

# Sacramento Choral Society & Orchestra

Donald Kendrick, Music Director

2012 – 2013



- OCT 28 STAINED GLASS I  
CATHEDRAL OF THE BLESSED SACRAMENT
- DEC 8 WELLS FARGO HOME FOR THE HOLIDAYS  
MEMORIAL AUDITORIUM
- MAR 10 STAINED GLASS II  
CATHEDRAL OF THE BLESSED SACRAMENT
- MAY 18 LEST WE FORGET—AN ARMED FORCES SALUTE  
COMMUNITY CENTER THEATER



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# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 18, 2013 at 8 PM  
Sacramento Community Center Theater

## LEST WE FORGET— AN ARMED FORCES SALUTE

*Peace may sound simple—one beautiful word—but it requires everything we have,  
every quality, every strength, every dream, every high ideal.*

Yehudi Menuhin (1916–1999)

### **Dona Nobis Pacem (1936)**

Karen Slack, Soprano

- I. Agnus Dei,
- II. Beat! Beat! Drums!
- III. Reconciliation
- IV. Dirge For Two Veterans
- V. The Angel of Death
- VI. O Man Greatly Beloved

### **Ralph Vaughan Williams (1872–1958)**

Austin Kness, Baritone

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## INTERMISSION

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### **Color Guard Presentation**

Albert Basques – VFW Post 67

Michael Wong – VFW Post 8358

Baldwin Wong – VFW Post 8358

Stanley Yee – VFW Post 8358

### **The Star-Spangled Banner**

**Francis Scott Key (1777–1843)/  
J. S. Smith**

### **Adagio for Strings**

**Samuel Barber (1910–1981)**

### **Kontakion**

Matthew Hidalgo, Tenor

Daniel Yoder, Baritone

Audience, please sing refrain.

**Rupert Lang (1948–)**

### **Bugler's Dream/ Olympic Fanfare and Theme**

**Leo Arnaud (1904–1991),  
John Williams (1932–)**

### **Hymn to the Fallen**

**John Williams (1932–)**

### **Amazing Peace**

Michael Stevenson, Narrator

**Maya Angelou (1928–)**

### **My Country 'Tis of Thee**

**Ernest MacMillan (1893–1973)**

### **An American Celebration**

Michael Stevenson, Narrator

**Randol Alan Bass (1953–)**

Fanfare and Songfest  
We're Proud to Serve  
Anthem and Final Hymn



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

Dear SCSO Friends,

This evening's *Lest We Forget* performance honoring the men and women of the Armed Forces was made possible through our partnership with Wells Fargo Bank whose arts investment enabled us to reach out deeply into our Community to partner with several Veterans organizations for our *Armed Forces Salute*.



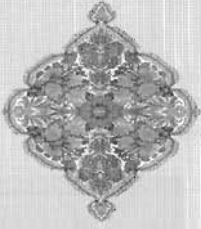
The SCSO is looking forward to capping its 17th season with its third annual *Raising a Voice for the Arts Party/Fundraiser* sponsored by Wells Fargo Advisors, LLC on Saturday, June 1 from 7–9:30 PM at the California Automobile Museum. We would love to have you join us as we unveil our 18th season and enjoy a bit of live music, a silent auction, hors d'oeuvres, dessert and wine. Please visit our website for more information: [sacramentochoral.com](http://sacramentochoral.com).

It will be our honor once again to serve as cultural ambassadors for Sacramento internationally during our self-funded June 2013 Italy tour with performances in Rome – including a performance at the Vatican (St. Peter's), Lucca, and Venice.

