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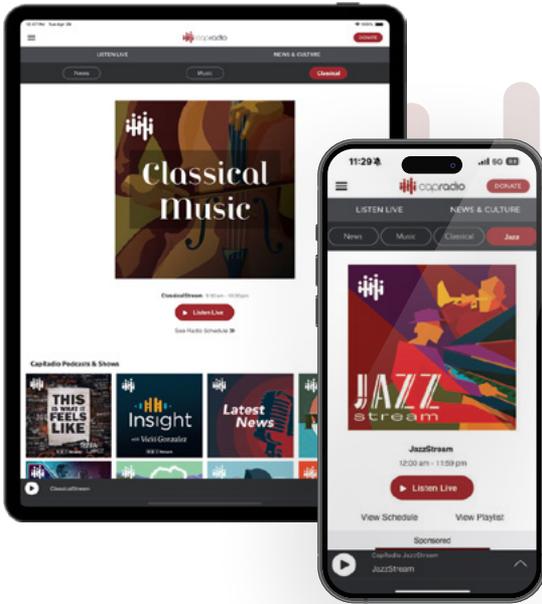
Saturday, March 7 | 3:00pm

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PROGRAM

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

European Masterworks

Saturday, March 7 | 3:00pm

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Music Director Donald Kendrick
Guest Artists Leslie Katter, Silvie Jensen, Salvatore Atti, Craig Verm
Guest Chorus Schola Cantorum

Requiem Op. 89 ANTONÍN DVOŘÁK

Part 1

Requiem aeternam
Graduale
Dies irae
Tuba mirum
Quod sum miser
Recordare, Jesu pie
Confutatis maledictis

Part 2

Lacrimosa
Offertorium
Hostias
Sanctus
Pie Jesu
Agnus Dei

The mission of your Sacramento Choral Society & Orchestra (SCSO) is to provide worldclass 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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James McCormick
President & CEO

***Honoring Our Past, Conducting Our
Future: Our 30th Anniversary Season***

Today's performance of Dvorak's stunning Requiem marks a particularly special occasion as we continue to celebrate our milestone **30th Anniversary Season** of providing world-class choral orchestral music for families in the Greater Sacramento region and beyond.

Our journey began three decades ago with a vision to create a unique arts partnership—an auditioned, professional-caliber chorus working alongside its own professional symphony orchestra. Over these 30 years, the Sacramento Choral Society & Orchestra (SCSO) has grown into one of the largest symphonic choruses in the United States, fueled by the passion and talent of our members and the unwavering support of our community.

Along with our special guest chorus *Schola Cantorum* and our four esteemed soloists, we invite you to experience the profound emotional and musically rich depth of this rarely performed masterpiece by Dvorak, a notable work that he himself claimed to be his finest.

In addition to our prolific musical output (180 performances) and recognition with numerous awards over the past three decades, we are also particularly proud of our business model of remaining fiscally accountable, sound and debt-free during our long history.

As we reflect on thirty years of music and magic, we extend our heartfelt thanks to you—our patrons, donors, and friends—who have made this legacy possible. Your presence here at the SAFE Credit Union Performing Arts Center ensures that high-quality classical music continues to thrive in our city.

Thank you for being part of our Sacramento story. We hope today's performance inspires you as much as these past 30 seasons have inspired us. Please know that we will be grateful for your ongoing friendship support as we chart our course for *your* SCSO for the next thirty years!

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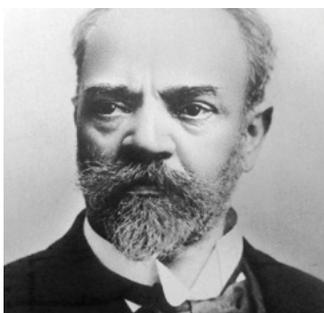
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**ANTONIN DVOŘÁK** (1841–1904)

Over the years, Conductor Donald Kendrick and the Sacramento Choral Society and Orchestra have enjoyed showcasing works by this renowned Czech composer, having even performed his *Te Deum* in his hometown of Prague in the Czech Republic in Smetana Hall in 2004 during the SCSO's first European Tour.

