

# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 14, 2015 ~ 8 p.m.  
Sacramento Community Center Theater

## EUROPEAN MASTERWORKS

IN MEMORIAM  
*Paul Salamunovich*

### Magnificat

Cecilia McDowall

Nikki Einfeld, Soprano  
Marina Boudart Harris, Soprano

- |                            |              |
|----------------------------|--------------|
| 1. Magnificat              | Chorus       |
| 2. Ecce enim ex hoc beatam | Soprano      |
| 3. Quia fecit mihi magna   | Chorus       |
| 4. Et misericordia         | Mezzo        |
| 5. Fecit potentiam         | Soprano Duet |
| 6. Deposuit potentes       | Chorus       |

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### INTERMISSION

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#### Great Mass in C Minor, kv 427

#### Wolfgang Amadeus Mozart

Nikki Einfeld, Soprano    Marina Boudart Harris, Soprano  
Ross Hauck, Tenor    Daniel Yoder, Bass

- |                            |                            |
|----------------------------|----------------------------|
| Kyrie                      | Chorus/Soprano I           |
| Gloria                     |                            |
| Gloria                     | Chorus                     |
| Laudamus Te                | Soprano II                 |
| Gratias agimus tibi        | Chorus                     |
| Domine Deus                | Soprano Duet               |
| Qui tollis peccata mundi   | Chorus                     |
| Quoniam tu solus Sanctus   | Soprano I/Soprano II/Tenor |
| Jesu Christe               | Chorus                     |
| Cum Sancto Spiritu         | Chorus                     |
| Credo                      |                            |
| Credo in unum deum         | Chorus                     |
| Et incarnatus est          | Soprano I                  |
| Sanctus                    |                            |
| Sanctus/Osanna in excelsis | Chorus                     |
| Benedictus                 | Tutti/Chorus               |



*Sacramento*  
**CHORAL SOCIETY**  
*& Orchestra*

SINCE ITS ESTABLISHMENT IN 1996, the Sacramento Choral Society and Orchestra (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 is a non-profit organization and 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 Society in meeting its goals.

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# WELCOME

FROM JAMES MCCORMICK

PRESIDENT, BOARD OF DIRECTORS

Thank you for joining us at this evening's celebration of *live* classical music in Sacramento with our large team of professional orchestra members, dedicated SCSO chorus members and four outstanding soloists. Conductor Donald Kendrick has once again brought meaningful programming to our stage by pairing Mozart's powerful, classical *Great Mass* with English composer Cecilia McDowall's contemporary and poignant *Magnificat*.



Music is definitely great *Food for the Soul*. The SCSO is privileged to partner with Raley's and Bel Air to bring this music to our community. Our collaboration — a recipe for success in itself — has the rich natural ingredients designed to nurture the arts in our region.

We extend a hearty welcome to our special guests, Veterans and their families, and we once again warmly congratulate SCSO Music Director Donald Kendrick for his 30 years of enhancing the cultural life of our region.

We remain grateful for your friendship and support as we continue to bring *music* and *community* to life. We hope we will have a chance to greet some of you at our brief post concert reception in the lobby.

As the SCSO celebrates its 19th season, our Conductor, Board and large team of musicians look back with pride, joy and satisfaction on:

- More than 100 reasonably-priced classical music concerts featuring many area premieres
- Being the only chorus among the 12,000 community choruses in the U.S. to have a collective bargaining agreement with its own professional orchestra
- Creating \$2,000,000+ of employment for our local professional musicians (AFM Local 12)
- More than 500,000+ volunteer hours by our dedicated choristers, Board, office staff and community friends
- Expanding our venues to include the Mondavi Center, the Cathedral of the Blessed Sacrament, the Sacramento Community Center Theater, the Memorial Auditorium and Fremont Presbyterian Church
- Our KVIE PBS documentary that has received national acclaim
- Seven professionally recorded CDs: *European Horizons* (Europe, 2004), *Eternal Light* (Mozart Requiem, Disney Hall, 2008), *Carmina Burana* (Mondavi Center, 2010), *Verdi Requiem* (Mondavi Center, 2011), *Home for the Holidays* (Mondavi Center, 2011), *Lest We Forget – An Armed Forces Salute* (Sacramento Community, Center Theater, 2013), *Wells Fargo Home for the Holidays II* (Sacramento Memorial Auditorium, 2013)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)