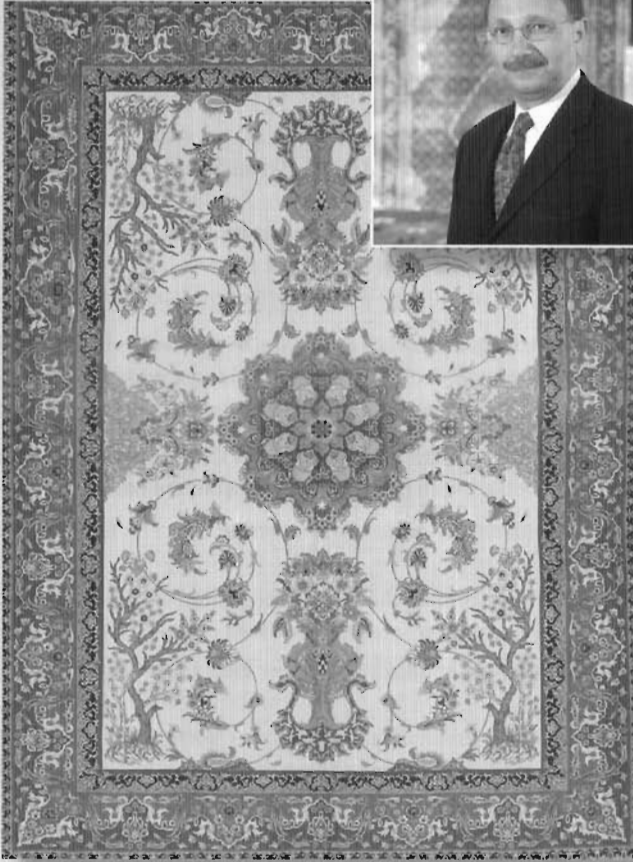
As the SCSO celebrates its seventeenth season, our Conductor, Board and large team of musicians look back with pride, joy and satisfaction on:

- 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)
- 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
- Five professionally recorded CDs: *European Horizons* (Europe 2004), *Eternal Light* (Mozart Requiem, Disney Hall, 2008), *Carmina Burana* (Mondavi Center, 2010), *Verdi Requiem* (Mondavi Center, 2011) and *Home for the Holidays* (Mondavi Center, 2011)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)

Please join us next season at our performances. Your friendship and support mean the world to us!



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DORIS O. MATSUI  
6TH DISTRICT, CALIFORNIA

May 18, 2013

Dear Friends,

It is my pleasure to welcome you to the Sacramento Choral Society and Orchestra's salute to the Armed Forces "Lest We Forget" concert.

I commend Conductor Donald Kendrick and the Sacramento Choral Society and Orchestra in partnership with Wells Fargo for creating this timely musical program that celebrates the men and women of the Armed Forces who are committed to serving our country to keep us safe. I join all of you in saluting the men and women in uniform for their steadfast commitment and sacrifice on behalf of our nation.

Best wishes for an enjoyable evening.

Sincerely,

A handwritten signature in black ink that reads "Doris O. Matsui".

DORIS O. MATSUI  
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# PROGRAM NOTES

*No duty is more urgent than that of returning thanks.* James Allen (1843-1913)

## IN GRATITUDE

*Armed Forces Day*, established in 1950 by President Harry S. Truman, is a national celebration held annually on the third Saturday of May to honor the combined forces of our military for their patriotic service to our country.

To commemorate this national observance, the Sacramento Choral Society and Orchestra is privileged to pay tribute to the men and women of the Armed Forces who served—or are currently serving—in the Air Force, Army, Coast Guard, Marine Corps and Navy. For this evening's celebration, it is our distinct pleasure to partner with Wells Fargo whose commitment to the military and veterans nationwide is both highly respected and valued.

The music on this evening's program by featured composers from 20th century England, the United States and Canada offers the power to restore, unite and bring together by virtue of its creative gesture and poetic message.

## RALPH VAUGHAN WILLIAMS 1872-1958

Born in 1872 in Gloucestershire, England, Ralph Vaughan Williams, a teacher, writer, adjudicator, and thinker, was arguably one of England's greatest composers. Educated at Trinity College, Cambridge, he was an accomplished violinist whose composition teachers at the Royal College of Music included Parry, Stanford, Ravel and Holst.