While Antonín Dvořák is celebrated for his "New World" Symphony, his **Requiem, Op. 89**, remains one of his most monumental yet rarely performed masterpieces. Composed in 1890 for the Birmingham Triennial Musical Festival, this work reflects a mature composer at the height of his powers, blending his signature Czech lyricism with a profound, personal exploration of faith and mortality.

The *Requiem* is both a powerful source of drama and consolation. Unlike the theatrical terrors of Verdi's *Requiem* or the liturgical intimacy of Fauré's, Dvořák's setting is a vast "epic of somber mysticism". The entire 13-movement structure is unified by a haunting, four-note "death motive" (an oscillating semitone) introduced at the very beginning by the cellos and muted trumpets. This theme reappears throughout the work, acting as a grim reminder of the inevitable.

However, Dvořák's deeply rooted spirituality ensures that darkness never overwhelms hope. The *Dies Irae* provides the expected dramatic fire with "terrifying choral shouts," but it is balanced by the luminous *Quid sum miser* and the *Agnus Dei*, which offers a blissful, redemptive reprieve. The orchestration is rich and judicious, utilizing a large ensemble to create a vast canvas of sound that remains deeply human in expression.

A live performance of the Dvořák Requiem is a significant cultural event due to the massive forces required. For this 30th anniversary season matinée, the Sacramento Choral Society & Orchestra (SCSO) is joined by Schola Cantorum of Sacred Heart Church in Sacramento to form a chorus of 190 singers strong on stage.

Projected supertitle translations will accompany the performance to guide you through the Latin text during the concert.

Dvořák was a devout Christian, and he reportedly took immense pride in his Requiem, saying: “Do not wonder that I am so religious. An artist who is not, could not produce anything like this.”

This afternoon, we invite you to experience a work that Dvořák’s contemporary, Johannes Brahms, once described as “musically captivating and beautiful”—a profound journey from the shadow of the grave to the light of eternal rest.

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DVOŘÁK'S REQUIEM, OP. 89**Requiem aeternam**

*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.*

Grant them eternal rest, O Lord,
and let perpetual light shine upon
them.
A hymn becomes you, O God, in
Zion,
and to you shall a vow be repaid in
Jerusalem.
Hear my prayer,
to you shall all flesh come.
Lord have mercy. Christ have mercy.

Graduale

*Requiem aeternam dona eis,
Domine,
et lux perpetua luceat
eis.
In memoria aeterna erit
justus,
ab auditione mala non timebit.*

Eternal rest grant unto them, O
Lord
and let perpetual light shine upon
them.
He shall be justified in everlasting
memory,
and shall not fear evil reports.

Dies irae

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla!
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!*

The day of wrath, that day
Will dissolve the world in ashes
As foretold by David and the Sibyl!
How much tremor there will be,
when the judge will come,
investigating everything strictly!



Tuba mirum

*Tuba mirum spargens
sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit, et natura,
cum resurget creatura,
judicanti responura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus!
Tuba mirum spargens
sonum
per sepulcra regionum,
coget omnes ante thronum.*

The trumpet, scattering a wondrous
sound
through the sepulchres of the regions,
will summon all before the throne.
Death and nature will marvel,
when the creature arises,
to respond to the Judge.
The written book will be brought forth,
in which all is contained,
from which the world shall be judged.
When therefore the judge will sit,
whatever hides will appear:
nothing will remain unpunished.
The day of wrath, that day
Will dissolve the world in ashes
As foretold by David and the Sibyl!
How much tremor there will be,
when the judge will come,
investigating everything strictly!
The trumpet, scattering a wondrous
sound
through the sepulchres of the regions,
will summon all before the throne.

Quod sum miser

*Quod sum miser, tunc dicturus?
quem patronum rogaturus?
cum vix justus sit
securus?
Rex tremendae majestatis,
qui salvandos salvas
gratis,
salva me, fons pietatis.*

What am I, miserable, then to say?
Which patron to ask,
when even the just may only hardly be
sure?
King of tremendous majesty,
who freely savest those that have to be
saved,
save me, source of mercy.