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# PROGRAM NOTES

FOR THIS EVENING'S *EUROPEAN MASTERWORKS* performance, SCSO Artistic Director Donald Kendrick has paired two delightfully contrasting choral orchestral works written 221 years apart. English composer Cecilia McDowall's evocative and poignant *Magnificat* provides a perfect prelude to the powerful *Great Mass* by Austrian-born composer Wolfgang Amadeus Mozart. The contemporary, somewhat romantic *Magnificat* written in London in 2003 by McDowall is the antithesis of the dramatic and somewhat operatic *Great Mass* written in Vienna in 1782 at the height of the classical period in music by the young Mozart.

## CECILIA MCDOWALL (1951–)

English composer Cecilia McDowall has been described as having a communicative gift that is very rare in modern music. Gramophone Magazine has said of her: "She has an instinctive understanding of the medium allied to the ability to speak directly to the listener wholly without artifice." Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism that is, at times, intensely moving. She studied music at the University of Edinburgh, continuing her studies at Trinity College of Music in London. She has won many awards and in 2014 she won the British Composer Award for choral music.



Her music has been commissioned and performed by leading choirs, including the BBC Singers and other international ensembles and at major festivals both in Britain and abroad. She has been broadcast on BBC Radio and worldwide.

In 2010 Oxford University Press signed Cecilia McDowall as an *Oxford* composer and she is currently composer-in-residence at Dulwich College in London. In 2013 she received an Honorary Doctorate in Music from the University of Portsmouth.

## MAGNIFICAT (2003)

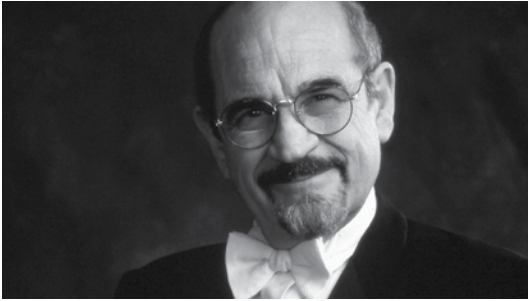
The *Magnificat* (Latin for: *My Soul magnifies*) is also known as the *Song of Mary*. This canticle is frequently sung or spoken liturgically in Christian church services. It is one of the eight most ancient Christian hymns and perhaps the earliest Marian hymn.

The text of the canticle is taken directly from the Gospel of Luke where it is spoken by the Virgin Mary upon the occasion of her Visitation to her cousin Elizabeth. In the narrative, after Mary greets Elizabeth, who is pregnant with John the Baptist, the child moves within Elizabeth's womb. When Elizabeth praises Mary for her faith, Mary sings what is now known as the *Magnificat* in response.

Within Christianity, the *Magnificat* is most frequently recited within the Liturgy of the Hours. In Western Christianity, the *Magnificat* is most often sung or recited during the main evening prayer service: Vespers within Roman Vespers within Roman Catholicism and Lutheranism, and Evening Prayer (or Evensong) within Anglicanism. Among Protestant groups, the *Magnificat* may also be sung during worship services.

Critics refer to McDowall's *Magnificat* as a graceful, reflective work adorned with deft, Baroque flourishes. This elegant contemporary work grows in intensity and achieves a

# IN MEMORIAM



## THE SCSO SALUTES PAUL SALAMUNOVICH, A CHORAL ICON

The SCSO proudly dedicates tonight's *European Masterworks* performance in memory of

**Paul Salamunovich** (1927–2014)

Mentor, Friend, Grammy-nominated Conductor, Educator

Conductor of the Los Angeles Master Chorale

Music Director at St. Charles Borromeo in Los Angeles for 50 years

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Paul's dedication to the Choral Art was exemplary and uplifting!

