

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 6, 2017 – 8 p.m.

Pre-concert talk – 7 p.m.

Sacramento Community Center Theater

EUROPEAN MASTERWORKS

In memory of

Major Lloyd Kenyon (1921-2017) and all Veterans

GUEST CHORUS

Sacramento State University Chorus

PSALM 42. - WIE DER HIRSCH SCHREIT
1839

MENDELSSOHN
1809-1847

Marina Harris, Soprano

Kirk Dougherty, Tenor

Malcolm MacKenzie, Baritone

Chester Pidduck, Tenor

Shawn Spiess, Baritone

- | | |
|-------------------------|---|
| 1. Chorus | Wie der Hirsch schreit |
| 2. Soprano Aria | Meine Seele dürstet nach Gott |
| 3. Soprano Recitative | Meine Tränen sind meine Speise |
| Soprano & Women's choir | Denn ich wollte gern hingehen |
| 4. Chorus | Was betrübst du dich, meine Seele |
| 5. Soprano Recitative | Mein Gott, betrübt ist meine Seele |
| 6. Quintet (STTBB) | Der Herr hat des Tages verheißen seine Güte |
| 7. Closing Chorus | Was betrübst du dich, meine Seele |

INTERMISSION

STABAT MATER
1842

GIOACCHINO ROSSINI
1792-1868

Marina Harris, Soprano

Layna Chianakas, Mezzo

Kirk Dougherty, Tenor

Malcolm MacKenzie, Baritone

- | | |
|------------------------|------------------------------|
| 1. Introduction | Stabat Mater dolorosa |
| 2. Tenor Aria | Cujus animam gementem |
| 3. Soprano Duet | Quis est homo qui non fleret |
| 4. Bass Aria | Pro peccatis suae gentis |
| 5. Chorus & Recitative | Eja Mater, fons amoris |
| 6. Quartet | Sancta Mater, istud agas |
| 7. Soprano Solo | Fac ut portem Christi mortem |
| 8. Soprano & Chorus | Inflamatus et accensus |
| 9. Quartet | Quando corpus morietur |
| 10. Finale | In sempiterna saecula, Amen |



Sacramento
CHORAL SOCIETY
& Orchestra

MISSION

The Sacramento Choral Society and Orchestra (SCSO), a California educational 501 c (3) non-profit organization established in 1996, is an auditioned, volunteer chorus with a professional orchestra committed to the performance, education, and appreciation of a wide range of choral orchestral music for the Greater Sacramento Region.

Since its establishment, the SCSO, conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

The Sacramento Choral Society and Orchestra is governed by a Board of Directors responsible for the management of the Corporation. An Advisory Board and a Chorus Executive elected from within the ensemble also assist the SCSO in meeting its goals.

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WELCOME

JAMES MCCORMICK
PRESIDENT, BOARD OF DIRECTORS

GREAT MUSIC – A CATALYST FOR INTERNATIONAL UNDERSTANDING

On behalf of Conductor Donald Kendrick and our large team of dedicated musicians on stage tonight, we warmly welcome you to the final concert of our 21st season.

Like you, we realize more and more how the arts *humanize* us and draw us together, providing a warm sense of community where beauty, hope and inspiration reign. Great music helps us transcend barriers while promoting an appreciation and understanding of other cultures.

The SCSO takes its role of serving as *International Cultural Ambassadors* very seriously. This role will be evidenced once again this summer when SCSO Members join forces on another self-funded concert tour with three different professional European Orchestras in Latvia, Estonia and Finland. This evening's performance featuring masterworks by Mendelssohn and Rossini will offer you a sneak preview of what our European audiences will enjoy this summer. *Godspeed!*

Thank you for your ongoing friendship and support. We hope to see many of you at our post-concert reception in the lobby. Bring on Season 22!

We celebrate our collective accomplishments with:

- Singathon 2017 that raised \$50,000 to help sponsor our Spring concerts
- a successful Big Day of Giving 2016 despite its serious technical challenges
- a \$50,000 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 \$100,000 boost to the SCSO's endowment fund via the Estate of Harold Dirks
- a June 2017 self-funded concert tour to Scandinavia and the Baltics

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



Life and art are not two different things.