The son of a vicar, Vaughan Williams grew up in Victorian England but remained a convinced radical on political and social issues and was greatly affected by the poetry of Walt Whitman.



*A composer should make his art an expression of the whole life of the community.*

*Ralph Vaughan Williams*

In addition to editing an English Hymnal, he collected folk songs from the English countryside and incorporated them into his music using their characteristic modal harmonies. "Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues," he said. His style is a synthesis of Brahmsian discipline, Ravelian texture and orchestral color, and English folk-song elements.

After receiving his doctorate from Cambridge in 1901, he was strongly influenced by Elgar, Wagner, Debussy and Max Bruch in his writing. He was a very personal composer with a natural love and respect for folk music. At the turn of the century he was among the very first to travel into the countryside to collect folksongs and carols from singers, notating them for future generations to enjoy.

Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914-1918 war, during which he was deeply affected by the carnage and the loss of close friends.



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# PROGRAM NOTES

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

Dr. Ralph Vaughan Williams was perhaps the most important English composer of the 20th Century. His influence on the development of 20th Century music was immense. Benjamin Britten and numerous film composers such as Jerry Goldsmith remain indebted to him. He created a truly contemporary idiom whose roots reached back to Tudor times and folk music.

In his lifetime, Vaughan Williams eschewed all honors with the exception of the Order of Merit that was conferred upon him in 1938. He died in August 1958, and was laid to rest in Westminster Abbey, near Purcell.

—Dr. James McCormick

## WALT WHITMAN 1819–1892

Born in 1819 on Long Island, New York, Walt Whitman—one of Vaughan Williams' favorite poets—attended school in Brooklyn until age 11 when he learned the printing trade and educated himself.

In 1855, at age 36, Walt Whitman published the first edition of *Leaves of Grass*. This edition consisted of a preface and 12 poems. For the remainder of his life, Whitman would add to, re-arrange and re-publish *Leaves of Grass*, the final edition appearing shortly before his death in 1892, containing 293 poems, eventually including *Drum Taps*, from which this evening's three Whitman selections are taken.



By all estimates, *Leaves of Grass* was a breakthrough publication. Until the appearance of *Leaves of Grass*, poetic expression in Western literature consisted of ennobling thoughts and sentiments expressed in established patterns of rhyme, meter and form. Whitman took for his vast subject matter a panoramic vision of himself and of the whole of American life in war and peace. He created a means of expression that is exuberant, visceral and expansive, with words boiling into phrases, phrases flowing over sentences, and sentences coming to life.

Critics condemned Whitman's unconventional work in a torrent of invective, pounding him like a thunderstorm. Undeterred, he continued to develop his new freedom of expression into the Civil War years. *Drum Taps* was his next major work.

When the Civil War began in April 1861, Whitman's brother George enlisted in a New York regiment. Whitman's experience in the Army hospital treating his wounded brother moved him with compassion for the wounded and dying soldiers of the war. In 1863, Whitman moved to Washington and spent the next two years caring for the sick, wounded and dying in that city's ill-equipped and overworked Army hospitals. In those years, Whitman comforted, consoled and brightened the lives of over 80,000 wounded soldiers, both Union and Confederate. These experiences became the foundation for *Drum Taps*.

## PROGRAM NOTES

Whitman first produced *Drum Taps* in 1865 after Lincoln's death. *Drum Taps* has been called the finest war poetry produced by an American. It is 43 poems containing Whitman's emotional responses to the Civil War. In these poems, one doesn't find tributes to generals, battlefield heroics or triumph. Rather, one sees the effects of war and death on the common soldier.

Today Walt Whitman is considered by many literary authorities as the greatest American poet. His trailblazing literary methods, subject matter and perspective have set the course of modern poetry for the last 150 years. Harold Bloom, professor of humanities at Yale for over thirty years, believes that at least one Whitman poem, *When Lilacs Last in the Dooryard Bloomed*, is only rivaled, in the English language, by the works of Shakespeare and Milton.

