
SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 8 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

Sacramento Community Center Theater

EUROPEAN MASTERWORKS

IN MEMORIAM

SCSO Cellist & Friend,

Judy Waegell

STABAT MATER 1907

CHARLES VILLIERS STANFORD 1852–1924

Marina Boudart Harris, Soprano

Malin Fritz, Alto

Mathew Edwardsen, Tenor

Eugene Villanueva, Baritone

1. Prelude
2. Stabat Mater dolorosa
3. Intermezzo
4. Eja Mater
5. Finale – Virgo virginum praeclara

INTERMISSION

SYMPHONY NO. 2 LOBGESANG 1840

FELIX MENDELSSOHN 1809–1847

Marina Boudart Harris, Soprano

Carrie Hennessey, Soprano

Mathew Edwardsen, Tenor

1. Sinfonia
2. Alles was Odem hat lobt den Herrn Chorus, Soprano
3. Saget es Tenor
4. Sagt es, die ihr erlöst seid Chorus
5. Ich harrete des Herrn Soprano, Mezzo, Chorus
6. Strick des Todes hatten uns umfängen Tenor, Soprano
7. Die Nacht ist vergangen Chorus
8. Nun danket alle Gott Chorus
9. Drum sing' ich mit meinem Liede Tenor, Soprano
10. Ihr Völker! Bringet her dem Herrn Ehre und Macht Chorus



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,

Thank you for joining us at this evening's European Masterworks performance showcasing the West Coast premiere of Stanford's moving *Stabat Mater* and Mendelssohn's exciting *Symphony No. 2 – Lobgesang*. It is a distinct honor to dedicate this tonight's concert in memory of a longtime friend and SCSO cellist Judy Waegell.



Bringing such high quality live classical music to our Community is once again the result of an amazing team effort between the SCSO and our season sponsor Wells Fargo. Recently our dedicated SCSO Members surpassed their \$40,000.00 fundraising goal to shore up production expenses for our Spring 2014 concerts. Wells Fargo has offered the SCSO an amazing 2:1 challenge grant: if the SCSO raises an additional \$17,500.00 in the Community, Wells Fargo will match this amount 2:1 with a donation of \$35,000.00!

Please consider helping us reach this \$17,500.00 goal and celebrate our success by joining us at Carmina Burana on May 17th right here in this theater! We look forward to greeting you in the lobby following our performance as we continue to bring music and community to life.

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

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



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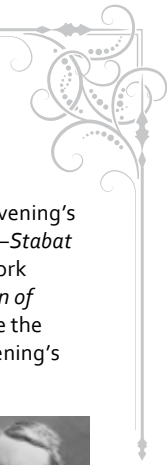
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PROGRAM NOTES



The SCSO is thrilled to unveil two large choral orchestral Romantic works at this evening's *European Masterworks* performance. We proudly present the late Romantic work—*Stabat Mater*—by Sir Charles Villiers Stanford as a West Coast premiere. This powerful work will be complemented by Felix Mendelssohn's Symphony No. 2—*Lobgesang (Hymn of Praise)*—sometimes referred to as a symphonic cantata. Both works will showcase the genius of these two Romantic musical giants. It is our pleasure to dedicate this evening's performance to Judy Waegell who graced our Cello section for 16 years!

Charles Villiers Stanford (1852-1924) was an Irish composer, music teacher, and conductor. He studied music at the University of Cambridge in England, Leipzig, and Berlin. He helped establish the Royal College of Music in London where he taught composition for the rest of his life. He also enjoyed a lengthy teaching career at the University of Cambridge.



As a teacher, Stanford was skeptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst, John Ireland, and Ralph Vaughan Williams.

STABAT MATER (1907)

The thirteenth century *Stabat Mater* text, which graphically portrays the sorrows of the Virgin Mary, has inspired more composers across the centuries than perhaps any other poem. Stanford's setting was commissioned by the Leeds Triennial Festival, of which he was the conductor, and first performed in 1907. It was one of his most successful works, and one of the few that continued to be performed after most of his other music had fallen out of favour.

The work's subtitle, '*A Symphonic Cantata*', is an acknowledgement of the prominent role assigned to the orchestra. The first and third movements are purely orchestral; the Prelude could easily be the opening movement of a symphony, and the central Intermezzo plays a pivotal role between the dramatic first two movements and the more contemplative last two.