Felix Mendelssohn

FELIX MENDELSSOHN (1809-1847)

A German Romantic composer, pianist and conductor, Felix Mendelssohn was also an enormously talented and versatile performer. He was the grandson of the famous Jewish philosopher Moses Mendelssohn, who strongly promoted Jewish assimilation into German culture and society. Mendelssohn's father converted the family to the Lutheran faith when Felix was a young boy.

A musical prodigy, Mendelssohn championed the music of J.S. Bach in the 19th century. Although he was only 38 when he died, he managed to distinguish himself as one of the most significant Romantic composers of the 1800s. The appeal of his works has not dwindled in the 21st century. Mendelssohn, a composer of lyricism, melody and passion, remains even today a figure to be rediscovered.

Surprisingly little attention has been paid to Mendelssohn's smaller sacred works, on texts associated with the Anglican, Catholic and Lutheran traditions. They include a series of choral cantatas, inspired equally by Mendelssohn's admiration for the music of Bach (whose *St. Matthew Passion* he famously revived in Berlin in 1829 at the age of 20!) and by his love of Martin Luther's hymns.

Over the course of his career, Mendelssohn devoted nineteen entire compositions to setting of psalm texts, five of them with orchestral accompaniment. This is not surprising given the deeply personal nature of the psalm texts themselves, and that the psalms are the only biblical texts clearly conceived as musical compositions.

PSALM 42 (1837)

Mendelssohn wrote *Psalm 42* in the spring of 1837 while he and his bride Cécile were on their honeymoon near Freiburg. Usually a severe self-critic,

Mendelssohn's enthusiasm

for this work was exceptional and long lasting. In numerous correspondences with friends, his sister Fanny and publishers, he often described it as his "very best sacred composition." This assessment is all the more striking given that *Psalm 42* was composed immediately on the heels of the oratorio *St. Paul*.

Mendelssohn's *Psalm 42* provides vivid visual and sensual imagery of the hart (stag or deer) and fresh water. Yet the motivating force behind the psalm is not their presence,

Psalm 42 represents the highest point for Mendelssohn as a composer for the church. Indeed Mendelssohn's Psalm 42 represents the highest point recent church music has reached at all.

Robert Schumann (1837)

PROGRAM NOTES

but their absence – an absence that represents separation from the presence of God as well as isolation. At the outset the hart cries out for fresh water, but the water only comes in the form of tears, rushing waters, waterspouts and billows.

The *Psalm's* opening movement is a tapestry of rich invention. Though the character of the alto melody might lead one to expect fugal treatment, the motive begins a different melodic line in each voice. The resulting texture of overlapping vocal lines coalesces again and again in a chordal statement of the text.

The next two movements are both arias for soprano—the first, slow and lyrical with a plangent oboe melody in counterpoint—the second lively, declamatory, and supported by a three-part women's choir. The fanfare-like fourth movement for full choir "Why so sorrowful, my soul?" with its repeated cry "Harre auf Gott!" "Wait for the Lord!" anticipates the music of Mendelssohn's *Lobgesang Symphony*.

The central movement, both musically and textually, is the Quintet, presenting the psychological distress in the solo soprano simultaneously with the reassuring triumphalism of the male solo quartet. Characterized by wide leaps and angular melodic lines, the soprano repeatedly exclaims, "My God, within me is my soul cast down, while the quartet steadfastly sings in mostly conjunct, diatonic, closely voiced harmonies. The centrality of this movement led to Mendelssohn's assertion "if the Quintet doesn't succeed, then the whole will not succeed."

The final movement draws upon virtuosic Handelian counterpoint (melodies in conjunction with one another) that had recently found tremendous success in Mendelssohn's oratorio *St. Paul*.



Unashamedly operatic in form, Rossini's Stabat Mater for four soloists, chorus and orchestra, displays all the hallmarks of Rossini's genius.

