

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 14, 2016 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

Sacramento Community Center Theater

EUROPEAN MASTERWORKS

— *IN MEMORY of* —

Stan Lunetta

AN OXFORD ELEGY

Narrator: Phillip Ryder

VAUGHAN WILLIAMS

PSALM 149

ANTONÍN DVOŘÁK

— *INTERMISSION* —

HARMONIEMESSE

FRANZ JOSEPH HAYDN

Sara Duchnovnay, Soprano
Malin Fritz, Mezzo Soprano
Christopher Bengochea, Tenor
Matt Boehler, Bass

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei



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 SCSO in meeting its goals.

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WELCOME

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TWENTY AMAZING YEARS!

As we cap our 20th season of enhancing the cultural life of our community with this evening's *European Masterworks* performance, we are grateful for the friendships that we have made along the way. Together we have brought hope, joy and inspiration to one another through beautiful music that draws us together and transports us to another place.

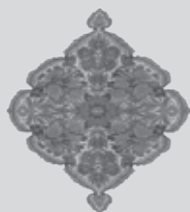
Our dedicated Chorus is truly the lifeblood of the SCSO. Together with conductor Donald Kendrick, our professional orchestra, our board, our chorus operations team, our volunteer office staff and you, our patrons, our chorus members give generously of their time, talent and passion to bring great classical music to our community.

We celebrate the end of our 20th season with:

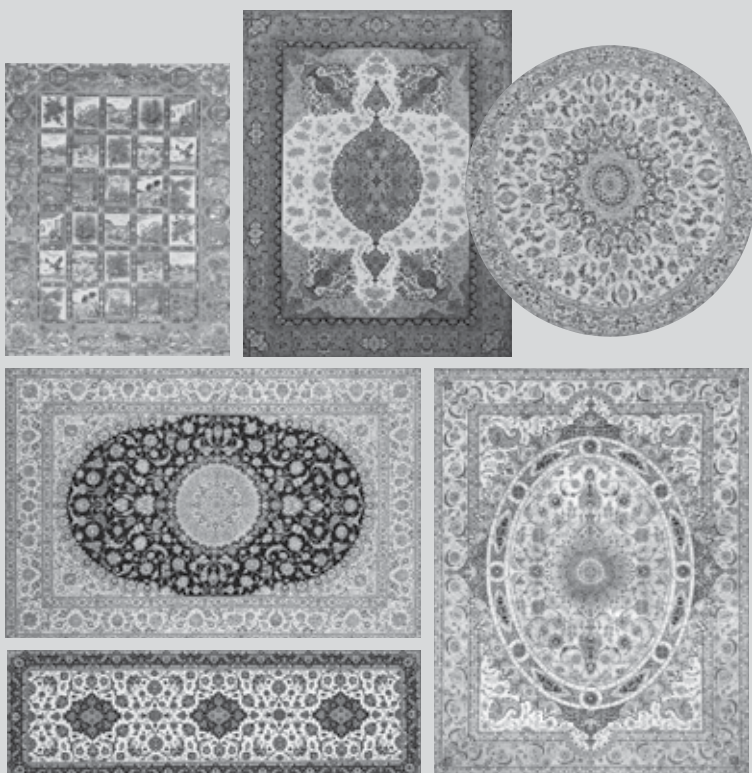
- *Singathon 2016* that raised \$50,000 to help sponsor our recent Spring concerts
- a successful Big Day of Giving 2016 – despite its serious technical challenges
- a \$24,600 Wells Fargo matching grant opportunity to help grow our annual fund
- the release of yet another new CD, *Carmina Burana II* – available in the lobby
- a proposed June 2017 self-funded concert tour to Scandinavia and the Baltics
- year-end party on June 11th (see ad) to announce our 21st season... and more

As we make our way towards our Silver Anniversary in 2021, we tip our hat to you and we thank you from the very bottom of our collective SCSO hearts! Together we really do make great things happen in the arts.





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PROGRAM NOTES

THE SCSO'S 20 AMAZING YEARS

This evening's *European Masterworks* performance caps the SCSO's milestone 20th season in fine style as we transport our listeners to England, Bohemia (now the Czech Republic) and Austria. This evening's three featured choral orchestral masterpieces were written during three distinct musical periods: Late Classical, Romantic and 20th Century. Conductor Donald Kendrick and the SCSO take great pride in presenting these important and contrasting works of Western Civilization that might otherwise never be heard and enjoyed in our community.



RALPH VAUGHAN WILLIAMS 1872–1958

AN OXFORD ELEGY 1949

English composer Ralph Vaughan Williams was strongly influenced by Tudor music and English folk-song tradition. His output marked a decisive break in British music from its German-dominated style of the 19th century.