The Prelude is a vivid musical depiction of the Passion. It opens with a short, slow introduction featuring a three-chord motif that will be heard again later, after which two contrasting principal themes are introduced. The first is a turbulent *allegro* and the second an expansive, flowing melody that plays an important part in the final movement. These two ideas, perhaps suggesting the agony of Christ's passion and the serene nature of Mary, mother of Jesus, are developed at some length. This movement leads without a break into the next, which begins with a plaintive soprano solo, '*Stabat Mater, dolorosa..*'; The three-chord motif heard at the beginning re-appears, and the music becomes more and more intense before it eventually subsides to a hushed ending with the soprano soloist reiterating her opening phrase.

The short orchestral Intermezzo develops the main ideas already heard, and prepares the way for the more reflective half of the work. In the fourth movement chorus and soloists alternate, the chorus singing the words '*Eja mater fons amoris..*' as a repeated refrain, set to a striking, outward-spreading chord progression.



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PROGRAM NOTES



The final movement, the most substantial of the five, contains some of Stanford's finest and most compelling music. The 'Mary' theme first heard in the Prelude now returns in a modified version, and the music then builds to a huge climax at the Day of Judgement, '*...in die judicii*'. From here on the mood is gradually transformed. Using a modal variation of the 'Mary' theme, Stanford, in one of the most inspired passages that he ever wrote, repeatedly defers the anticipated final resolution, creating an unfolding vision of paradise as the cantata progresses to its serene conclusion.

Felix Mendelssohn (1809-1847) was a German composer, pianist, [organist](#) and conductor of the early [Romantic](#) period.



He was born into a prominent Jewish family although initially he was raised without religion and was later baptized as a Reformed Christian. He was recognized early as a musical prodigy.

Mendelssohn became famous for reviving interest in the music of Johann Sebastian Bach. He was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – formed an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatory that he founded became a bastion of this anti-radical outlook.

Felix and his sister Fanny were very close, also composing and performing together. Some of Fanny's compositions are included in Felix's songs and *Lieder ohne Worte*. The unexpected death of Fanny in May of 1847 was such a great shock to Felix that he never recovered his health and died later that year at the young age of 38.

After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, Mendelssohn's creative originality has now been recognized and re-evaluated. He is now considered one of the most popular composers of the Romantic era.

*"I would happily see all the arts,
especially Music, in the service of Him
who has given and created them."*

(Martin Luther quoted by Mendelssohn
in his *Lobgesang* score.)

Symphony No. 2 – *Lobgesang* (1840)

Felix Mendelssohn-Bartholdy was commissioned to write his Symphony No. 2, sub-titled *Lobgesang* (Hymn of Praise) in 1840, as part of the 400th anniversary of the invention of movable type by Gutenberg. The opening *Sinfonia* may have been conceived as part of an instrumental symphony, but by adding vocal elements to the rest of the work, he created a work reminiscent of the Beethoven *9th Symphony*.



PROGRAM NOTES

Mendelssohn described *Lobgesang* as a symphony-cantata in which he used text from the Luther Bible. The various parts mostly lead into the next without obvious pause, so that, to properly appreciate the structure of the work, the listener needs to be alert.

Not long before this printing press anniversary event, Beethoven stunned the world with his *Symphony No. 9*, of which the last movement included vocal soloists and chorus. Some of Mendelssohn's contemporaries thought his *Symphony No. 2* to be a bit pretentious in the shadow the Ninth. However, this should give you some notion of the indomitable spirit of Felix Mendelssohn; he was unperturbed by this and the celebration was a mighty success. German composer Robert Schumann said of the work "The form of the work could not be more happily chosen. The whole work stimulated enthusiasm, and certainly the work, particularly at the choral movement, is to be counted as one of his freshest and most charming creations..."

Indeed, the symphony-cantata is a grand, and charming work. The first three movements are for orchestra alone, playing as a *sinfonia* prelude to the choral cantata. Movement one, *Maestoso con moto - Allegro*, opens with a sober and noble theme by the trombones, very much like a Luther hymn. This theme will link the entire work together (you will hear it plainly in the first and last choruses in the finale movement). From that theme the movement gathers momentum, but is balanced by the second subject, a gently rolling motif. Mostly, the first theme (and it's counter subject) is developed thoroughly toward the movement's end. From first movement, there is no doubt that Mendelssohn has set the stage for the religious feel of the whole work.

The second movement, *Allegretto un poco agitato*, is a delightful minuet and trio. Though it's comfortable waltz feel is set somewhat against the brass pronouncing again a somber hymnal theme, the second movement feels fresh and charming, though hints slightly of what's to come.

The third movement, *Adagio religioso*, is built upon a lovely but very serious theme of deeply pious reflection. Although the movement proceeds through a restless pulsing in the strings, it closes in gentle exaltation. The whole of it sings as an instrumental prayer.