GIOACCHINO ROSSINI (1792-1868)

Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn-player and a mother who made a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage. His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, *Guillaume Tell*, staged in Paris in 1829. The revolution of 1830 prevented the fulfillment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem, both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868.

PROGRAM NOTES

STABAT MATER (1842)

As an internationally known Italian composer of thirty-six operas—including his two blockbusters *William Tell* and *The Barber of Seville*—Rossini moved in a different musical direction later in life to create his dramatic setting of the 13th century devotional poem *Stabat Mater*.

The text of the *Stabat Mater*, ascribed to Jocapone da Todi, a 13th century Italian monk, is thought to have originated from Franciscan sources. The poem describes the Virgin Mary's vigil at the crucifixion of her son Jesus. Originally the *Stabat Mater* was meant for private reading, or praying, with the original melody based on Gregorian chant.

The poem is made up of 20 stanzas of 3 lines respectively comprising eight, eight and seven syllables. Each pair of stanzas rhymes according to the scheme AAB CCB. The rhythm of all lines is trochaic.

The *Stabat Mater* functioned for some time in the catholic liturgy as a sequence, i.e., additional text that was highly embellished musically and inserted in the Mass between the Alleluia and Gospel. It was often sung on the Friday before Palm Sunday in Lent. In the 12th century, the sequence established itself as an independent piece in which music and text were closely related, and, as such, it became one of the most influential of all the literary and musical forms of the Middle Ages.

Composers of the *Stabat Mater* abound throughout the ages of musical history. Some of the best-known include those written by Desprez, Haydn, Pergolesi, Liszt, Penderecki, Rheinberg, Scarlatti, Schubert, Verdi, and Vivaldi. However, Rossini's *Stabat Mater*, with its depth of emotion, richness of ideas, great melody, inventiveness and orchestral, choral and solo parts, offers a powerful setting of this age-old devotional poem.

In his *Stabat Mater* Rossini uses the full resources of his operatically-honed talents to project a religious text that, among other things, requires the maintenance of a nearly unremitting seriousness. That he was able to inject a high degree of variety into such a setting is a mark of his skill and imaginative powers.

Rossini was a man not overcome with religious fervor nor imbued with puritan ideals. Yet this man of wit and vivacity spent 10 years writing *Stabat Mater*, a rare non-operatic work in his repertoire, a work that clearly reflects his experience in ensemble writing in opera.

The sophistication of his vocal writing, his brilliant orchestration, and the range of his musical expression demonstrate his greatness and prove that such masterworks as *The Barber of Seville* exhibit only one side of Rossini's genius. Rossini's *Stabat Mater* is truly a tour de musical force for chorus, soloists and orchestra.

James McCormick, PhD



Mark your calendars! We're planning a wonderful spring concert with special guest and harpist

Dr. Beverly Wesner-Hoehn.

It's a special **Mother's Day concert**—with some special treats for moms!—on **Sunday, May 14, at 4 PM**


The repertoire for the day will include some glorious music by English composer Gustav Holst (including the stunning “Choral Hymns from the Rig Veda”) and a delightful setting of a Hans Christian Andersen story, “The Ballerina and the Clown,” by Libby Larsen.

The concert will also be the last for our current music director and conductor **Dr. Chris Alford**, so come help us send off our beloved director with our love and thanks for 8 great years of music making.

Chris has picked out several of his *Chanteuses a cappella* favorites to share one last time.

Tickets: General \$15 at the door; Under age 12 Free

Find more information at Chanteuses.org.

ALL  **SAINTS** EPISCOPAL CHURCH
 All Saints Episcopal Church
 2076 Sutterville Road, Sacramento

TEXT & TRANSLATION

PSALM 42-WIE DER HIRSCH SCHREIT FELIX MENDELSSOHN

1. CHOR

Wie der Hirsch schreit nach frischem Wasser,
so schreit meine Seele, Gott, zu dir.