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# PROGRAM NOTES

genuine sense of exultation. Her natural ability to marry the sounds of strings, oboe, English horn and bassoon with the voices creates a rich tonal palette and refreshing melodic motifs. Critics proclaim that her contemporary harmonies remain accessible for audiences to enjoy and seem to hark back in an ingenious way to plainchant. Her *Magnificat* provides a strong balance between contrapuntal (note against note) and homophonic (chordal) writing with strong and imaginative duet writing.

Scored for soprano and mezzo soprano soloists, mixed chorus and a chamber orchestra of oboe, English horn, bassoon and strings, the *Magnificat* is cast in six contrasting movements. The work opens with a slow orchestral introduction and leads to a faster-paced choral setting of the *Magnificat*. The central section of this movement *Quia respexit humilitatem ancillae suae*, is poignant in character. The soprano solo, *Ecce enim*, with its filigree woodwind writing, brings a bright gracefulness to the next movement and is followed by a gently flowing, contemplative chorus, *Quia fecit mihi magna*, with sustained overlapping vocal and orchestral lines. *Et misericordia*, a solo for mezzo soprano, is also slow and reflective and has a prominent bassoon part using the highest register of the instrument, while the duet for soprano and mezzo soprano, *Fecit potentiam*, develops from a fanfare-like opening. The finale, *Deposuit potentes*, which follows immediately, returns to the music of the opening chorus and, with an expansive coda, brings the work to a triumphant close.

## WOLFGANG AMADEUS MOZART (1756-1791)

Born in Salzburg in 1756, Mozart represents one of the great peaks in the history of music. His works, written in almost every conceivable genre, combine luminous beauty of sound with classical grace and technical perfection. His father Leopold was a successful composer, violinist and assistant concertmaster at the Salzburg court.



Wolfgang began composing minuets at the age of five and symphonies at nine. When he was six, he and his older sister, Maria Anna, performed a series of concerts to Europe's courts and major cities. Both children played the keyboard, but Wolfgang became a violin virtuoso as well.

At a young age, Mozart gave concert tours in Germany, France and Italy and in 1772 he accepted a position as concertmaster for Archbishop von Colloredo in Salzburg. In this capacity Mozart composed a large number of sacred and secular works. In 1779, Mozart was given the position of court organist and produced a series of church works, including the famous *Coronation Mass*. After a series of arguments, Mozart was dismissed in 1781 from Archbishop von Colloredo's employment; he subsequently made his way to Vienna to pursue his career as a freelance musician.

Mozart's musical life in Vienna began promisingly, and he was soon commissioned to write *The Abduction from the Seraglio* (1782). His concerts were a great success, and the Emperor Joseph II, encouraged him, later engaging him as court composer. In 1782 the now-popular Mozart married Constanze Weber from Germany, much to his

# PROGRAM NOTES

father's dismay. The young pair visited Salzburg in 1783; there, the *Kyrie* and *Gloria* of Mozart's *Great Mass in C Minor*, composed in Vienna and never finished, were performed.

To say that Mozart was a composer of unequalled genius is scarcely scratching the surface of this man's remarkable gifts. He wrote music—complete and perfect, down to the last accent and inflection—as fast as he could think, and this astonishing rate of production continues to stupefy scholars today. And what makes his musical output doubly unfathomable is the peerless craft with which each piece of music was created. Mozart was a master of counterpoint, fugue, and the other traditional compositional devices of his day; more than this, he was perhaps the greatest melody writer the world has ever known. His operas range from comic baubles to tragic masterpieces. His *Requiem*, composed not long before his own death, stands with Bach's *St. Matthew Passion* as the supreme example of vocal music.

Mozart's music informed the work of the later Haydn and of the next generation of composers, most notably Beethoven. The brilliance of his work continued until the end, although darker themes of poignancy and isolation grew more marked in his last years, and his compositions continue to exert a particular fascination for musicians and music lovers.

## **GREAT MASS IN C MINOR (1782)**

Written in Vienna in 1782 during the final decade of his short 35-year life, Mozart's *Great Mass in C Minor* was never completed. The work remains, however, a vivid and profound response to the familiar text of the Ordinary of the Mass. Mozart's composition, his only sacred work not to have been specifically requested or commissioned, was to serve as a wedding gift and showpiece for his wife Constanze, an accomplished soprano, and perhaps as a hoped-for reconciliation with his father Leopold who opposed his marriage.