Recordare, Jesu pie

*Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem
passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis,
ante diem rationis.
Ingemisco, tamquam reus,
culpa rubet vultus meus;
supplicanti parce Deus.
Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praestra,
et ab haedis me sequestra,
statuens in parte dextra.*

Remember, merciful Jesus,
that I am the cause of thy way:
lest thou lose me in that day.
Seeking me, thou sat tired:
thou redeemed me having suffered the
Cross:
let not so much hardship be lost.
Just judge of revenge,
give the gift of remission
before the day of reckoning.
I sigh, like the guilty one:
my face reddens in guilt:
Spare the supplicating one, God.
Thou who absolved Mary,
and heardest the robber,
gavest hope to me, too.
My prayers are not worthy:
however, thou, good Lord, do good,
lest I am burned up by eternal fire.
Grant me a place among the sheep,
and take me out from among the goats,
setting me on the right side.

Confutatis maledictis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.*

Once the cursed have been rebuked,
sentenced to acrid flames:
Call thou me with the blessed.
I meekly and humbly pray,
my heart is as crushed as the ashes:
perform the healing of mine end.



Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu, Jesu Domine,
dona eis requiem sempiternam.
Amen.*

Tearful will be that day,
on which from the ashes arises
the guilty man who is to be judged.
Spare him therefore, God.
Merciful Lord Jesus,
grant them eternal rest.
Amen.

Offertorium

*Domine Jesu Chiste, Rex gloriae.
Libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo
lacu.
Libera eas de ore leonis, Domine
Jesu Christe,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini eius.*

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from infernal punishment and the
deep pit.
Free them from the mouth of the lion;
do not let Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer Saint
Michael,
lead them into the holy light
which you once promised to Abraham
and his seed.

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Hostias

*Domine Jesu Christe, Rex gloriae.
Hostias et preces tibi laudis
offerimus.*

*Tu suscipe pro animabus illis,
quarum hodie memoriam faciemus.
Libera eas.*

*Fac eas, Domine, de morte transire
ad vitam.*

*Quam olim Abrahae promisisti
et semini eius.*

Lord Jesus Christ, King of glory,
O Lord, we offer You
sacrifices and prayers of praise;
accept them on behalf of those
souls
whom we remember today.
Let them, O Lord,
pass over from death to life,
as you once promised to Abraham
and his seed.

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit in nomine
Domini.*

Holy, Holy, Holy, Lord God of Hosts!
Heaven and earth are full of your
glory.
Hosanna in the highest.
Blessed is he who comes in the
name of the Lord.

Pie Jesu

*Pie Jesu, dona eis requiem
sempiternam.*

Merciful Lord Jesus, grant them
eternal rest.

Agnus Dei

*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.*

Lamb of God, you who take away
the sins of the world,
grant them eternal rest.
May everlasting light shine upon
them, O Lord,
with your Saints forever,
for you are kind.
Grant them eternal rest, O Lord,
and may everlasting light shine
upon them.





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Leslie Katter — Soprano

Praised for her “shimmering tone,” award-winning soprano **Leslie Katter** is celebrated for her “effortless high notes” and “captivating performances” across a wide range of styles. Most recently, she recorded a full-length album of Gordon Getty’s *Plump Jack* under Maestro Nicole Paiement and made her film debut in the feature-length adaptation of the work, performing the principal roles of Boy and Clarence; the release is forthcoming. In the film, her vivid theatrical instincts and dynamic artistry shine in close-up.

Ms. Katter has appeared with Ars Minerva as Olimpia in *Olimpia Vendicata* under Maestro Matthew Dirst. With Lamplighters Music Theatre, she created Lady Lilette Sauvourfaire in the world premiere of *By Georges!* (Burwell and Sasser) under Maestro Mary Chun and sang Sibella Hallward in *A Gentleman’s Guide to Love and Murder* under Maestro Brett Strader. She made her role debut with West Edge Opera as Aveline Mortimer in Kevin Puts’s *Elizabeth Cree* under Maestro Robert Mollicone and also appeared with the company in Brecht’s *The Threepenny Opera* under Maestro David Möschler. She made her professional debut as Die Königin der Nacht in Mozart’s *Die Zauberflöte* with Waffle Opera.

On the concert stage, Ms. Katter performs with ensembles throughout Northern California and the West Coast. She recently debuted as soprano soloist in Orff’s *Carmina Burana* with the Willamette Master Chorus and Orchestra and is thrilled to return to the stage with the Sacramento Choral Society & Orchestra.