The finale brings nine vocal sections that explore a number of variations for vocal combinations. The first theme of the first movement begins this finale. And from here on this beautiful cantata exalts the heavens and our hearts. There is no doubt of the musical reference to the old hymn, "Now thank we all our God" in the Chorale, No. 8, which was a favorite of Mendelssohn's.

Mendelssohn's *Lobgesang* Symphony stands as the composer's most ambitious symphonic achievement. In celebrating Gutenberg's invention, it also celebrates the German Reformation, the aims of which were considerably advanced by the advent of printing and the spread of literacy. By extension, too, it celebrates German church music, and especially the sacred music of J. S. Bach and the oratorios of Handel. And finally, in the *Lobgesang*, Mendelssohn sought to break down the divisions between music for the concert hall and the church. Mendelssohn's *Lobgesang* truly represents the joining of instrumental and vocal celebrations, and of the rich traditions of the German symphony and cantata.

—James McCormick, PhD

TEXT & TRANSLATION



STABAT MATER

2. Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransiuit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

Quae mœrebat et dolebat,
pia Mater, dum videbat
nati pœnas inclyti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.

Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.

4. Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

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

Tui Nati vulnerati,
tam dignati pro me pati,
pœnas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.

CHARLES VILLIERS STANFORD

2. At the Cross her station keeping
stood the mournful Mother weeping
close to her Son to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

4. O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

TEXT & TRANSLATION

5. *Virgo virginum præclara,*
mihi iam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriæ.

Quando corpus morietur,
fac, ut animæ donetur
paradisi gloria. Amen.

5. *Virgin of all virgins blest!*
Listen to my fond request:
let me share thy grief divine;

Let me, to my latest breath
in my body bear the death
of that dying Son of thine.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christ, when Thou shalt call me hence,
be Thy Mother my defense,
be Thy Cross my victory;

While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee.

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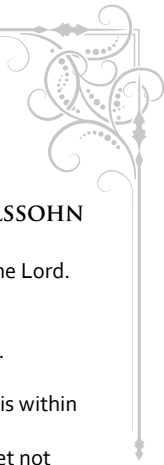
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TEXT & TRANSLATION



SYMPHONY NO. 2 LOBGESANG

2. Chorus and Soprano Solo

Alles, was Odem hat, lobe den Herrn.
Lobt den Herrn mit Saitenspiel,
lobt ihn mit eurem Lied.
Und alles Fleisch lobe seinen heiligen Namen.

Lobe den Herrn, meine Seele, und was in mir
ist, seinen heiligen Namen.
Lobe den Herrn, meine Seele, und vergiß es
nicht, was er dir Gutes getan.

3. Tenor Recitative and Aria

Saget es, die ihr erlöst seid durch den Herrn,
die er aus der Not errettet hat,
aus schwerer Trübsal, aus Schmach und
Banden,
die ihr gefangen im Dunkel waret,
alle, die er erlöst hat aus der Not.
Saget es! Danket ihm und rühmet
seine Güte!
Er zählet unsre Tränen in der Zeit der Not,
er tröstet die Betrübten mit seinem Wort.
Saget es! Danket ihm und rühmet
seine Güte.

4. Chorus

Saget es, die ihr erlöst seid von dem Herrn
aus aller Trübsal.
Er zählet unsere Tränen.

5. Soprano Duet and Chorus

Ich harrete des Herrn, und er neigte sich zu
mir und hörte mein Flehn.
Wohl dem, der seine Hoffnung setzt
auf den Herrn!
Wohl dem, der seine Hoffnung setzt auf ihn!

6. Tenor Aria and Recitative

Stricke des Todes hatten uns umfassen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht: Wache auf! der du schläfst,
stehe auf von den Toten,
ich will dich erleuchten!

FELIX MENDELSSOHN

2. Chorus and soprano solo

Everything that has breath praise the Lord.
Praise the Lord with the lyre,
praise him with your song.
And let all flesh bless his holy name.

Bless the Lord, O my soul, and that is within
me, bless his holy name.
Bless the Lord, O my soul, and forget not
that he has done you good.

3. Tenor Recitative and Aria

Say it that you are redeemed by the Lord,
he has delivered them out of trouble,
of severe tribulation, from shame and
bondage
captives in the darkness,
all which he hath redeemed from distress
Say it! Give thanks to him and praise ye,
His goodness! (
He numbers our tears in our time of need,
he comforts the afflicted with his word.
Say it! Give thanks to him and praise ye
his kindness.

4. Chorus

Say it that you are redeemed by the Lord
out of all tribulation.
He numbers our tears.