Mozart sets the portions of the Mass Ordinary in two distinct styles. The soloists are given music written in the virtuosic Italian opera style, while the choruses and double

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# PROGRAM NOTES

choruses are imbued with the style of the earlier Baroque Era. Shortly before the composition of the *Mass in C Minor*, Mozart encountered the music of Bach. His rather late exposure to the music of Bach made a profound impression on him and caused his music to become more contrapuntal.

In his *Great Mass*, Mozart essentially combines Handel's unmatched grasp of choral sonority with Bach's contrapuntal mastery. The work is richly scored for orchestra, organ, 4 soloists and chorus in four and five parts, and even seven and eight-part double chorus in the *Qui tollis* and *Sanctus*. The work as a whole was conceived on so grandiose a scale as to make it unserviceable for normal liturgical use. Mozart later "recycled" the *Kyrie* and the *Gloria* in his Lenten oratorio *Davidde Penitente* in 1785.

Even in its form as Mozart left it, the *Mass in C Minor* is regarded as one of the three greatest settings of the Mass Ordinary (the other two being Bach's *Mass in B Minor* and Beethoven's *Missa Solemnis*). The *Mass in C Minor* is no more "incomplete" than Schubert's *Symphony in B Minor* is "unfinished". The *Credo* was left incomplete and there was no *Agnus Dei* written by the composer. This joyful work stands as one of Mozart's loftiest and most sublime creations. In its steady progression of celebration and ever-increasing exaltation, we are swept up by this music.

James McCormick, PhD

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Donald Kendrick, Conductor

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# TEXT & TRANSLATION

## Magnificat

Magnificat anima mea Dominum;  
Et exultavit spiritus meus in Deo  
salutari meo.  
Quia respexit humilitatem  
ancillae suae;

Ecce enim ex hoc beatam me dicent  
omnes generationes.

Quia fecit mihi magna qui potens est,  
et sanctum nomen ejus,

Et misericordia ejus a progenie in  
progenies timentibus eum.

Fecit potentiam brachio suo;  
Dispersit superbos  
mente cordis sui.

Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.  
Sucepit Israel, puerum suum,  
recordatus misericordiae suae,  
Sicut locutus est ad patres nostros,  
Abraham et semeni ejus in saecula.

Gloria Patri, et Filio,  
et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

## Great Mass in C Minor, kv 427

### KYRIE

Kyrie eleison,  
Christe eleison.  
Kyrie eleison.

### GLORIA

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae  
voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.

## Cecilia McDowall

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God  
my Saviour.  
For he hath regarded the lowliness of his  
handmaiden.

For behold, from henceforth:  
all generations shall call me blessed.

For he that is mighty hath magnified me:  
and holy is his Name.

And his mercy is on them that fear him:  
throughout all generations.

He hath shewed strength with his arm:  
he hath scattered the proud in the  
imagination of their hearts.

He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his  
servant Israel:  
as he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son:  
and to the Holy Ghost;  
As it was in the beginning, is now, and ever  
shall be: world without end. Amen.

## Wolfgang Amadeus Mozart

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

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.

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# TEXT & TRANSLATION

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.

## 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...

## SANCTUS

Sanctus, Sanctus, Sanctus  
Dominus, Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

## BENEDICTUS

Benedictus, qui venit in  
nomine Domini.  
Osanna in excelsis.

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.

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.

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

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

# ARTISTS

## NIKKI EINFELD, SOPRANO

Lyric Coloratura soprano, Nikki Einfeld, has been widely recognized for her “high flying virtuosity” (New York Times) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (San Francisco Chronicle). A former Adler Fellow with the San Francisco Opera, she received further acclaim as a Grand Finalist in the Metropolitan Opera National Council Auditions.