An Oxford Elegy is a very unusual choral orchestra piece. The main thrust of the text is carried by a speaker rather than by a soloist. The SCSO is pleased to welcome Phil Ryder on stage this evening as our *Elegy* narrator.

The choir's role moves from being a prominent part of the accompanying orchestral texture to being either a response to the spoken text or to presenting part of the poem. It is unlike almost any other English choral piece of its time but reflects Vaughan Williams' awareness of contemporary musical ideas.

Composed between 1947 and 1949, the structure of the work is rhapsodic, changing speed frequently and relying on a verse-like approach which mirrors the poetry in form but which creates musical challenges to ensure coherence in performance. The secret lies in the composer's close attention to the fluctuations of mood in the poetry.

Vaughan Williams combined sections of two poems by the nineteenth-century poet Matthew Arnold. 'The Scholar Gypsy' concerns a mythical figure from centuries back supposed to haunt Oxford and the hillsides which overlook its 'dreaming spires' – for this is the poem whence that famous quotation comes. Vaughan Williams skillfully cuts extracts from the poem into parts of another Arnold poem, 'Thyrsis'. This was a tribute, through comparison with a Classical poet, to his friend the poet Arthur Hugh Clough who died young. Hence, the piece serves as an elegy. The moods through which the music move end with resignation and acceptance as this nostalgic piece returns to its opening key and the choir urges all to 'Roam on' as the Scholar Gypsy does.

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PROGRAM NOTES

It is not clear why Vaughan Williams paired excerpts from "The Scholar Gypsy" and "Thyrsis." The former is a tribute to a past that is nearly lost, and the latter was written as a homage to Arthur Hugh Clough, a schoolmate of Arnold's whose poetic promise perished with his untimely death and who may have represented for Arnold the embodiment of the wandering "Scholar Gypsy." Whatever his reasons were, Vaughan Williams created a theatrical work of imposing melancholy and hauntingly memorable melodies.



ANTONIN DVORAK 1841–1904

PSALM 149 1879

Antonin Dvorak was the second Czech composer after Smetana to achieve worldwide recognition. His style has been described as the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them. Dvorak was one of the shining stars of the late Romantic period, exhibiting all of the passion, emotion, and variety of late 19th century composition. He had a wonderful sense of melody and line, and at times drew upon the music of native cultures to inspire his compositions, a common technique of the Romantic period in literature, music, and the other arts.

*Praise and sing, O sing a new song to Jehovah!
To His honor, glad resound your joyful hallelujah!*

The entire work is ceremonial and jubilant in mood, requiring extra brass on stage in the orchestra. Some eight years later when Dvorak was revising earlier pieces he had not yet published, he decided to rework his Psalm to some extent as well. Apart from minor alterations in the orchestral score, the chief revision concerned the choral parts, which he rewrote for mixed choir.



FRANZ JOSEPH HAYDN 1732–1809

MISSA SOLEMNIS IN B FLAT – HARMONIEMESSE 1802

Best remembered for his symphonic music and honored by music historians who have dubbed him the "Father of the Symphony." Haydn worked his way from peasant to Kapellmeister. While Austria was his home, he traveled to London to write his most famous symphonies. A great nature-lover, he was an avid hunter and fisherman...and he was also a mentor to a young music student by the name of Mozart.

PROGRAM NOTES

Haydn's *Harmoniemesse* was the composer's last great work that he ever wrote. The SCSO had the pleasure of performing this Mass throughout Europe in July 2004 in Munich (Ottobeuren Abbey), Prague, Vienna and Budapest. This masterpiece therefore brings back some great international memories for many of our chorus members. A professionally mastered CD recording by Radio Hungary of the SCSO's July 2004 performance of Haydn's *Harmoniemesse* in Budapest's famed Liszt Academy is available in the lobby at this evening's performance.

The music is rich and inventive and is written on a large scale. Haydn's *Harmoniemesse* allots the bulk of the text to the chorus, though soloists play important roles at significant textual moments. Known as the *Wind Band Mass* for its use of additional wind and brass instruments, the work abounds with dramatic gestures and makes full use of Haydn's rich repertoire of rhythmic, harmonic and contrapuntal (note against note) techniques.

Haydn's *Kyrie* is tellingly lengthy, and emotionally heartfelt. Rather than beginning immediately with text, the work gives almost the entire main theme of the movement in the orchestra before it is interrupted by a dramatic *fortissimo* choral entrance, which is only then followed by the presentation of the theme by the soloists. Nothing in the beautiful 16-bar orchestral introduction, whose overall dynamic level is soft, leads us to expect the thunderous entrance of the full chorus ("Kyrie eleison") on a diminished seventh chord rather than the tonic triad of B-flat major.