5. Soprano Duet and Chorus

I waited patiently for the Lord, and He
inclined to me and heard my supplication.
Blessed is the man whose hope is
in the Lord!
Blessed is the man whose hope is in him!

6. Tenor Aria and Recitative

The sorrows of death encompassed us
and fear of hell had struck us,
We wandered in darkness.
He saith, Awake! you who sleep,
arise from the dead,
I will enlighten you!

TEXT & TRANSLATION

Wir riefen in der Finsternis:
Hüter, ist die Nacht bald hin?
Der Hüter aber sprach:
Wenn der Morgen schon kommt,
so wird es doch Nacht sein;
wenn ihr schon fraget,
so werdet ihr doch wiederkommen
und wieder fragen:
Hüter, ist die Nacht bald hin?

7. Chorus

Die Nacht ist vergangen,
der Tag aber herbei gekommen.
So laßt uns ablegen die Werke der Finsternis,
und anlegen die Waffen des Lichts,
und ergreifen die Waffen des Lichts.

8. Chorale

Nun danket alle Gott mit Herzen,
Mund und Händen,
der sich in aller Not will gnädig zu uns wenden,

We called in the darkness,
Watchman, will the night soon pass?
But the Watchman said:
if the morning comes soon,
it will yet again be night;
and if you ask,
so again you will return
and ask again,
Watchman, will the night soon pass?

7. Chorus

The night has passed,
but the day has come.
So let us cast off the works of darkness,
and put on the armor of light,
and take up the armor of light.

8. Chorale

Now let us all thank God with hearts and
hands and voices,
who in all adversity will be merciful to us,

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TEXT & TRANSLATION



der so viel Gutes tut,
von Kindesbeinen an uns hielt in seiner Hut
und allen wohlgetan.

Lob Ehr und Preis sei Gott, dem Vater und
dem Sohne,
und seinem heiligen Geist im höchsten
Himmelsthronen.

Lob dem dreiein'gen Gott, der Nacht und
Dunkel schied
von Licht und Morgenrot, ihm danket
unser Lied.

9. Soprano and Tenor Duet

Drum sing ich mit meinem Liede
ewig dein Lob, du treuer Gott!
Und danke dir für alles Gute,
das du an mir getan.
Und wandl' ich in der Nacht
und tiefem Dunkel
und die Feinde umher stellen mir nach,
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.

10. Chorus

Ihr Völker! bringet her dem Herrn Ehre
und Macht!
Ihr Könige! bringet her dem Herrn Ehre
und Macht!
Der Himmel bringe her dem Herrn Ehre
und Macht!
Die Erde bringe her dem Herrn Ehre
und Macht!

Alles danke dem Herrn!
Danket dem Herrn und rühmt seinen Namen
und preiset seine Herrlichkeit.

Alles, was Odem hat, lobe den Herrn,
Halleluja!

who does so much good,
who from childhood has kept us in his care
and done good to all.

Praise, honor and glory be to God the
Father, and the Son,
and his Holy Spirit on heaven's highest
throne.

Praise to God, three in one, who separated
night and darkness
from light and dawn, give thanks to him
with our song.

9. Soprano and tenor duet

So I sing your praises with my song
forever, faithful God!
And thank you for all the good you have
done to me.
Though I wander in night
and deep darkness
and enemies beset me all around
I will call upon the name of the Lord,
and he saved me by His goodness.

10. Chorus

You peoples! give unto the Lord glory
and strength!
You kings! give unto the Lord glory
and strength!
The sky will bring forth the Lord glory
and strength!
Let the earth bring forth the Lord glory
and strength!

All thanks to the Lord!
Praise the Lord and exalt his name
and praise his glory.

Everything that has breath praise the Lord,
Hallelujah!

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ARTISTS



MARINA BOUDART HARRIS

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



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

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

CARRIE HENNESSEY

Known for her ability to bring great musical and theatrical depth to her performances, soprano Carrie Hennessey is a powerful and talented artist. Ms. Hennessey’s embodiment of the title role in the West Coast Premiere of Tobias Picker’s opera *Emmeline* earned her a nomination in the 2010 Bay Area Broadway World Awards for Best Leading Actress in a Musical (Local). She brought “exquisite vocal purity and range to the title role” and was “nothing short of sensational”. With West Bay Opera as Mimi in *La Bohème*, she was said to be



ARTISTS

"...possessed of a full, powerful lyric soprano, which delivers Puccini's arias and duets richly. Her "Mi chiamano Mimi" in Act 1 is gorgeous". On only one day's notice, Ms. Hennessey made her debut with the Modesto Symphony Orchestra, as soprano soloist in Mahler's *Symphony No. 4*, to great acclaim.