2. ARIE (SOPRAN)

Meine Seele dürstet nach Gott,
nach dem lebendigen Gotte!
Wann werde ich dahin kommen,
daß ich Gottes Angesicht schaue?

3. REZITATIV (SOPRAN)

Meine Tränen sind meine Speise Tag und
Nacht, weil man täglich zu mir sagt:
Wo ist nun dein Gott?
Wenn ich dess' inne werde,
so schütte ich mein Herz aus bei mir selbst:

SOPRAN UND FRAUENCHOR

Denn ich wollte gern hingehen
mit dem Haufen
und mit ihnen wallen
zum Hause Gottes,
mit Frohlocken und mit Danken
unter dem Haufen, die da feiern.

4. CHOR

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott!
Denn ich werde ihm noch danken,
daß er mir hilft mit seinem Angesicht.

5. REZITATIV (SOPRAN)

Mein Gott, betrübt ist meine Seele in mir,
darum gedenke ich an dich!
Deine Fluten rauschen daher,
daß hier eine Tiefe
und dort eine Tiefe brause,
alle deine Wasserwogen
und Wellen geh'n über mich.
Mein Gott, betrübt ist meine Seele in mir!

1. CHORUS

As the hart cries out for fresh water,
so my soul cries, O God, to you.

2. ARIA (SOPRANO)

My soul thirsts for God,
for the living God.
When will I reach the place
where I will behold God's countenance?

3. RECITATIVE (SOPRANO)

My tears are my meal, day and night,
since daily they say to me:
"Where, now, is your God?"
When I perceive it,
I pour out my heart with myself

SOPRANO AND WOMEN'S CHOIR

I pour out my heart in solitude;
For I would gladly go
with the crowd and make pilgrimage
to the House of God,
with rejoicing and thanksgiving among
the crowd who celebrate there.

4. CHORUS

Why do you trouble yourself, my soul,
and are so restless in me?
Wait for God!
for I will yet thank him,
since he brings me aid with his countenance.

5. RECITATIVE (SOPRANO)

My God, my soul is troubled within me.
Therefore I remember you!
Your streams rush forth,
so here a deep,
and there a deep roar;
all the surges and waves
of your waters flood over me.
My God, my soul is troubled within me.

TEXT & TRANSLATION

6. QUINTETTO

(MÄNNERCHOR UND SOPRAN)

Der Herr hat des Tages verheißen
seine Güte,
und des Nachts singe ich zu ihm
und bete zu dem Gotte meines Lebens.
Mein Gott! Betrübt ist meine Seele in mir,
warum hast du meiner vergessen?
Warum muß ich so traurig gehn,
wenn mein Feind mich drängt?

7. SCHLUSSCHOR

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott!
Denn ich werde ihm noch danken,
daß er meines Angesichts Hilfe
und mein Gott ist.
Preis sei dem Herrn, dem Gott Israels,
von nun an bis in Ewigkeit!

6. QUINTET

(MALE CHOIR AND SOPRANO)

By day the Lord has promised
his mercy,
and by night I sing to him,
and I pray to the God of my life.
My God, my soul is troubled within me.
Why have you forgotten me?
Why must I go about so sorrowfully,
when my enemy oppresses me?

7. CLOSING CHOIR

Why do you trouble yourself, my soul,
and are so restless in me?
Wait for God!
for I will yet thank him,
since he is the help of my countenance
and my God.
Praise be to the Lord, the God of Israel,
from now on until eternity.

Calling Area Singers!

***Would you like to become a member
of the SCSO?***

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
or SACRAMENTOCHORAL.COM/auditions



TEXT & TRANSLATION

STABAT MATER

1. INTRODUZIONE

Stabat Mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius.

2. ARIA

Cujus animam gementem
contristatam et dolentem
pertransivit gladius.
O quam tristis et afflicta
fuit illa benedicta
Mater unigeniti!
Quae maerebat et dolebat
et tremebat cum videbat
nati poenas incltyi.

3. DUETTO

Quis est homo qui non fletet,
Christi Matrem si videret
in tanto supplicio?
Quis non posset contristari
piam Matrem contemplari
dolentem cum Filio?