The *Gloria* is divided into three subsections: the first is in a brisk tempo, the second, beginning with the text "*Gratias agimus tibi*," is in a slower three-beat tempo, and the last returns to a brisk tempo with the words "*Quoniam tu solus sanctus*" and culminates in a fabulous double fugue on the words "*in gloria Dei patris, Amen*."

The *Credo* is also divided into sections: a resolute "*Credo*," a lyrical "*Et incarnatus est*" followed by a powerfully dissonant "*Crucifixus*," and a rousing "*Et resurrexit*," which leads to another superb fugue in 6/8 time on "*Et vitam venturi saeculi*."

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PROGRAM NOTES

There follows a serene *Sanctus* scored first for vocal soloists, and then dramatically answered by full chorus which then bursts into a joyful "*Pleni sunt coeli*" and "*Osanna*." Haydn uses this harmonically daring "*Osanna*" as a link to the *Benedictus* — and what a *Benedictus* this is! Abounding in scurrying *pianissimo* passages for orchestra and chorus, contrasting *forte* passages, unexpected harmonies and dissonances, there is little like it in all of Haydn's work. The "*Osanna*" is heard once again at its close.

Haydn brings his fullest mastery of musical drama and form to the final movement of this magnificent work -- the *Agnus Dei*. A prayerful theme for orchestra acts as a prelude for the three-part reiteration of the text, each more intense and heartfelt than its predecessor. Having saved his most dramatic material for the culmination of the work, he interrupts the proceedings with exciting brass fanfares spiked with timpani, and triumphantly summons soloists, chorus and orchestra to express the sentiment of "*Dona nobis pacem*," capping the final measures with a soaring *arpeggio* to high B-flat, signaling the end of this joyous and exuberant work by this Austrian master composer. Haydn's *Harmoniemesse* provides a joyous way for the SCSO to end its 20th season.

Calling Area Singers!

Would you like to become a member of the SCSO during its 2016–2017 season?

Auditions are currently being held for experienced choral singers with good sight-reading skills and a commitment to excellence.

The Chorus rehearses in the CSUS Music Department, September through May on Monday evenings from 7:00–9:30 PM and presents several concerts during the season.

For more information, contact the SCSO: 916-536-9065
or scso2005@gmail.com
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TEXT & TRANSLATIONS

AN OXFORD ELEGY

Lines in italic are sung, the rest are spoken

Go, for they call you, Shepherd, from the hill;
Go, Shepherd, and untie the wattled cotes;
No longer leave thy wistful flock unfed,
Nor let thy bawling fellows rack their throats,
Nor the cropp'd grasses shoot another head.
But when the fields are still,
And the tired men and dogs all gone to rest,
And only the white sheep are sometimes seen
Cross and recross the strips of moon-
blanch'd green;
Come Shepherd, and again begin the quest.

Here will I sit and wait,
While to my ear from uplands far away
The bleating of the folded flocks is borne,
With distant cries of reapers in the corn –
All the live murmur of a summer's day.

*Here will I sit and wait,
While to my ear from uplands far away
The bleating of the folded flocks is borne,
With distant cries of reapers in the corn –
All the live murmur of a summer's day.*

Screen'd is this nook o'er the high,
half-reap'd field,
And here till sundown, Shepherd, will I be.
Through the thick corn the scarlet poppies
peep,
And round green roots and yellowing stalks
I see
Pale blue convolvulus in tendrils creep:
And air-swept lindens yield
Their scent, and rustle down their perfumed
showers
Of bloom on the bent grass where I am laid,
And bower me from the August sun
with shade;
And the eye travels down to Oxford's towers:

*That sweet city with her dreaming spires,
She needs not summer for beauty's
heightening,
Lovely all times she lies, lovely today!*

RALPH VAUGHAN WILLIAMS 1872-1958

Come, let me read the oft-read tale again:
The story of that Oxford scholar poor,
Who, one summer morn forsook his friends,
And came, as most men deem'd, to little good,
But came to Oxford and his friends no more.
But rumours hung about the country-side,
That the lost Scholar long was seen to stray,
Seen by rare glimpses, pensive and
tongue-tied,
And I myself seem half to know thy looks,
And put the shepherds,
Wanderer, on thy trace; Or in my boat I lie
Moor'd to the cool bank in the summer heats,
'Mid wide grass meadows which the
sunshine fills,
And watch the warm green-muffled Cumnor
hills,
And wonder if thou haunt'st their shy retreats.
Leaning backwards in a pensive dream,
And fostering in thy lap a heap of flowers
Pluck'd in shy fields and distant Wychwood
bowers,
And thine eyes resting on the moonlit stream,
Still waiting for the spark from Heaven to fall.
And once, in winter, on the causeway chill
Where home through flooded fields foot-
travellers go,
Have I not pass'd thee on the wooden bridge
Wrapt in thy cloak and battling with the snow,
Thy face tow'rd Hinksey and its wintry ridge?
And thou hast climb'd the hill
And gain'd the white brow of the Cumnor
range;
Turn'd once to watch, while thick the
snowflakes fall,
The line of festal light in Christ Church hall –
Then sought thy straw in some sequester'd
grange.