—Keenan Davis

### **DONA NOBIS PACEM (Give Us Peace) – 1936**      **RALPH VAUGHAN WILLIAMS**

Ralph Vaughan Williams enjoyed a strong affinity for the poetry of the great American poet Walter Whitman, beginning with *Toward the Unknown Region* composed in 1906. In 1910, he wrote *Sea Symphony*, also based on Whitman, and a year later he wrote *Dirge for Two Veterans* from the American Civil War poem *Drum Taps*. This work, however, was never performed until it emerged as the fourth movement of *Dona Nobis Pacem* in 1936, a stirring cantata for chorus, orchestra and soloists (soprano, baritone) that was an impassioned appeal for peace as the world lurched toward the horrors of World War II.

The composer had witnessed war first-hand in France from 1914-1918 and the ominous warning of another major war was very much on his mind as he worked on *Dona Nobis Pacem*. This powerful and dramatic work vividly proclaims the harshness and cruelty of war, the intense and somber burial of a father and son, the anguished cry for peace, and a final message of good will and peace toward men. Written in 1936 under the growing shadow of the Second World War, Vaughan Williams' work is both a warning and an expression of hope that conflict could be averted and the blessings of peace enjoyed. Clearly the composer believed that man must seek his own salvation and that intense prayers such as *Dona Nobis Pacem* are a projection of man's hopes and fears.

*Dona Nobis Pacem* is a large-scale choral work in the spirit of Vaughan Williams' *Third Symphony* and Verdi's *Requiem*. There are six sections in all, some haunting, some loud and martial, all deeply moving. The composer draws his text for the music from the Roman liturgy, Whitman's *Drum Taps*, a famous speech delivered by John Bright to the House of Commons in February 1855 at the height of the Crimean War, along with nine passages from the Old and New Testament.

The first movement is a fervent plea, an opening prayer that is strongly atmospheric, "Lamb of God...Give us peace", sung by the soprano soloist and then followed by a more fearful plea from the chorus. As this dark and richly orchestrated movement concludes with a final plea by the soprano solo, the ominous sound of drums leads us directly to the second movement. This movement, based on *Drum Taps* by Whitman, describes the overwhelming cruelty and harshness of war. The voices are harsh and penetrating,

# PROGRAM NOTES

contrasted only briefly by the haunting and taunting chant “Mind not the timid... mind not the old man... nor the mother’s entreaties.”

The third movement, the compassionate *Reconciliation*, is also from *Drum Taps*. The baritone soloist, and then the chorus, make a gentle statement of reconciliation: “Word over all, ...beautiful that war and all its deeds of carnage must in time be utterly lost.” The end of the carnage of war, the death of the enemy, and the recognition of the enemy as “a man as divine as myself” is concluded with another plea for peace: “*Dona nobis pacem.*”

The *Dirge for Two Veterans* describes the internment by moonlight of a father and son who fell together in battle. The moonlit scene and the arrival of the cortege are accompanied by the steady drum beat of a solemn march. After a climax “O strong dead-march you please me”, the movement ends with a simple intense affirmation that is both proud and uplifting, “My heart gives you love.”

For the final two movements, Vaughan Williams quotes a variety of Old Testament sources after first stating John Bright’s words about the Angel of Death spoken during a debate on the Crimean War. The choir sings in anguish and despair, “Is there no balm in Gilead?”, followed by the assurance of peace and jubilation from the soloist: “Nation shall not lift up a sword against nation.” Confidence builds to the message of peace and goodwill, concluding with a final “*Dona Nobis Pacem*”...Give Us Peace.