A native Oregonian, Ms. Katter earned degrees in Voice Performance from Willamette University and the San Francisco Conservatory of Music. She received the Encouragement Award from the Washington District of the Metropolitan Opera National Council Auditions and studies privately with Jane Randolph.



Silvie Jensen — Alto

Mezzo-soprano **Silvie Jensen** recently appeared with the San Francisco Symphony as the Nurse in *Boris Godunov* and alto soloist in J.S. Bach's *Magnificat*. She recently performed with Lyric Opera of Chicago and San Francisco Opera in Wagner's *Die Meistersinger von Nürnberg*; Island City Opera and the Mendocino Music Festival; American Chamber Opera in Chicago in the title role of Bizet's *Carmen*; and with One World Symphony as Olga in Tchaikovsky's *Eugene Onegin*.

Her recent operatic roles include Lehrbuben in *Die Meistersinger von Nürnberg* with Lyric Opera of Chicago and San Francisco Opera, Nurse in *Boris Godunov* with San Francisco Symphony, Kascheyevna in *Kaschey the Immortal* with Island City Opera, Fidalma in *Il Matrimonio Segreto* with the Mendocino Music Festival; *Carmen* with American Chamber Opera in Chicago, and Olga in *Eugene Onegin*.

She has created and performed new works at London's Barbican Centre with Ornette Coleman, Teatro Comunale di Ferrara with Meredith Monk, and performed *Einstein on the Beach* at Carnegie Hall with Philip Glass.

She has premiered new operas with Riverside Opera, Stonington Opera House, at the Ostrava Days Festival in the Czech Republic, and at the Carolina Chamber Music Festival.

She has created and performed new works at London's Barbican Centre with Ornette Coleman, Teatro Comunale di Ferrara with Meredith Monk, and Carnegie Hall with Philip Glass.

Ms. Jensen made her solo debut at Carnegie Hall singing J.S. Bach's *Saint Matthew Passion* and later appeared there in Handel's *Messiah*. Her solo album *Who Is Silvie?* is available on iTunes. Visit www.silviejensen.com for more information.



Salvatore Atti — Tenor

Salvatore Atti is no stranger to the SCSO concert stage.

Salvatore recently moved to northern California from Boston where he resided for the last decade. Born 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-Masters 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 and Opera Hub.

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 the Fidenza program. This performance was in honor of Verdi's bicentennial during which 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. 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.



Craig Verm — Baritone

Praised for his “arrestingly vibrant” and “robust” baritone, **Craig Verm** has brought his riveting

dramatic portrayals to stages around the world. Most recently, he received high praise for his performances of the title role in *Billy Budd*

for Des Moines Metro Opera. John van Rhein of the Chicago Tribune said, “The strong baritone voice, strapping physique and winning stage presence of Craig Verm created a sympathetic Billy.”

Mr. Verm has made international debuts on stages including Lyric Opera of Chicago as Albert in Massenet’s *Werther*; Escamillo in *Carmen* at Teatro Municipal de Santiago, where he later returned as Billy Budd. In the Théâtre du Capitole de Toulouse he played the role as Sid in *Albert Herring*.

Frequently sought after for new works, Mr. Verm created the role of Doug Hansen in Judy Talbot’s *Everest* at Dallas Opera, sang the title role of Elmer Gantry with Florentine Opera, and was heard as George in *Of Mice and Men* at Tulsa Opera.

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

He enjoys a strong relationship with Pittsburgh Opera, where he has sung the lead baritone role of Tom Joad in Gordon’s *The Grapes of Wrath*, Zurga in *Les Pêcheur de Perles*, Papageno, Mercutio in *Roméo et Juliette*, Ping, Junius in *The Rape of Lucretia*, and the Novice’s Friend in *Billy Budd*.

He received his Master of Music from the University of Cincinnati College Conservatory of Music. He was graduated cum laude from Rice University’s Shepherd School of Music. In 2006, he was a national semifinalist in the Metropolitan Opera National Council Auditions.

