pontius Pilate, suffered, and was buried.

And he rose on the third day, according to the Scriptures.

And he ascended into heaven and sits at the right hand of the Father.

And will come again in glory, to judge the living and dead, of whose kingdom there will be no end.

And in the Spirit Holy Lord, and giver of life, who proceeds from the Father and Son.

Who with the Father and Son is adored and glorified, who spoke through Prophets.

And one, holy, catholic, and Apostolic Church.

I believe in one baptism for the remission of sins.

And I expect the resurrection of dead and the life to come. Amen.

Sanctus

Holy, Holy, Holy, Lord
God of hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Benedictus

Blessed is He that cometh
in the name of the Lord.

Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world have mercy on us.

Lamb of God, who takest away the sins of the world grant us peace.

ARTISTS



Elizabeth Sutphen, Soprano

“Impressive coloratura soprano” (*The New York Times*) Elizabeth Sutphen has garnered praise for her sparkling voice and her ability to “soar deftly through stratospheric trills and arpeggios” (*Financial Times*).

Praised as “exquisite” by *The Guardian*, Ms. Sutphen has recently made multiple house and role debuts, including performances at Arizona Opera as Rosina in *Il barbiere di Siviglia* and at The Glimmerglass Festival as Mabel in *The Pirates of Penzance* and Aveline Mortimer in *Elizabeth Cree*. She also joined The Metropolitan Opera for the first time for their production of *Tannhäuser*. Upcoming performances include her debut with the Spoleto Festival USA as the Governess in *The Turn of the Screw* and a special concert with OPERA San Antonio in collaboration with baritone Efrían Solís and pianist Mario Marra.

Ms. Sutphen’s 2022-2023 season included a return to the role of Sophie in *Der Rosenkavalier* at the Salzburger Landestheater and a company debut with Detroit Opera as Atalante in Handel’s *Xerxes*. The 2021-22 season saw her Palm Beach Opera debut as Valencienne in *The Merry Widow* and her debut with the Atlanta Opera as Chrisann Brennan in *The (R)evolution of Steve Jobs* by Mason Bates and Mark Campbell.

Ms. Sutphen has performed leading roles in houses around the world, including Sophie in *Der Rosenkavalier* with the Glyndebourne Festival, Zerbinetta in *Ariadne auf Naxos* with both the Théâtre du Capitole de Toulouse and Oper Frankfurt, and Faustina in *Tarik O’Regan* and John Caird’s *The Phoenix* with the Houston Grand Opera. Most recently, Ms. Sutphen was praised by Schmoopera for her “impeccable comedic delivery” and “ability to sing flawlessly...with dexterity and finesse” for her Des Moines Metro Opera debut as the delightfully zany La Folie in *Rameau’s Platée*.

Sarah Couden, Mezzo

Praised for her “unusually rich and resonant voice” (*Opera News*), contralto Sara Couden (“SA-ra COO-den”) is a premiere interpreter of operatic, concert, and song repertoire.

Opera engagements for 2024 included *Baba the Turk* with Lakes Area Music Festival, as well as her San Francisco Opera debut as Rita in *The Handmaid’s Tale* (and Serena Joy cover). Concerts include *Beethoven 9* with Seattle Symphony, *Mass in B Minor* with Santa Cruz Symphony, *Duruflé Requiem* with the Berkeley Community Chorus and Orchestra, and a concert of art songs and piano chamber music with Jenny Lin and Philip Setzer at the Manchester Music Festival.

In 2023, Sara sang the roles of Ottavia in West Edge Opera’s *L’incoronazione di Poppea*, Caticsià in *Il Ducato* (the Lamplighters’ Renaissance Italian setting of



ARTISTS

The Mikado, and Osmiro in *Olimpia vendicata* with Ars Minerva. She was the alto soloist in the *Mozart Requiem* with Eureka Symphony, Alma Mahler's *Five Songs* with the California Symphony, and *Messiah* with the Grand Rapids Symphony, Tucson Symphony, and at Duke University.

Highlights of 2022 included Sara's company and role debuts at St. Petersburg Opera (Florida), as Juno/Ino in Handel's *Semele*, as well as the Marquise of Berkenfield in Donizetti's *Fille du régiment*, and a role debut as the Nurse in Dukas' *Ariane et Barbe-bleue* with West Edge Opera, as well as covering Erste Magd in *Elektra* and Mrs. Sedley in *Peter Grimes* at the Metropolitan Opera. For concert work, Ms Couden made her Seattle Symphony debut in *Messiah*. In the field of recital/art song, Sara recorded art songs composed by Artur Schnabel with Jenny Lin, piano, under the Steinway label.

In previous seasons, Ms. Couden made her Metropolitan Opera debut as Albine in *Thais*, her Philharmonia Baroque Orchestra debut as Israelitish Man in *Judas Maccabaeus*, her San Francisco Symphony debut in *Beethoven 9*, and her Cincinnati May Festival debut as alto soloist in Julia Perry's *Stabat Mater*. She toured Japan with Maestro Masaaki Suzuki in Bach's *B Minor Mass*, and performed Third Lady in *Die Zauberflote* with the Los Angeles Philharmonic, and sang "Urlicht" as the alto soloist in Mahler's *Second Symphony* with the Santa Cruz Symphony. She has performed numerous Handel roles, including Bradamante, Cornelia, Ino, Juno, Dejanira, Irene, and Narciso. She completed the Lindemann Young Artist Program at the Metropolitan Opera in 2017, and has been a fellow at the Marlboro Music Festival, Music@Menlo, Music Academy of the West, and the Institute for Young Dramatic Voices. Ms. Couden holds a MM in Opera from the San Francisco Conservatory of Music and an AD in Early Music, Chamber Music, and Oratorio from the Yale Institute of Sacred Music.