4. ARIA

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.

5. CORO E RECITATIVO

Eja Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

6. QUARTETTO

Sancta Mater, istud agas
crucifixi fige plagas
cordi meo valide.

GIOACCHINO ROSSINI

1. INTRODUCTION

The grieving Mother stood
beside the cross weeping
where her Son was hanging.

2. TENOR ARIA

Through her weeping soul,
compassionate and grieving,
a sword passed.
O how sad and afflicted
was that blessed
Mother of the Only-begotten.
Who mourned and grieved,
and trembled looking
at the torment of her glorious Child.

3. SOPRANO DUET

Who is the person who would not weep
seeing the Mother of Christ
in such agony?
Who would not be sorrowful
to behold the pious Mother
grieving with her Son?

4. BASS ARIA

For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet offspring
dying, forsaken,
while He gave up His spirit.

5. CHORUS AND RECITATIVE

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of the Lord Christ,
that I may greatly please Him.

6. QUARTET

Holy Mother, grant that
the wounds of the Crucified
be well formed in my heart.

TEXT & TRANSLATION

Tui nati vulnerati
tam dignati pro me pati,
poenas mecum divide.
Fac me vere tecum flere
crucifixo condolere
donec ego vixero.
Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.
Virgo virginum praeclara
mihi jam non sis amara
fac me tecum plangere.

7. CAVATINA

Fac ut portem Christi mortem
passionis fac consortem,
et plagas recolere.
Fac me plagis vulnerari,
cruce hac inebriari,
ob amorem Filii.

8. ARIA E CORO

Inflammatum et accensum,
per te, Virgo, sim defensum
in die iudicii.
Fac me Cruce custodiri,
morte Christi praemuniri
confoveri gratia.

9. QUARTETTO

Quando corpus morietur,
fac, ut animae donetur
Paradisi gloria.

10. FINALE

In sempiterna saecula. Amen.

Grant that the punishment of your wounded Son, so worthily suffered for me, may be shared with me.

Let me sincerely weep with you, bemoan the Crucified, for as long as I live.

To stand beside the cross with you, and join you in weeping, this I desire.

Chosen Virgin of virgins, be not bitter with me let me weep with thee.

8. SOPRANO SOLO

Grant that I may bear the death of Christ, share his Passion, and commemorate His wounds. Let me be wounded with His wounds, inebriated by the cross because of love for the Son.

8. SOPRANO AND CHORUS

Inflame and set on fire, may I be defended by you, Virgin, on the day of judgment. Let me be guarded by the cross, armed by Christ's death and cherished by grace.

9. QUARTET

When my body dies, grant that to my soul is given the glory of paradise.

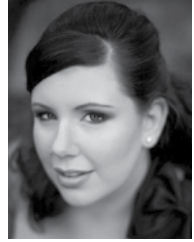
10. FINALE

Always and evermore. Amen.

ARTISTS

MARINA HARRIS, SOPRANO

Praised in the San Francisco Chronicle for her “knockout combination of vocal power and expressive eloquence,” soprano Marina Harris is exciting critics and audiences alike. A recent graduate of the prestigious Adler Fellowship program at the San Francisco Opera, Ms. Harris sang 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*. In 2013, Marina garnered national attention as a last minute replacement for Patricia Racette in the role of Elena in Boito’s *Mefistofele*, the season opener for the San Francisco Opera. She has sung with the Los Angeles Opera, Opera Idaho, the Southern Illinois Music Festival, Pacific Opera Project, and performed internationally with the Festival der Jugend Stimmen in Switzerland and as a guest artist at the Sichuan Conservatory of Music in Chengdu, China.



In 2015, Ms. Harris received international acclaim after winning the Dorothea-Glatt-Förderpreis in the triennial International Wagnerstimmen Competition, judged by an international panel of judges including Eva Wagner-Pasquier, head of the famed Bayreuth Festival in Germany and great-granddaughter of Richard Wagner. In 2014, she won the George London Leonie Rysanek Award at the George London Vocal Competition Finals in New York City, a major American vocal competition whose past winners include the likes of Renee Fleming and Christine Brewer. Marina is also the recipient of the 2015-2016 George London Foundation Vienna Prize and a 2015 Grant Recipient from the Gerda Lissner Foundation.