## ADAGIO FOR STRINGS – 1936

American composer Samuel Barber (1910 – 1981) arranged this moving work for string orchestra from the second movement of his String Quartet, Op. 11. Barber finished the arrangement—so full of pathos and cathartic passion—in 1936, the same year in which Vaughan Williams wrote *Dona Nobis Pacem*. It was performed for the first time in 1938 in a radio broadcast from a New York studio conducted by Arturo Toscanini. The music is the setting for Barber’s 1967 choral arrangement of *Agnus Dei*. *Adagio for Strings* can be heard in many television shows and movies including *Platoon* (1986) starring Tom Hanks.

## KONTAKION (HYMN) – 1997

*Kontakion* is a form of hymn performed in the Eastern Orthodox Church and the Eastern Catholic Churches that follow the Byzantine Rite. The word was originally used to describe an early Byzantine poetic form, whose origins date back certainly as far as the 6th century A.D. Canadian composer Rupert Lang (1948– ) originally arranged this work for chorus and organ. The SCSO commissioned Mr. Lang to create an orchestral arrangement of this simple and moving work especially for this evening’s Armed Forces performance. The audience is cordially invited to join the chorus and orchestra on the refrain of this soulful composition.

## BUGLER’S DREAM – 1958 / OLYMPIC FANFARE AND THEME – 1984

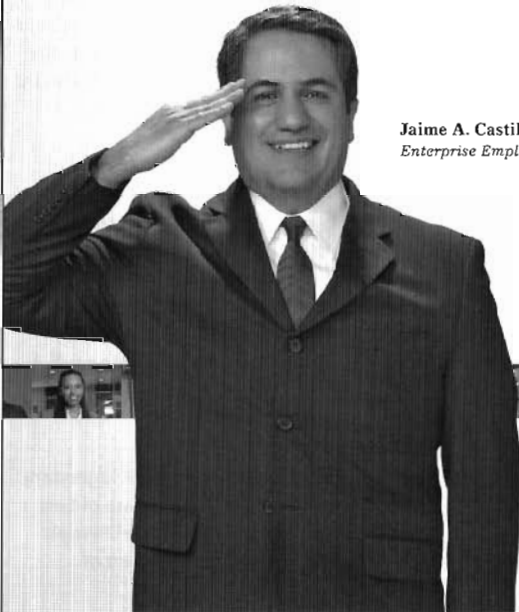
Written for the 1984 Los Angeles Olympics, *Olympic Fanfare and Theme* by the legendary movie composer John Williams (1932–) immediately follows the opening fanfare of Leo Arnaud’s (1904-1991) *Bugler’s Dream* (1958) which we all recognize now as the Olympic theme. Williams’ Olympic Fanfare was intended to musically represent the spirit of

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**Jaime A. Castillo Liceaga,**  
*Enterprise Employee & Air National Guard Guardsman*

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# PROGRAM NOTES

cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them.

## HYMN TO THE FALLEN – 1998

Movie composer John Williams wrote this work for the Steven Spielberg movie *Saving Private Ryan*. This 1998 classic film starring Tom Hanks features a film score that is both understated and memorable. The main theme, *Hymn to the Fallen*, is a beautiful example of William's adept application of music to visual art. The wordless chorus that accompanies the orchestra is proof positive that sometimes words are simply not necessary.

## AN AMERICAN CELEBRATION – 2005

This trilogy by Texas composer Randol Alan Bass (1953–) provides a fitting ending to this evening's *Armed Forces* celebration. In the second movement, *We're Proud to Serve*, narrator Michael Stevenson sets the scene by inviting members from the various branches of the Armed Forces to kindly stand when their theme song is played. The three movements are a tribute to the triumph of the human spirit and the power of brotherhood. In the final movement, *Anthem and Final Hymn*, the audience has an opportunity to make yet another debut with the SCSO in the rousing *Glory, Glory Hallelujah* ending to this evening's performance celebrating our gratitude to our Armed Forces. *E pluribus unum*.