But what – I dream! Two hundred years are
flown;
And thou from earth art gone
Long since and in some quiet churchyard laid –
Some country nook, where o'er thy unknown
grave

TEXT & TRANSLATION

Tall grasses and white flowering nettles wave,
Under a dark red-fruited yew-tree's shade.

No, no, thou hast not felt the lapse of hours.
Thou waitest for the spark from Heaven! and
we,
Ah, do not we, Wanderer, await it too?
See, 'tis no foot of unfamiliar men
Today from Oxford up your pathway strays!
Here came I often, often, in old days;
Thyrsis and I; we still had Thyrsis then.
Runs it not here, the track by Childsworth
Farm,
Up past the wood, to where the elm-tree
crowns
The hill behind whose ridge the sunset flames?
The signal-elm, that looks on Ilsley Downs,
The Vale, the three lone weirs, the youthful
Thames? – That single elm-tree bright
Against the west – I miss it! is it gone?
We prized it dearly; while it stood, we said,
Our friend, the Scholar Gipsy, was not dead;
While the tree lived, he in these fields lived on.
Needs must I, with heavy heart
Into the world and wave of men depart;
But Thyrsis of his own will went away.
So have I heard the cuckoo's parting cry,
From the wet field, through the vext garden-
trees,
Come with the volleying rain and tossing
breeze:

The bloom is gone, and with the bloom go!
Too quick despairer, wherefore wilt thou go?
***Soon will the high Midsummer pomps
come on,
Soon will the musk carnations break and
swell,
Soon shall we have gold-dusted snapdragon,
Sweet-William with his homely cottage-smell,
And stocks in fragrant blow;
Roses that down the alleys shine afar,
And open, jasmine-muffled lattices,
And groups under the dreaming garden-trees,
And the full moon, and the white
evening-star.***
He hearkens not! light comer, he is flown!
What matters it? next year he will return,

And we shall have him in the sweet
spring-days,
With whitening hedges, and uncrumpling fern,
And blue-bells trembling by the forest-ways,
And scent of hay new-mown.
But Thyrsis never more we swains shall see.
Yet, Thyrsis, let me give my grief its hour
In the old haunt, and find our tree-topp'd hill.

I know these slopes; who knows them if not I? –
But many a dingle on the loved hill-side,
With thorns once studded, old, white-
blossom'd trees,
Where thick the cowslips grew, and far,
descried,
High tower'd the spikes of purple orchises,
Hath since our day put by
The coronals of that forgotten time.
They are all gone, and thou art gone as well.

***Yes, thou art gone! and round me too
the night
In ever-nearing circle weaves her shade.
I see her veil draw soft across the day,
And long the way appears, which seem'd
so short
And high the mountain-tops,
in cloudy air,
The mountain-tops where is the throne
of Truth.***

There thou art gone, and me thou leavest here
Sole in these fields; yet will I not despair.
Despair I will not, while I yet descry
That lonely Tree against the western sky.
Fields where soft sheep from cages pull the
hay,
Woods with anemones in flower till May
Know him a wanderer still.
Then let in thy voice a whisper often come,
To chase fatigue and fear.

***Why faintest thou? I wander'd till I died.
Roam on!
The light we sought is shining still.
Our tree yet crowns the hill,
Our Scholar travels yet the loved hillside.***

TEXT & TRANSLATION

PSALM 149 CANTATA

ANTON DVORAK

Praise and sing, O sing a new song to Jehovah,
To His honour glad resound your joyful hallelujah!
Sound aloud His praise, your voices raising
Sing a new song our Jehovah praising!
Laud and praise Him, all His people
Laud your God the Lord
Joyous triumph, Zion, in thy Maker joy thee and sing!
Be joyful, children of Israel, in your glorious King!
Joy in thy King! Joyous triumph
Joy thee, joy in thy Maker
Oh rejoice, Israel, O joy thee, Israel
To the dance with harp and timbrel singing,
Praises to His name all glorious bringing.
Praise Him in the dance, to harptone singing,
Laud His name, all sons of Zion bringing!
Praise Him in the dance, to harp and timbrel all singing.

For God in His people hath His delight,
Will beautify them with His salvation;
Let the saints rejoice, the saints in glory,
Let them sing aloud upon their beds.
Praise to God their mouth be ever singing,
And in the hand the two-edged sword be swinging,
To His folk chastisement, vengeance on the heathen wending,
On the nations judgment righteous sending,
All their kings with chains of iron binding,
And about their nobles fetters winding,
That as it is written, failing never, righteous judgment,
written righteous judgment, failing never
Honour to His saints in heaven and on the earth for ever!
Honour for ever.