No stranger to the concert stage, Ms. Harris has been featured as the soprano soloist in Mahler’s *Symphony No. 2*, Brahms’ *Ein Deutsches Requiem*, Mozart’s *Great Mass in C Minor*, and Mendelssohn’s *Symphony No. 2*, as well as the West Coast Premiere of Charles Stanford’s *Stabat Mater* and Cecelia MacDowell’s *Magnificat*. Ms. Harris has performed with the Sacramento Choral Society and Orchestra, the California Symphony, the Marin Symphony, the San Francisco Chamber Orchestra, and many more. Ms. Harris is passionate about art song repertoire, and has given recitals as part of Carnegie Hall’s Neighborhood Concert Series, with the Brava! Opera Theater, and will give a West Coast recital tour in 2017. She is a Los Angeles native residing in New York City. She also runs the Facebook group Performing Artists for Progress.

ARTISTS



LAYNA CHIANAKAS, MEZZO SOPRANO

Career highlights have included the title role in *Carmen* with Nashville Opera, Virginia Opera, Opera Santa Barbara, Sacramento Opera, Opera San Jose, Treasure Coast Opera, and West Bay Opera; Santuzza in *Cavalleria Rusticana* with Opera Santa Barbara; Suzuki in *Madama Butterfly* with Dayton Opera, Opera Santa Barbara, and Sacramento Opera; Cherubino in *Le Nozze Di Figaro* with Sarasota Opera, Cleveland Opera, Virginia Opera, and Intermountain Opera; Nicklausse / Muse in *Les Contes D'hoffmann*, Sesto in *Giulio Cesare*, and Siébel in *Faust* with Cleveland Opera; Prince Orlofsky in *Die*

Fledermaus with Nevada Opera; Maddalena in *Rigoletto* with Dayton Opera, Festival Opera, and Intermountain Opera; the title role in *La Cenerentola* with the Sugar Creek Festival and Opera San Jose; Donna Elvira in *Don Giovanni* with Dayton Opera and Festival Opera; Hänsel in *Hänsel Und Gretel* with Sacramento Opera; the Mother in *Amahl And The Night Visitors* with Des Moines Metro Opera; Marla in *Emperor Norton* (world premiere) with California Chamber Opera.

Concert highlights have included Santuzza in *Cavalleria Rusticana* with Boston's Chorus pro Musica; Rosina in *Il Barbiere Di Siviglia*, Suzuki in *Madama Butterfly*, and Ravel's *Shéhérazade* with the New West Symphony; Craig Bohmler's *Saints* with the San Jose Chamber Orchestra; De Falla's *El Amor Brujo* and Copland's *Old American Songs* with the Santa Cruz County Symphony; Mahler's *Second Symphony* with the Peoria Symphony; *Des Knaben Wunderhorn* with the Oakland East Bay Symphony; *Lieder Eines Fahrenden Gesellen* with the Vallejo Symphony; *Messiah* with the Fresno Philharmonic; more than one hundred recitals on tour with the *The Songs Of Franz Schubert* Concert Series; Alva Henderson's *Winter Requiem* (world premiere) with San Francisco's Schola Cantorum; an *Opera Gala* with the Charlottesville Symphony; as well as concerts throughout Central America, South America, and the West Indies as United States Artistic Ambassador.



KIRK DOUGHERTY, TENOR

With a sound combining clarity, strength, and integrity, Kirk Dougherty is one of the most exciting voices entering the opera circuit today. His expressivity and commitment to both musical and dramatic interpretation has earned him continuous appearances as a leading tenor since he began a serious foray into the repertoire just six years ago. Of his recent performance in *Tosca*, the San Jose Mercury News exclaimed, "Kirk Dougherty shined...The unique timbre and expression of his handsome voice, coupled with refined, satisfying phrasing, provided noteworthy, heartfelt performances of

'Recondita armonia' and 'E lucevan le stelle,' two of the treasured arias of the repertoire.