—Dr. James McCormick

## TEXT

### DONA NOBIS PACEM

RALPH VAUGHAN WILLIAMS

#### I. *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

*(Lamb of God, that taketh away the sin of the world, grant us peace.)*

#### II. *Beat! Beat! Drums!*

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through the doors – burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!

Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses?

No sleepers must sleep in those beds,

No bargainers bargain by day – would they continue?

Would the talkers be talking? Would the singer attempt to sing?

Then rattle quicker, heavier drums – you bugles wilder blow.

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# TEXT

Beat! beat! drums! – blow! bugles! blow!  
Make no parley – stop for no expostulation,  
Mind not the timid – mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump O terrible drums – so loud you bugles blow.

### III. Reconciliation

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly,  
wash again and ever again this soiled world;  
For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin – I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

### IV. Dirge for Two Veterans

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

## TEXT

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

### V. The Angel of Death

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble!  
The snorting of his horses was heard from Dan;  
the whole land trembled at the sound of the neighing of his strong ones;  
for they are come, and have devoured the land ...  
and those that dwell therein ...  
The harvest is past, the summer is ended, and we are not saved ...  
Is there no balm in Gilead?; is there no physician there?  
Why then is not the health of the daughter of my people recovered?

### VI. O Man Greatly Beloved

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.  
The glory of this latter house shall be greater than of the former ...  
and in this place will I give peace.

Nation shall not lift up a sword against nation, neither shall they learn war any more.  
And none shall make them afraid, neither shall the sword go through their land.  
Mercy and truth are met together; righteousness and peace have kissed each other.  
Truth shall spring out of the earth, and righteousness shall look down from heaven.  
Open to me the gates of righteousness, I will go into them.  
Let all the nations be gathered together, and let the people be assembled;  
and let them hear and say, it is the truth.  
And it shall come, that I will gather all nations and tongues.  
And they shall come and see my glory. And I will set a sign among them,  
and they shall declare my glory among the nations.  
For as the new heavens and the new earth, which I will make, shall remain before me,  
so shall your seed and your name remain for ever.

# TEXT

Glory to God in the highest, and on earth peace, good-will toward men.  
*Dona nobis pacem.*

## THE STAR-SPANGLED BANNER FRANCIS SCOTT KEY/J. S. SMITH

Oh, say, can you see, by the dawn's early light,  
What so proudly we hail'd at the twilight's last gleaming?  
Whose broad stripes and bright stars, through the perilous fight,  
O'er the ramparts we watch'd, were so gallantly streaming?  
And the rockets' red glare, the bombs bursting in air,  
Gave proof through the night that our flag was still there.  
O say, does that star-spangled banner yet wave  
O'er the land of the free and the home of the brave?

## THE KONTAKION RUPERT LANG

REFRAIN: Give rest unto your servants with your saints O God, give rest, give rest.  
Where there is neither pain nor sorrow, neither sighing, but life everlasting.

For you God only are immortal the creator and the maker of all,  
and we are mortal formed of the earth, and to the earth we shall return.

REFRAIN: Give rest...

For so did you ordain when you created me saying.  
You are dust and to dust you shall return,  
All of us go down to the dust, yet even at the grave we make our song.  
Alleluia, Alleluia, Alleluia,

REFRAIN: Give rest...

Neither signing, but life everlasting.

## MY COUNTRY 'TIS OF THEE ERNEST MACMILLAN

My country 'tis of Thee, sweet land of liberty of Thee I sing.  
Land where my father died, land of the pilgrim's pride,  
From every mountainside let freedom ring.

Let music swell the breeze, and ring from all the trees sweet freedoms song.  
Let mortal tongues awake, let all that breathe partake,  
Let rocks their silence break, the sound prolong.

Our Father's God, to Thee author of liberty, to Thee we sing.  
Long may our land be bright with freedom's holy light.  
Protect us by Thy might, great God, our King.