While with San Francisco Opera, Ms. Einfeld performed many roles including Mascha in Tchaikovsky’s *Pique Dame*, Papagena in *The Magic Flute*, Serpina in Pergolesi’s *La Serva Padrona*, the title role in Donizetti’s *Rita* and Pauline in Thomas Pasatieri’s *The Seagull*. As a participant in their Merola Opera Program she performed in Menotti’s *The Medium* and J. Ibert’s *Angelique*.

Ms. Einfeld has performed the role of Susanna in *Le Nozze di Figaro* with Vancouver Opera and New Orleans Opera, Adele in *Die Fledermaus* with MOA, and the title role in *Lucia di Lammermoor* with Syracuse Opera and at the Green Mountain Opera Festival. She also performed as T elaire in *Castor et Pollux* with Opera Francais de New York and Nanetta in *Falstaff* with Edmonton Opera.

Other appearances have included the Queen of the Night in *The Magic Flute* with the Canadian Opera Company, Adina in Manitoba Opera’s production of *Elixir of Love*, Rosina in *The Barber of Seville* (Saskatoon Opera), Zerlina in *Don Giovanni* (Manitoba Opera), and Gretel in Humperdinck’s *Hansel and Gretel*, (on tour with NUOVA).

Her affinity for recital and concert repertoire, including many 20th and 21st century work premieres, has led to guest appearances with Kent Nagano and the Berkeley Symphony Orchestra, Winnipeg Symphony Orchestra New Music Festival, Basically British recital series, the Left Coast Chamber Orchestra, Montreal Chamber Orchestra, the Emyrean Ensemble as well as many broadcast recordings on CBC Radio Canada. Other appearances include Calgary Philharmonic Orchestra, Nevada Opera, Stanford Orchestra and the San Francisco Opera Orchestra in concert.

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# ARTISTS

Her competition credits include first prize in the internationally recognized Eckhardt-Gramatee National Music Competition, which further lead to a tour of Canada's major music communities in recital with collaborating pianist Shannon Hiebert. Ms. Einfeld was also a multiple prize-winner 32nd CBC Radio-Canada National Competition for Young Performers and the first place winner of the Metropolitan Pacific Regional Auditions.

## **MARINA BOUDART HARRIS, SOPRANO**

Praised in the San Francisco Chronicle for her "powerhouse vocal display" and "flair and well placed high notes," twenty-eight year old soprano Marina Harris is exciting critics and audiences alike. As a second year Adler Fellow with the San Francisco Opera, this season she will sing in three world premieres with the company; as Susan Sowerby in Nolan Gasser's *The Secret Garden*, Tamar in Mark Adamo's *The Gospel of Mary Magdalene*, and a Maid in Tobias Picker's *Dolores Claiborne*. A graduate of the prestigious Merola Opera Program and the Music Academy of the West, Marina's recent stage experience includes diverse repertoire such as Geraldine in Samuel Barber's *A Hand of Bridge*, Berta in *Il Barbiere di Siviglia*, Arminda in Mozart's *La finta giardiniera*, Tatiana in scenes from *Eugene Onegin* and *Arabella* in scenes from Richard Strauss' *Arabella*. About the latter performance, the San Francisco Chronicle declared, "Sopranos who can sing Strauss' music this well are rare, and to be treasured".



No stranger to the concert stage, Ms. Harris has been featured as the soprano soloist in Mahler's *Symphony No. 2*, and Beethoven's *Symphony No. 9*. This year she will make her debut with the Marin Symphony as the soprano soloist in Brahms' *Ein Deutsches Requiem*. She is a four time soloist with the Los Angeles Bach Festival, the oldest Bach festival on the West coast, and has performed works such *Magnificat*, *Johannes-Passion*, and *Wachet, betet!* with the Festival Orchestra and Choir. In 2012, she won first place in the James M. Collier Young Artist Vocal Competition and the Henry and Maria Holt Memorial Vocal Scholarship Competition.

Also an accomplished recital singer, Ms. Harris recently made her Carnegie Hall debut as part of The Weill Music Institute's The Song Continues in a master class with legendary soprano Jessye Norman. While a 2010 Vocal Fellow at the prestigious Music Academy of the West, she was a student of famous mezzo-soprano Marilyn Horne, and was selected as an Encouragement Award Winner at the Marilyn Horne Foundation 2010 Vocal Competition for her performance of art song repertoire. Internationally, Ms. Harris has sung with the International Lyric Academy in Rome, Italy and with the Opera festival di Roma. She received her Bachelor's Degree from California State University Long Beach and a Graduate Certificate in Vocal Arts from the University of Southern California. Marina currently studies with Cesar Ulloa.