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TEXT & TRANSLATION

HARMONIEMESSE

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

FRANZ JOSEPH HAYDN

KYRIE

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

GLORIA

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

CREDO

I believe in one God, the Father almighty maker of heaven and earth, and of all things visible and invisible.
I believe in one Lord Jesus Christ, the only begotten Son of God,
born of the Father before all ages;
God of God, light of light, true God of true God; begotten not made;
consubstantial with the Father;
by Whom all things were made.
Who for us men, and for our salvation, came down from heaven;
and was incarnate by the Holy Spirit, of the Virgin Mary;
and was made man.
He was also crucified for us under Pontius Pilate, suffered, and was buried.
And he rose on the third day, according to the Scriptures.

STEINWAY SETS THE STAGE



Photo of Steinyway Artist Olga Kern with Conductor Leonard Slatkin and the Detroit Symphony Orchestra During the 2014 DSO Florida Tour.
(Photographer: John D Pearse)

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Los Angeles Philharmonic	9	0	Tulsa Signature Symphony	3	0
Louisiana Philharmonic Orchestra	7	0	Utah Symphony	8	0
Louisville Orchestra	6	0	Vancouver Symphony Orchestra	7	1
Miami Symphony Orchestra	4	0	Wichita Symphony Orchestra	4	0

Numbers are listed exactly as they were provided by symphonies.

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TEXT & TRANSLATION

Et ascendit in caelum, sedet ad
dexteram Patris.
Et interum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum, et
vivificantem, qui ex Patre Filio que procedit.
Qui cum Patre, et Filio simul adoratur
et conglorificatur, qui locutus est per Prophetas.
Et unam, sanctam, catholicam,
et apostolicam Ecclesiam.
Credo Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

SANCTUS

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

BENEDICTUS

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

AGNUS DEI

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

And he ascended into heaven and sits at the
right hand of the Father.
And will come again in glory,
to judge the living and dead,
of whose kingdom there will be no end.
And in the Spirit Holy Lord, and lifegiver, who
proceeds from the Father and Son.
Who with the Father and Son is adored
and glorified, who spoke through Prophets.
And one, holy, catholic, and
Apostolic Church.
I believe in one baptism for the remission
of sins.
And I expect the resurrection of dead
and the life to come. Amen.

SANCTUS

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

BENEDICTUS

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

AGNUS DEI

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

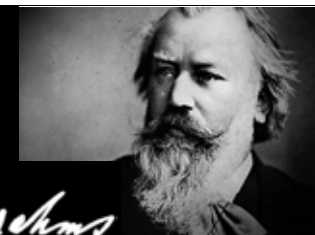
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ARTISTS



SARA DUCHOVNAY, SOPRANO

Praised by Opera News for “the agility with which she negotiated her beautiful upper register”, soprano Sara Duchovnay continues to garner critical acclaim for her performances across the country.

Sara recently appeared as Stella in *A Streetcar Named Desire* with Opera San Jose, as Zerlina in *Don Giovanni* with Opera Santa Barbara, as Della in David Conte’s *The Gift of the Magi* with

Hidden Valley Opera Ensemble, and as Rosina in *Paisiello’s Il barbiere di Siviglia* with West Edge Opera.

Upcoming engagements in the 2016-17 season include her role debut as Jemmy in *Guillaume Tell* with the Southern Illinois Music Festival, and the role of Blonde in *Abduction from the Seraglio* with Festival Opera, in the remount of a unique Star Trek-inspired production, which she originated in its world premiere in 2014 at the Southern Illinois Music Festival.

Other recent performance highlights include originating the role of Dorothea in Allen Shearer’s opera *Middlemarch in Spring* with Composers Inc., where she was applauded by the San Francisco Chronicle for her “precision and expressive grace”; her role debuts as Zerbinetta in *Ariadne auf Naxos* with Pacific Opera Project, and Nannetta in *Falstaff* with Opera San Jose; and the role of Soprano 1 in West Edge Opera’s production of Philip Glass’s and Allen Ginsberg’s *Hydrogen Jukebox*.

Equally at home on the concert stage, Sara has been a featured soloist in Haydn’s *Harmoniemesse* with the Sacramento Choral Society and Orchestra; the Sweet Prospect concert with the Nash Baroque Ensemble; and Bach’s *Magnificat*, Vivaldi’s *Gloria*, and the *Mozart in Salzburg* concert with the San Francisco Bach Choir.