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# ARTISTS

## KAREN SLACK

Hailed by critics for possessing a lustrous voice of extraordinary beauty and great dramatic depth, American soprano Karen Slack has performed with major conductors and sung in opera houses and concert halls around the world. She was most recently featured on the silver screen and soundtrack in Tyler Perry's movie "For Colored Girls" as the Operatic Diva and heard as a guest soloist in Mahler *Symphony No. 2* with the Latvian National Symphony, Verdi *Requiem* with both Madison Symphony Orchestra and Sacramento Choral Society & Orchestra, Violetta in *La Traviata* with both Sacramento Opera and West Bay Opera, Mimi in *La Boheme* with the UC Davis Symphony and the Rising Stars of Opera concert both at the Mondavi Center, Christmas with Cincinnati May Festival and as Serena in *Porgy and Bess* with both San Francisco Opera and Washington National Opera. She has sung Verdi's *Aida* with Lyric Opera of Kansas City, Cilla in Richard Danielpour's *Margaret Garner* opposite Denyce Graves with the Michigan Opera Theater, Agnes Sorel opposite Dolora Zajick in Tchaikovsky's *Maid of Orleans* with the San Francisco Opera and at Carnegie Hall and in 2006 Karen stepped in for an ailing colleague to make her Metropolitan Opera and international broadcast debut in the title role of Verdi's *Luisa Miller*.



Equally at home in the concert repertoire she has been seen in Philadelphia, San Francisco, Spokane, Phoenix, Gibraltar (Spain), Italy, Munich, Germany and in Melbourne Australia as Desdemona in Verdi's *Otello* with the Melbourne Symphony. A graduate of the San Francisco Opera's Adler Fellowship program she was awarded a Schwabacher Debut Recital and was seen as Madame Arkadina in Pasatieri's *The Seagull* and as Madeleine in the final scene from Strauss' *Capriccio*. After her summer with the Merola Opera Program she was invited to sing Mimi in Western Opera Theater's National Tour of *La Boheme*. A native of Philadelphia and a graduate of The Curtis Institute of Music she was seen as Donna Anna in *Don Giovanni*, Countess in *Le Nozze di Figaro*, Tatyana in *Eugene Onegin*, Pamina in *Die Zauberflote* and as the title role in *L'incoronazione di Poppea*. At age 18, Karen was the youngest winner in the history of the Rosa Ponselle International Competition for the Vocal Arts held in New York's Alice Tully Hall. She has since gone on to win and receive awards in many vocal competitions to name a few: the Metropolitan Opera National Council Auditions, Marian Anderson ICON Award, Liederkranz Award, Astral Artist, Florida Grand Opera Competition, Portland Opera Lieber Competition and most recently grand prize in the Jose Iturbi International Competition for Voice.

## AUSTIN KNESS

Baritone Austin Kness completed his second and final year as an Adler Fellow with the San Francisco Opera (SFO) in 2010, where he performed the roles of Strojnik (*Več Makropulos*) Vicomte de Valvert/Le Cuisinier/L'Officier Espagnol (*Cyrano de Bergerac*), Prince Yamadori (*Madama Butterfly*), Brühlmann and Albert (cover) (*Werther*), Wagner (*Faust*), Bello (*Fanciulla*) as well as the lead role of Rick Rescorla in the workshop of (*The Heart of a Soldier*, World Premiere at SFO, Fall 2011).



# ARTISTS

Kness' most recent successes on the concert stage include Beethoven's *Missa Solemnis* with Cantare con Vivo of Oakland and *Carmina Burana* with the Vallejo Symphony. He made his professional recital debut in San Francisco Opera's *Schwabacher Debut Recital Series* singing Hugo Wolf's complete *Spanisches Liederbuch* with soprano, Susannah Biller, and pianist, Allen Perriello in 2010. Kness was invited back in 2011 joining renowned pianist and recitalist Steven Blier as the baritone soloist in his presentation of *Amores Nuevos*, an evening of Spanish love songs.