Schola Cantorum of Sacred Heart Church

Celebrating 35 Years of Excellence in Church Music

Schola Cantorum, the adult mixed choir at Sacred Heart Church in Sacramento was established by Donald Kendrick in 1992. The 32-voice ensemble has had the pleasure of previously sharing the SCSO stage. Schola sings each Sunday at Sacred Heart Church and helping to lead the 11:00 AM liturgy and performing at special feasts throughout the liturgical year.

The choir has appeared as featured artists in the Western Division Conference of the American Guild of Organists. In 2005 Schola performed as national representatives for Excellence in Church Music at the American Choral Directors Association (ACDA) National Convention. In 2007 Schola performed at a Papal Audience for Pope Benedict at the Vatican. In June 2013, Schola accepted an invitation from the Vatican to return to sing in Rome on the Great Altar of St. Peter's to celebrate the Papal Choir's 500th anniversary.

Schola has been heard on tours and broadcasts across the United States, Canada, Spain, England, Italy, Austria, Germany, the Czech Republic, Estonia, Latvia and Lithuania. The ensemble has created nine compact disks.

Schola members come from all walks of life. The ensemble rehearses every Wednesday evening at Sacred Heart Church from 7:00 – 9:30 PM to prepare for the Sunday 11 AM Liturgy. For more information, visit scholacantorum.com.



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John Hillebrandt

John Hillebrandt keeps an active schedule as a pianist, composer and educator. His highly acclaimed performances include solo recitals, chamber music, concertos, and original compositions. He retired in 2011 from California State University, Stanislaus, where his career as staff accompanist and lecturer for 15 years included more than 500 performances. He has been the Principal Pianist and Keyboardist for the Modesto Symphony Orchestra since 1996, and was the Principal Pianist for the Sacramento Philharmonic from 2017 – 2025. Dr. Hillebrandt is also pianist for “Music in the Mountains” in Grass Valley and the Bear Valley Summer Music Festival. He has taught many award-winning students, and has been a regular adjudicator for the Music Teachers’ Association of California and numerous other competitions. Dr. Hillebrandt teaches Music Appreciation courses through Modesto Junior College, and performs on faculty artist concerts.

As Music Director at the First United Methodist Church of Sacramento, Hillebrandt leads a thriving choir program, and many of his original compositions are heard regularly. Hillebrandt’s Concerto for Piano and Orchestra was featured by the Modesto Symphony Orchestra in 2013, and his orchestral composition, “Valley Fever,” was commissioned by the MSO in 2018 as part of Modesto’s annual “Graffiti” celebration.

Hillebrandt is also an avid skier and mountaineer. His climbs include the Grand Teton, Mt. Shasta, Mt. Rainier, and Mt. Whitney; and he has hiked to the top of Half Dome in Yosemite more than 50 times. He has completed one ultramarathon (50 km) and skied the *Vallée Blanche* in the French Alps, a 20 km glacier ski descent of Mont Blanc.



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Elsa Gustafsson, Organist



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The SCSO is seeking new voices to join the chorus and create fresh new harmonies with our professional-caliber community of singers.

Interested?

Simply e-mail us your experience and request an audition slot at scso2005@gmail.com or call the office at 916-536-9065.



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.

Thirty years ago, 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.

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. In 2008 he made his debut with the SCSO in LA's Disney Hall in a well-received performance of the Mozart *Requiem*.

In 1993, Don co-founded the Sacramento Children's Chorus (SCC) with his former graduate student Lynn Stevens. The SCC regularly partnered 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 recorded eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria, Germany and the Baltics.

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.

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.

As Don embraces his semi-retirement years, we are pleased that he is continuing to guide and nurture the Sacramento Choral Society & Orchestra, **as the SCSO Board helps prepare the way for an important leadership transition in the near future.**

Don is particularly excited about the SCSO's upcoming June 2026 California-Canada Entre Amis Goodwill Tour (all self-funded) to his home country of Canada. More than 100 SCSO "Cultural Ambassadors" will join him and help mend diplomatic relations with our good Northern neighbour through music with 3 performances of the Mozart Requiem in Ottawa, Montréal and Quebec City.



CELEBRATING OUR 30th ANNIVERSARY

As your SCSO celebrates its milestone 30th anniversary this season, our Board of Directors is hard at work on a strategic plan, led by the national arts management consulting firm AMS Planning & Research.