Additionally, Sara has appeared as Susanna in *Le nozze di Figaro* with Pacific Opera Project; as Musetta in *La bohème* with Hidden Valley Opera Ensemble; as Naiid in *Ariadne auf Naxos* with Festival Opera; in the title role in Handel’s *Alcina*, as Poppea in Handel’s *Agrippina*, Zerlina in *Don Giovanni*, and Madame Herz in *Der Schauspieldirektor* with the San Francisco Conservatory of Music; as the Fire and the Princess in *L’enfant et les sortilèges*, Euridice in *Orpheus in the Underworld*, and Valencienne in *The Merry Widow* at The Hartt School; as well as covered the title role in *Lucia di Lammermoor* with the Southern Illinois Music Festival, and the role of Nannetta in *Falstaff* with Opera Santa Barbara.

A native of Bryn Mawr, Pennsylvania, Sara holds a Bachelor of Music degree in Vocal Performance from the Hartt School of Music and a Master of Music degree in Vocal Performance from the San Francisco Conservatory of Music. She was a previous studio artist at Opera Santa Barbara as well as an artist in residence at Opera Saratoga.

ARTISTS



MALIN FRITZ, MEZZO SOPRANO

Contralto Malin Fritz has been praised by Opera News for her “dignity and excellent vocalism,” while *La Libre Belgique* hailed her as “a dream Carmen, with a warm, deep timbre and seductive physique.” Her recording of *Giulio Cesare* on Koch International led Fanfare magazine to exclaim, “Fritz is a genuinely touching Cornelia who invests her lines with dark tone and throbbing intensity.” Recently Ms. Fritz sang as the Baroness in West Edge

Opera’s production of Barber’s *Vanessa* and, on the concert stage, was a soloist with Sacramento Choral Society and Orchestra in Stanford’s “*Stabat Mater*, Opus 96.”

Other recent highlights include soloist in *Messiah* with the Houston Symphony and Pacific Symphony; in Beethoven’s *Mass in C* with the Wichita Symphony Orchestra; her return to Jacksonville Symphony Orchestra under Fabio Mechetti in Beethoven’s *Symphony No. 9*; a recital at Stanford University; a concert of opera arias with the Santa Rosa Symphony; singing Grandma Moss in *The Tender Land* with Berkeley Opera; appearances with the Jacksonville Symphony Orchestra as soloist in Mahler’s *Symphony No. 2*; and as soloist in Verdi’s *Requiem* with the Key Chorale in Sarasota, Florida. She also returned to the Metropolitan Opera as the Third Lady in *Die Zauberflöte* and performed Beethoven’s *Symphony No. 9* with the Baltimore Symphony Orchestra.

Among Ms. Fritz’s successes on the operatic stage are performances of Third Lady in *Die Zauberflöte* and Moses und Aron with the Metropolitan Opera as well as the role of Schwertleite in *Die Walküre* in the company’s tour to Japan, Azucena in *Il trovatore* with Monterey Opera, Opera San Jose, Sarasota Opera; Amneris in *Aida* with Syracuse Opera and the Brevard Music Festival; and the title role in *Carmen* with the Estonian National Opera, Opera San Jose, and in performances across Belgium.

Her orchestral credits include Prokofiev’s *Alexander Nevsky* with the Virginia Symphony; Beethoven’s *Symphony No. 9* with Syracuse and Cape symphony orchestras; Janáček’s *Glagolitic Mass*, Bach’s *Magnificat*, and Mahler’s *Symphony No. 3* with the Milwaukee Symphony; Elgar’s *The Dream of Gerontius* with the Toledo Symphony; Tchaikovsky’s rarely heard cantata, *Moscow*, with the American-Russian Youth Symphony at both Tanglewood Music Festival and Carnegie Hall; Mozart’s *Requiem* with the Tucson Symphony and Long Beach Symphony; Verdi’s *Requiem* with the Nashville, Syracuse, and Canton symphonies; and Handel’s *Messiah* with the University Musical Society at Ann Arbor. She has also given a recital of Tchaikovsky songs with the Bard Festival at Lincoln Center.

In addition to the recording of *Giulio Cesare*, Ms. Fritz can also be heard as Vera Boronel on the Chandos recording of *The Consul*. She is a graduate of the New England Conservatory of Music, a Shoshana Foundation Richard F. Gold Career Grant Award winner, and was a National Finalist in the Metropolitan Opera Auditions.