A tribute to his versatility, Kness also recently completed a run of eight performances as featured soloist and dancer with the San Francisco LINES Ballet in Lyon, France in 2010 as part of their international tour.

In 2011 his opera performances included the Commissioner, Policeman, and cover of the title role in Phillip Glass' *Orphée* with Ensemble Parallèle (San Francisco), Don Apostolo Gazella (*Lucrezia Borgia*, San Francisco Opera) with Renée Fleming in the title role as well as covering the lead baritone role of Rick Rescorla (being sung by Thomas Hampson) in the SFO world premiere of *The Heart of a Soldier* by Christopher Theofanidis. Select 2012-2013 performances include Schaunard in *La Bohème*, with Opera Idaho; Danilo in *The Merry Widow* with Cedar Rapids Opera; La Voce del Comito/Pietro Anafesto in *La Nave* with Teatro Grattacielo; the baritone solos in the Durufle *Requiem* at Carnegie Hall and Dandini in *Cinderella* with Townsend Opera. He will be performing Figaro in *Le nozze di Figaro* with Opera Idaho, Fall 2013.

## **MICHAEL STEVENSON, NARRATOR**

Michael Stevenson is an actor and director who makes his home in Sacramento. His vast experience includes New York: Ground Floor Theater Lab, Sanford Meisner Theater, and the St. Clemens Theatre. Regional: American Conservatory Theatre, Apple Tree Theatre, B Street Theatre, Bailiwick Repertory Theatre, Capital Stage Company, Cowell Theatre, Foothill Theatre Company, Highlands Playhouse, Lake Tahoe Shakespeare Festival, Utah Shakespearean Festival, Upon These Boards, Marriott's Lincolnshire Theatre, Medicine Wheel Theatre, and Sacramento Theatre Company. Directing: B Street Theatre, Sacramento Theatre Company, Capital Stage Company, Perseverance Theatre, Orlando Shakespeare Theatre, Lake Tahoe Shakespeare Festival and River Stage. He is co-director of the B Street Theatre Conservatory, with his wife Jamie Jones, and a member of the B Street Theatre Acting Company. He holds an M.F.A. from the American Conservatory Theatre.



# 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 five 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 again 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 led 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 will tour 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 this 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.

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Women's Chorus and the University Chorus. He also

# MUSIC DIRECTOR

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 plans to return to Italy with Schola in June 2013 for performances in Rome, Florence and Venice.

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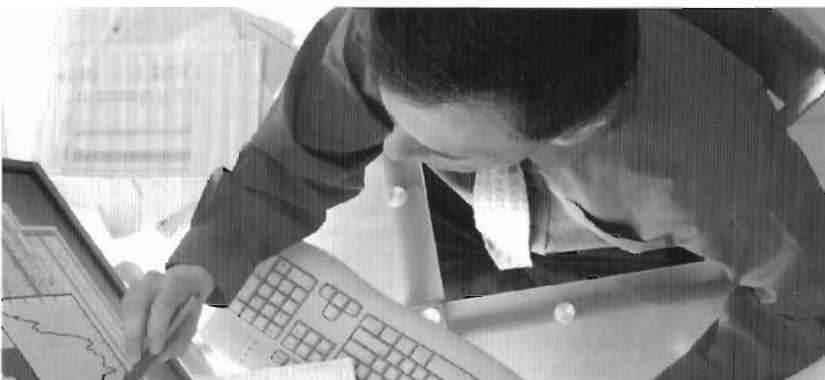
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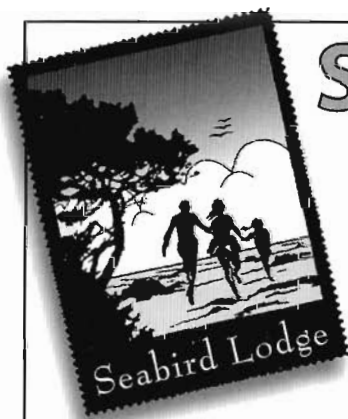
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