This season, Mr. Dougherty returns to Opera San Jose, where he will perform the roles of Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème*, Almaviva in *Il Barbiere di Siviglia*, and Sprink in the Pulitzer Prize-winning opera by Kevin Puts, *Silent Night*. He will also be performing the role of Rodolfo in *La Bohème* with Wichita Grand Opera, and the Duke in *Rigoletto* with Opera Las Vegas.

ARTISTS

Mr. Dougherty's performance Cavaradossi in *Tosca* marked his debut of the role, sung as part of his 2015-16 season at Opera San Jose, where he also performed the roles of Don José in *Carmen* and Mitch in *A Streetcar Named Desire*. Other appearances included a return to Anchorage Opera as Don José in *Carmen* and the Verdi *Requiem* with the New Jersey Choral Society.

Dougherty's first performance at Opera San Jose was part of their 2014-15 season, where he was seen as the Duke in *Rigoletto*, Tamino in *Die Zauberflöte*, and Philip in the world premiere of *Where Angels Fear to Tread* by Mark Weiser. Mid-season, he performed the role of Pinkerton in *Madama Butterfly* for Anchorage Opera, where he previously sang the roles of Arturo in *Lucia di Lammermoor* and Joseph Treatate in the world premiere of Victoria Bond's *Mrs. President*.

CHESTER PIDDUCK, TENOR

Chester Pidduck has sung opera, recitals, concerts, musical theatre, and oratorio throughout the country. In 2015 with San Francisco Opera, he performed the role of the 1st Moroccan Soldier in the world premiere of *Two Women*, sang in the Letter Quintet, the Ballad of Sweeney Todd trio, and played the 1st man in *Sweeney Todd*, and was 1st Slave in *The Magic Flute*. Also with San Francisco Opera, in 2013, he played the role of a Seeker in the world premiere of Mark Adamo's *The Gospel of Mary Magdalene*. Mr. Pidduck has performed lead roles with San Francisco Opera a la carte for the last four seasons, including Tamino, Rodolfo, and Count Almaviva.



He was tenor soloist in Beethoven's *Mass in C* at the newly opened Bing Hall in Stanford, California. Chester won a Grammy award in 2013 as a member of the chorus in the Metropolitan Opera's Ring Cycle from 2012. He played the role of Nemorino in *L'elisir d'amore* with High Desert Opera in Colorado, and tenor soloist in Handel's *Messiah* with Messiah Choral Society of Grand Junction. In 2011, Chester played the role of Count Almaviva in *Il barbiere di Siviglia* with Opera San Jose, Opera San Luis Obispo and High Desert Opera. Chester was also soloist with San Francisco Symphony in Orff's *Carmina Burana*. In 2010, Chester played the role of Rodolfo in *La Boheme* with Opera San Luis Obispo, Mission City Opera, and Virago Theatre Company.

Mr. Pidduck was featured in an article in the March 2009 issue of Classical Singer magazine. Chester sang four roles with Opera Colorado and sang the roles of Lieutenant Cable in *South Pacific* and the Padre in *Man of la Mancha* with Colorado Light Opera. Mr. Pidduck was concert soloist several times and had roles in six operas while working on his Master of Music degree at Indiana University. He did his undergraduate work at Hendrix College and the University of Salamanca, Spain. He has also studied in Florence, Italy and Paris, France, and received his Master of Music in vocal performance from Indiana University.