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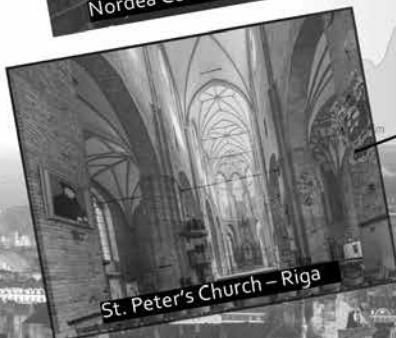
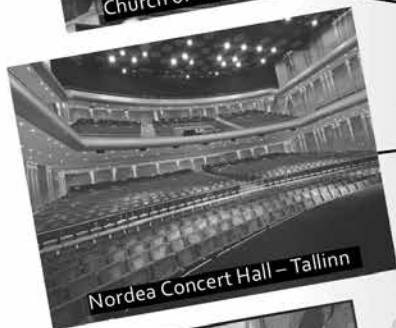
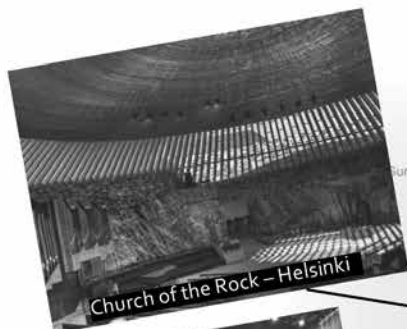
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ARTISTS



CHRISTOPHER BENGOCHEA, TENOR

Praised as having “power, sure intonation, and fine diction that comes in a package tied with a ribbon of natural sound,” tenor, Christopher Bengochea has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from oratorio to opera. It is a unique, broadly-projected “wide” sound that can serve lyrical or heroic music equally well.” San Jose Mercury News

Mr. Bengochea has performed the title role of *Ernani* and the Chicago Tribune described his performance as “flawless... . He has command of Italianate style along with ringing top notes and a smooth legato—a fine, even dramatic, tenor in the making.” This award winning tenor also performed the title role in *Poliuto* The Chicago Sun Times noted, “with his ringing sound and elegant phrasing, Bengochea was the very model of the martyred hero.”

Recent engagements included the title role in Offenbach’s *Les contes d’Hoffmann* for Palm Beach Opera (singing in three performances on three consecutive days!) in March 2014, the tenor part in the Verdi *Requiem* with the San Jose Symphony, Vasco da Gama in Meyerbeer’s *L’Africaine* and a *Meyerbeer Retrospective* concert for Opera Orchestra of New York, the title role of *Idomeneo* for Opera San Jose, Rodolfo in *La boheme* and Cavaradossi in *Tosca* with Opera Santa Barbara and the title role in *Les Contes d’Hoffman*, for West Bay City Opera in San Francisco as well as Jose in *Carmen* at Livermore Valley Opera Festival. He was tenor soloist with the Santa Rosa Symphony in a Verdi Gala concert and was the featured tenor soloist at Zurich’s *Tonhalle* in a Verdi Gala staged by the late Lotfi Mansouri and conducted by Edoardo Muller in December 2012. Mr. Bengochea sang his first Radames in *Aida* in Montana and his first Canio in *Pagliacci* at the Bosie Arts Center in spring 2013.

For three seasons Mr. Bengochea has been a resident artist of Opera San José where he has been heard in a variety of roles from Reverend Samuel Parris in *The Crucible* to King Gustavus in *Un ballo in maschera*.

This Basque American tenor holds both USA and EU (France) nationalities and he began his musical career as a pianist then moved into the study of opera during his time at Montana State University and later the University of Montana. After becoming an award winner at the Northwest Regional Metropolitan Opera National Council Auditions and winning third prize at the Internationale Societa Concertistica Vocal Competition in Santa Margherita-Ligure, Italy, he decided to pursue singing entirely. It was in Italy where Mr. Bengochea had the opportunity to study and work with renowned tenor, Gianni Raimondi who described Bengochea as “having a voice most brilliant and romantic: that will become very important in the future of opera.”

ARTISTS



MATT BOEHLER, BASS

Hailed by The New York Times as “a bass with an attitude and the goods to back it up,” Matt Boehler has been critically acclaimed both for his dramatic skill and his vocal ability. With Wolf Trap Opera Company, Mr. Boehler garnered much praise in the title role in *Sweeney Todd*. The Washington Post raved:

“There are times, in fact, when this young man with a huge crossover career ahead of him is standing in a crowd of actors, and you’d swear he was the only person onstage.”

The 2014-2015 season included returns to the Metropolitan Opera as Bertrand in *Iolanta* and Madison Opera as Rocco in *Fidelio*, and debuts with Théâtre Royal de La Monnaie in *Daphne*, Michigan Opera Theater as Méphistophélès in *Faust*, and Des Moines Metro Opera as Osmin in *Die Entführung aus dem Serail*.