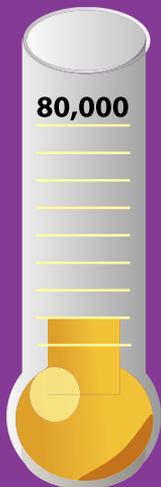
When completed, in the near future, the plan will lay the groundwork for the next 30 years of commitment to artistic excellence, inspiring choral orchestral repertoire, and community engagement. Most importantly, your SCSO will continue to enhance the quality of life in the Sacramento region and beyond through our large musical Team's dedication and commitment.

Your support is essential and appreciated as we undertake this exciting journey to shape the future of music in Sacramento.



SUPPORT SCSO

Singathon 2026 Campaign



30th Annual Chorus Fundraiser

Please help us reach our **\$80,000** goal with your tax-deductible donation.

For the past 30 years, the SCSO Chorus has held its Singathon fundraiser to:

- offset our Spring production expenses
- defray our monthly fixed costs
- boost our education and outreach efforts

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1. Use QR code to make donation through PayPal
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Cindy Lee,
 Concertmaster
 Jolán Friedhoff,
 Assistant
 Concertmaster
 Dagenais Smiley
 Catherine Heusner
 Sandra Chong
 Anita Felix
 Kathleen Gallagher
 Daniel Lewin

Violin II

Erika Miranda,
 Principal
 Mark Tammes,
 Assistant Principal
 Ingrid Tracy
 Josepha Fath
 Edmund Fong
 Pamela Buck

Viola

Melinda Rayne,
 Principal
 Ed Wharton, Assistant
 Principal
 Evan Buttemer
 Dimitrios Floor

Cello

Susan Lamb Cook,
 Principal
 Jia-mo Chen,
 Assistant Principal
 Julie Hochman
 Cathy Allen Aird

Bass

Thomas Derthick,
 Principal
 Ben Tudor, Assistant
 Principal

Flute

Mathew Krejci,
 Principal
 Elizabeth Coronata

Oboe

Ruth Stuart, Principal
 Kathy Conner

Clarinet

Sandra McPherson,
 Principal
 Karen Wells

Bass Clarinet

Karen Wells

Bassoon

Joan Holmes,
 Principal
 Simon Holland

French Horn

Eric Achen, Principal
 Cara Jones
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Ari Micich, Principal
 Dan McCrossen

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Lindsey Overstreet
Amanda Ozaki
Kellie Paredes
Diana Pellegrin
Suzie Peterson
Janna Pugh
Tori Sahli
Stephanie Santiago-
Castro
Magdalene Santos
Kristi Scoubes

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Lesley Stern
Lynn Stevens
Elisa Taylor
Jean Thompson
Lori Tibbett
Ashleen Vargas
Becca Viola
Jamee Wall
Anne Warmerdam
Ingebritt Ziegler

Alto

Marilyn Allison
Beth Arnoldy
Paula Barton
Jeanne Brantigan
Kelly Brooks
Christina Chuchas
Ruth Coleman
Cheryl Crane
Irene de Bruijn-Chan
Stacy DeFoe
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Tenor

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Donald Anderson
Gregory Bourne
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John Hillebrandt

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Jane Lee,
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Lindsey Overstreet
Rani Pettis,
Diane Standing*
Sarah Sy
Melanie Webb

Alto

Marilyn Allison*
Patti Bell

Denise Jones
Sally Ann Mead
Lori Perkins,
Jennie Rollins
Rachel Xian

Tenor

Karl Buddenhagen
Aaron Catolico*
Mark Joyner,
Saunder Salazar
Jack Wyatt III

Bass

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Dinesh Das Gupta
Andres Franco
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Help ensure that the beauty and power of classical music continues to enrich future generations in our Community.

Please consider making a long-term investment in music by including the SCSO in your estate plans or by contributing to the SCSO Endowment that:

- plays a vital role in providing the financial support and stability that further our mission of serving and shaping the cultural life of our Community, and
- provides a steady, stable, and predictable revenue stream that allows us to plan for our enriching programs.

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2 Retirement Plans

Making a gift of a qualified retirement plan asset such as an IRA, 401(K), 403(b), Keogh, or other pension plan is an ideal way to benefit the SCSO and receive significant tax savings.

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