ARTISTS



SHAWN SPIESS, BARITONE

Shawn Spiess, lyric baritone, earned his Bachelor of Music degree in Vocal Performance as well as a Bachelor of Music degree in Music Education from the University of the Pacific Conservatory of Music. He has studied voice with Joaquina Calvo Johnson, Dr. Lynelle Wiens, and John DeHaan. Mr. Spiess performs in the region and maintains a private voice studio in the greater Sacramento area. He is the conductor of the Rocklin High School Vocal and Choral Department where he has taught for eight years. His passion and enthusiasm for singing, conducting and working with students of all ages continues

to propel the Rocklin High School Choral program in continued growth in numbers as well as excellence in performing and educating. Mr. Spiess leads five different choral ensembles at Rocklin High School. The ensembles have performed with the Vancouver Philharmonic Orchestra, local festivals, and have made two appearances at Carnegie Hall in New York City, the most recent in April of 2015. Mr. Spiess is a graduate student of the CSUS School of Music, working to complete his Masters of Music in Choral Conducting under the guidance of Dr. Donald Kendrick.

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ARTISTS

MALCOLM MACKENZIE, BARITONE

With a voice described as having a “rich vocal range full of inviting nuance,” Malcolm MacKenzie is quickly capturing attention in the dramatic baritone repertoire. Opera News recently praised him as a “confident, commanding Count di Luna... of robust tone, ardent address, arching phrases and genuine baritone squillo.” Mr. MacKenzie has been heard at leading opera houses throughout the U.S. and Europe, appearing at the Metropolitan Opera, New York City Opera, Paris Opera (Bastille), Finland’s Savonlinna Festival, Washington National Opera, Los Angeles Opera, Glimmerglass Opera, San Diego Opera, Arizona Opera, Fort Worth Opera, and Pittsburgh Opera, in roles including Simon Boccanegra, Lago, Tonio, Don Giovanni, Count di Luna, Renato, Jack Rance, Marcello, Germont, and Count Almaviva.



Recent engagements have included Tonio in Dayton Opera’s *I Pagliacci*; creating the role of Roger Chillingworth in Colorado Opera’s world premiere of *The Scarlet Letter* by Lori Laitman; returning to LA Opera as Stubb in Jake Heggie’s *Moby-Dick*; Enrico in *Lucia di Lammermoor* with Eugene Opera; Giorgio Germont in *La Traviata* with Virginia Opera; Schauvard in *La bohème* with San Diego Opera; a return to the Metropolitan Opera as Dancaire in *Carmen*; the title role in *Simon Boccanegra* with Kentucky Opera; Belcore in *L’Elisir d’amore* with San Diego Opera; Iago in *Otello* with Nashville Opera; Count di Luna in *Il Trovatore* with Arizona Opera; Alfio/Tonio in *Cavalleria Rusticana/I Pagliacci* with Arizona Opera; and Jack Rance in *La Fanciulla del West* with Nashville Opera.

Other performances have included *La traviata* with Glimmerglass Opera, where Opera News described him as “a stentorian Germont, singing with a steely beauty that matched the character’s resolve;” Schauvard in *La bohème* for San Diego Opera; Figaro in *Il Barbiere di Siviglia*, and Count Almaviva in *Le Nozze di Figaro* with Sacramento Opera; Sharpless in *Madama Butterfly* for San Diego Opera; the baritone soloist for Horatio Parker’s rarely performed *Hora Novissima* with the Pacific Master Chorale; and Beethoven’s *Ninth Symphony* with the Reno Philharmonic.

On the concert stage, Mr. MacKenzie has performed frequently as the baritone soloist for Carl Orff’s *Carmina Burana*, most recently with Los Angeles’ New West Symphony, the Symphony Orchestra of the University of California, Davis and the Savannah Symphony. The UC Davis performance is available on YouTube and has received over 16 million views. He has also appeared with the Los Angeles Master Chorale, the Pacific Chorale, the Los Angeles Mozart Orchestra, and the Madison Symphony.



The Sacramento Choral Society & Orchestra wishes to thank the Sacramento Metropolitan Arts Commission for their ongoing support via the Cultural Arts Award.



Donald Kendrick, Music Director

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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 nine professionally mastered CDs and has a unique KVIE PBS documentary that is 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 July 2015, he toured with SCSO members and led performances in Paris (Notre Dame), Normandy (American Cemetery) and London (St. Paul's Cathedral).

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 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 which 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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