The 2015-2016 season will see his debut with Dallas Opera as the Donkey in the world premiere of Mark Adamo’s new opera, *Becoming Santa Claus*. He also joins Musica Sacra for Handel’s *Messiah* at Carnegie Hall, and the Sacramento Choral Society and Orchestra for *Haydn’s Harmoniemesse*. He makes role and company debuts as Il Cieco in Mascagni’s *Iris* with Bard Summerscape, and as Baron Ochs in *Der Rosenkavalier* with Victory Hall Opera. Seasons beyond include a much anticipated return to Canadian Opera Company as Sarastro in *Die Zauberflöte*, and a company debut with Opera Philadelphia in the world premiere of *Elizabeth Cree* by composer Kevin Puts and librettist Mark Campbell.

In recent seasons, Mr. Boehler has enjoyed busy schedules on both the operatic stage and the concert platform. He joined the rosters of Lyric Opera of Chicago and The Metropolitan Opera, covering roles at both houses.

Mr. Boehler is also a frequent collaborator within the world of contemporary music. In addition to the work of recent seasons, he has been seen in two world premieres of John Musto’s work: *The Inspector* with Wolf Trap Opera and *Bastianello*, along with William Bolcom’s *Lucrezia*, with New York Festival of Song. He premiered Michael Dellaira’s *The Secret Agent* with Center for Contemporary Opera, and he has been seen in Argento’s *Casanova’s Homecoming* and Poul Ruders’ *The Handmaid’s Tale*, both with Minnesota Opera. His discography includes recordings of *Bastianello* and *Lucrezia* with NYFOS and a disc of songs by Stefan Wolpe with pianist Ursula Oppens; he can also be heard on recordings of Bernstein’s *Mass* with Baltimore Symphony Orchestra and of Schumann’s *Scenes from Goethe’s Faust* with American Symphony Orchestra as well. He is a graduate of the Juilliard Opera Center and he held a three-year tenure as a resident artist with Minnesota Opera. At Viterbo University, his first alma mater, he graduated with a degree in Theatre Arts.

ARTISTS



PHIL RYDER

PHIL RYDER is an Anglo-Welsh actor, story-teller and reciter. He's worked in London at Britain's National Theater; in Inter-Action's pioneering theatre company Dogg's Troupe (actor/director); The Bee & Bustle Music Hall Company; and has appeared at the Edinburgh Fringe Festival. He created the role of Shakespeare in Sam Wanamaker's 'This Wooden O' USA coast to coast tour, working with John Dankworth & Cleo Laine, Beatrice Straight and Douglas Fairbanks Jr. Solo Theatre projects include 'William Shakespeare in Person', and currently, 'Songs of God', & 'Christ's Lily' (a recital performance of Gerard Manley Hopkins's poetry). He's played a wide range of classical and contemporary theatre roles, most recently in Sacramento Theatre Company's production of 'The Grapes of Wrath'; and is a member of the Davis Shakespeare Ensemble.

Phil has been a lifelong devotee of the English countryside, and is a great admirer of Matthew Arnold's poetry, so that the opportunity to share his love for them through tonight's performance of The Oxford Elegy, is a special honor.

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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, Fremont Presbyterian Church, 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 eight 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 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 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 on stage with the SCSO with a new jointly commissioned work by

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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 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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Concertmaster

Mark Neyshloss
Catherine Heusner

Anita Felix
Edmond Fong
Jolán Friedhoff
Sarena Hsu

VIOLIN II

Erika Miranda, *Principal*
Mark Tammes, *Assistant*
Principal

Mary Blanchette
Zinovy Zelichenok
Ingrid Peters
Pamela Buck

VIOLA

James Een, *Principal*
Gay Currier, *Assistant*
Principal

Holly Harrison
Catherine Matovich

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Lena Andaya, *Principal*
Leo Gravin, *Assistant Principal*
Jia-mo Chen
Julie Hochman

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Thomas Derthick, *Principal*
Steve Comber, *Assistant*
Principal

FLUTE

Tod Brody, *Principal*
Elizabeth Coronata

OBOE

Thomas Nugent, *Principal*
Ruth Stuart

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Ruth Stuart

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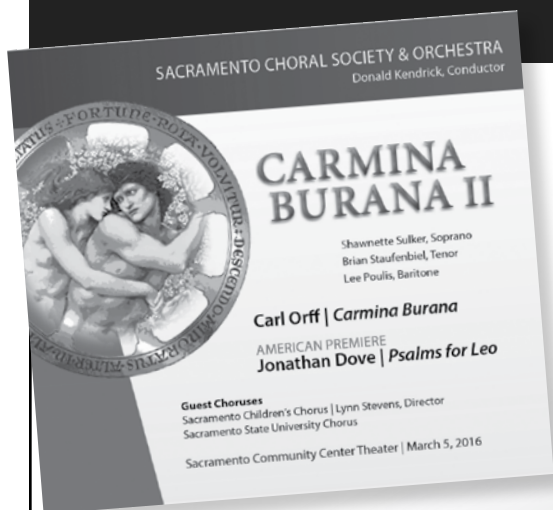


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