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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.

The 2024-2025 season begins with a house debut with Utah Opera, reprising the role of Judge Turpin in *Sweeney Todd*, before his debuts with San Francisco Opera (Zuniga in a performance of Bizet's *Carmen*) and Lyric Opera of Kansas City (Timur in *Turandot*). He sings two productions of Wagner's *Das Rheingold*, appearing as Fasolt with Opéra de Monte-Carlo, and Fafner with Pacific Symphony. On the concert stage, he joins the Hawaii Symphony Orchestra for Beethoven's *9th Symphony*, Saint Thomas Church in New York for Handel's *Messiah* and travels to Salzburg for their annual "Mozartwoche". There he will perform Mozart's arrangement of Handel's *Alexander's Feast* and is also featured as organist in a solo recital featuring the works of Mozart, Handel, and Bach.



ARTISTS

Highlights in his 2023/24 season included 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/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), 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).

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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 40 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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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 annual **Home for the Holidays** concert.

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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. 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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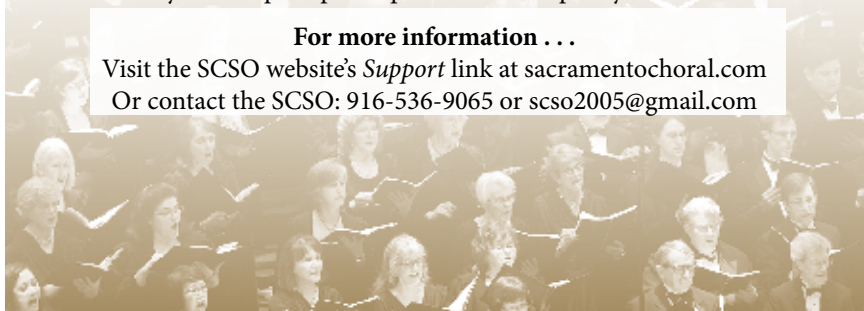
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SATURDAY | MAY 3 | 3PM

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with this Broadway tribute to the music of Lerner & Loewe saluting the immortal shows of *Camelot*, *Paint Your Wagon*, *Gigi*, *Brigadoon* and *My Fair Lady*, complete with dancers, lighting and choreography.

Alfred Jay Lerner & Frederick Loewe

Leslie Katter, Soprano Noel Anthony Escobar, Tenor Simon Barrad, Baritone



Katter



Escobar



Barrad

SAFE Credit Union Performing Arts Center
1301 L STREET, SACRAMENTO

SAFE CU PAC Box Office | 916.808.5181 or Ticketmaster.com



Great adventures from

Sports Leisure Vacations LLC

US 50 Across Nevada, The Lincoln Highway 5 Days • June 5-9

- Travel Ely to Sacramento on the old highway (travel to Wells/Ely via I-80)
- Visit the ghost town of Cherry Creek, explore McGill Drugs – frozen in time for over 60 years, ride the Ghost Train of Old Ely, visit a working bordello and meet the ladies – before it opens, of course
- Tour Eureka & Austin, tiny outposts on the old highway; Nevada State Museum in Carson City
- 13 meals, coach transportation, door-to-door service, all included

\$1940 p.p./dbl.occ., \$2155 single

New York, Broadway & The Bronx 6 Days • April 24-29

Includes 2 Broadway shows and a night at Carnegie Hall

- 5 nights Marriott Marquis Times Square, the **best** location
- Tickets to two Broadway shows: **The Louis Armstrong Story**; and the new Steven Sondheim musical, **Old Friends**, starring **Bernadette Peters**
- Carnegie Hall New York Symphony Pops Orchestra concert
- A day touring “da Bronx,” a day Behind Broadway – meet the people in front of and behind the curtain, a day in downtown Manhattan (9/11 Memorial, Ellis & Liberty Islands), optional tours of Grand Central Station & Carnegie Hall
- 6 meals, home pick-up, fly into LaGuardia, return non-stop from Newark

\$4710 p.p./dbl.occ., \$5255 single

Japan for the Culturally Curious 11 Days • May 21-31

- Cities you visit in order with number of nights listed after each: Tokyo (1), Kanazawa (2), Yamanaka Onsen (1), Takayama (2), Kyoto (3)
- Bullet train from Tokyo to Kanazawa. Participate in Japanese candy making and learn about the 1,000 years old craft of paper making called washi and try your hand at this ancient art form. Kyoto – tour the city, featuring the iconic Nishiki Market, Gion Geisha district and the beautiful Kinkaku Golden Pavillion Temple.
- Round trip air (Tokyo/Osaka), 10 meals, door-to-door service

\$8,810 p.p./dbl.occ., \$9310 single

Cruising the San Juan Islands 5 Days • August 3-7

- Cruise the beautiful islands in Puget Sound during the day, stay on land at night (Friday Harbor, Bellingham). 9 meals, air to/from Seattle, home pick-up included

\$3620 p.p./dbl.occ., \$3965 single

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