# ARTISTS

## ROSS HAUCK, TENOR

Hailed by the Seattle Times as “almost superhuman in musical effect”, Ross Hauck maintains a busy and eclectic career, often specializing in both early and new music.



Russ Hauck is a distinguished alumnus of DePauw University (Bachelor of Music), and Cincinnati College-Conservatory of Music (Master's Degree in Music and Artist Diploma), with further studies at Tanglewood, Ravinia, and Aspen, and Wolf Trap. Mr. Hauck is also a cellist, pianist and a professor of voice at Seattle University.

As a concert artist, Mr. Hauck is a regular with the Seattle Symphony, and has also sung with the National Symphony, Chicago Symphony as a member of the Steans Institute, and the Tanglewood symphony. A frequent performer of sacred music, Mr. Hauck is in demand for oratorio work. In the past few seasons, He has sung Handel's *Messiah* with Apollo's Fire (the Cleveland Baroque Orchestra), Portland Baroque Orchestra, Seattle Baroque, Dallas Bach Society, Helena Symphony, Portland Chamber Orchestra, and Orchestra Kentucky. Other concert work includes *Elijah* with Seattle Pro Musica and the Modesto Symphony, evangelist in Bach's



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# ARTISTS

*St. John's Passion* with Choral Arts and Gonzaga University Choirs, and Beethoven's *Symphony No. 9* and Mozart's *Requiem* with both the Oregon Symphony and Seattle Symphony.

Highlights of this season include a debut with the Baltimore Symphony for Handel's *Messiah*, and a recording release of Early American music with Apollo's Fire. While in demand for both early music and oratorio, Mr. Hauck frequently collaborates with churches, colleges, and other institutions on sacred arts programs.

## DANIEL YODER, BASS

Daniel Yoder, bass-baritone, is both honored and proud to be performing in concert with the SCSO! A native of the Sacramento area, he has been privileged to perform with SCSO, Pocket Opera of San Francisco, Sacramento Opera, Opera Academy of California, Camerata Capistrano, Schola Cantorum of Sacred Heart Church, Capella Antiqua, the CSUS Opera Program, the UC Davis Early Music Ensemble, as well as seemingly countless choral and soloistic engagements throughout the region.



Mr. Yoder's successful 2013-14 season was capped off performing the role of Zurga in Bizet's *The Pearl Fishers* with the Pocket Opera, a world premiere of a Donald Pippin translation. It was also with Pocket Opera that he performed the role of Claudius in Handel's *Agrippina* at the Legion of Honor in San Francisco. Other roles he has portrayed include Leporello and Masetto in Mozart's *Don Giovanni*, Betto in Puccini's *Gianni Schicchi*, Seneca in Monteverdi's *The Coronation of Poppea*, and Schaunard in Leoncavallo's *La Boheme*.

In concert, Mr. Yoder has performed the bass solos in the Requiems of Mozart, Duruflé, Fauré, and Malcolm Archer. He has also performed Handel's *Messiah*, the *Coronation Mass* of Mozart, the *Missa Brevis in F* of Mozart, Haydn's *Paukenmesse, The Seven Last Words of Christ* by Theodore Dubois, and Bach's *Durchlauchster Leopold* (BWV 173a) cantata.

Mr. Yoder has been fortunate to have participated in masterclasses with Yefim Maizel while at the Opera Academy of California, as well as with Dr. Joseph Wiggett while he studied voice at CSUS while under the tutelage of Dr. Robin Fisher.

He looks forward to the 2014-15 season, which includes a performance of Handel's *Messiah* with Capella Antiqua, Bach's cantata BWV 73 with Camerata Capistrano, as well as performing the roles of Gugliermo in Mozart's *Così fan tutte* and a reprisal of the role of Zurga in Bizet's *The Pearl Fishers*, both with Pocket Opera.

Mr. Yoder is grateful for the opportunities to have travelled with the SCSO during his nine years of membership, including Carnegie Hall in 2003, the European Tour of 2004, and to Disney Hall in 2008, making good friends and great music along the way.

# SCSO Singathon Success

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### Did you know that our dedicated SCSO Team Members:

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For more information, contact the SCSO: 916-536-9065 or [scso2005@gmail.com](mailto:scso2005@gmail.com)

# MUSIC DIRECTOR

## DR. DONALD KENDRICK

Since 1985, Dr. Donald Kendrick 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: the Community, the State, and the Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on a national and international level.



Dr. Kendrick has studied at the American Conservatory of Music in Chicago, Boston's New England Conservatory of Music, Stanford University, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He is active as a guest conductor and an adjudicator for choral festivals throughout the country. Dr. Kendrick has taught at Louisiana State University, the University of the Pacific Conservatory of Music, and at universities in Canada where his choirs won national competitions for their excellence.

In 1996 he became the founding conductor of the Sacramento Choral Society & Orchestra (SCSO), the only chorus among the 12,000 community choruses in the United States to have a collective bargaining agreement with a professional orchestra. The SCSO regularly presents choral orchestral concerts in Sacramento at the Community Center Theater, Memorial Auditorium, and the Cathedral of the Blessed Sacrament, as well as in Davis at the Mondavi Center. Under Dr. Kendrick's leadership, the SCSO has produced six professionally mastered CDs and has a unique KVIE PBS documentary that is now being shown nationally throughout the United States.

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

In July 2004, Conductor Kendrick led SCSO members and guests from the Sacramento State Choral Music Program on their first international European tour to Munich, Prague, Vienna and Budapest. In July 2006, Dr. Kendrick conducted the Sacramento Choral Society and guests from the Sacramento State Choral Music Program on a performance tour of China, with concerts 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 he led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia. In June 2013, Dr. Kendrick toured with members of the SCSO to Italy with performances at St. Mark's Basilica in Venice, in Lucca, and on the Great Altar of St. Peter's (the Vatican) in Rome.

In addition, Dr. Kendrick is co-founder and former artistic director of the Sacramento Children's Chorus with conductor Lynn Stevens. The group celebrated its 20th anniversary last season on stage with the SCSO with a new jointly commissioned work by Randol Alan Bass for the *Wells Fargo Home for the Holidays* performance in December 2012.

# MUSIC DIRECTOR

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Concert Choir, the Women's Chorus and the University Chorus. He also directs the Graduate Degree Program in Choral Conducting that he initiated in 1986. His Sacramento State Choirs have performed in Europe, the United States and Canada, where they appeared on an international telecast at the invitation of the Prime Minister of Canada. In May 2004, he received the Sacramento State School of the Arts *Outstanding Community Service Award* for his work in linking the community to the University. Dr. Kendrick was recently named *Outstanding Teacher of the Year* by the Capitol Section of the California Music Educators Association (CMEA).

Dr. Kendrick 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 CDs and has toured throughout North America, Spain, England, Italy and Austria. In February 2005, *Schola Cantorum* was selected to perform at the National Convention of the American Choral Directors Association in Los Angeles at the new cathedral Our Lady of the Angels. In June 2007 Dr. Kendrick toured Italy with Sacred Heart's *Schola Cantorum* where they performed at a Papal Audience for Pope Benedict XVI and at St. Peter's (The Vatican) on the Great Altar. He also led Schola on a concert tour of Austria in June 2009 with performances in Vienna, Graz and Salzburg. Dr. Kendrick returned to Italy with *Schola* in June 2013 for performances in Rome, Florence and Venice.



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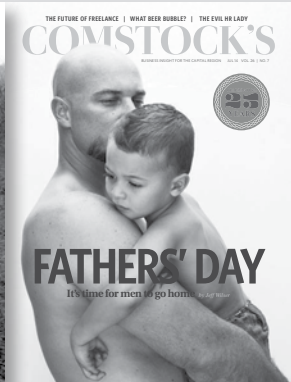
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