The 2013/14 season includes a reprise of *The Woman in La Voix Humaine*, Mimi in *La Bohème*, Bachianas Brasileiras No. 5, soloist in Mendelssohn's *Elijah* and *Lobgesang*, the Brahms *Requiem*, appearances on multiple concert and recital series and Mahler's epic symphonic song cycle *Das Lied von der Erde*. In 2012/13, Ms. Hennessey made several appearances with Sacramento Opera in concert. She also sang the role of Lauretta in Puccini's *Gianni Schicchi* as well as Magda and Floria Tosca in *Puccini: A Man and His Muses*. Other performances included a World Premiere of a song cycle by Mark Vance written for Ms. Hennessey and the Rootstock Percussion Trio, Mozart's *Exsultate, Jubilate!*, *Coronation Mass*, the Faure *Requiem*, Bernstein's *Jeremiah Symphony*, Josephine in *H.M.S. Pinafore*, the Duruflé *Requiem*, several concert and recital appearances and a European tour as soprano soloist in the Mozart *Mass in C minor* and the stunningly dramatic and rarely performed Dvorak *Requiem* in Rudolfinum Hall in Prague.

MALIN FRITZ

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." In season 2013-14 Ms. Fritz sings as the Baroness in West Edge Opera's production of Barber's *Vanessa*



In recent seasons Malin Fritz sang as soloist in *Messiah* with the Pacific Symphony and Houston 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; and a concert of opera arias with the Santa Rosa Symphony. 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.

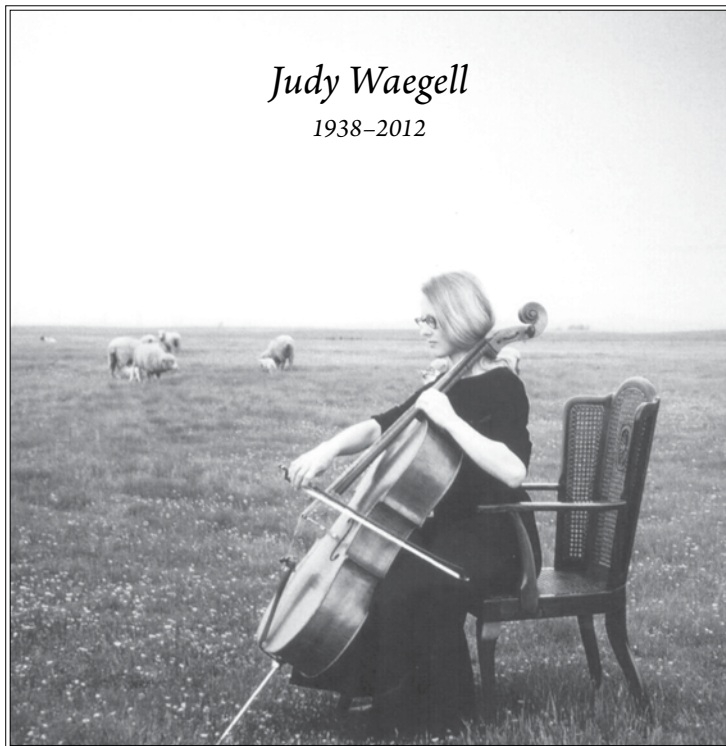
Among Ms. Fritz's successes on the operatic stage are performances of Third Lady in *Die Zauberflöte* and *Moses und Aron* with the Metropolitan Opera as well as the role of Schwertleite in *Die Walküre* in the company's tour to Japan, Azucena in *Il trovatore* with Monterey Opera, Opera San Jose, Sarasota 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.

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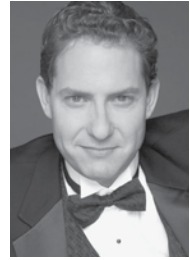
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In addition to the recording of *Giulio Cesare*, Ms. Fritz can also be heard as Vera Boronel on the Chandos recording of *The Consul*. She is a graduate of the New England Conservatory of Music, a Shoshana Foundation Richard F. Gold Career Grant Award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

MATHEW EDWARDSSEN

Hailed by critics for both his singing and acting, tenor Mathew Edwardsen has wowed audiences worldwide with his versatile performances of contemporary and traditional repertoire. In addition to a variety of Verdi roles, he regularly portrays such audience favorites as Don José in *Carmen*, B.F. Pinkerton in *Madama Butterfly*, and Alfredo Germont in *La traviata*.



Last year mixed the familiar – *La traviata*, Townsend Opera, *Madama Butterfly*, Union Avenue Opera – with the new: a Glimmerglass Opera/Opera Santa Barbara co-production of *Aida*. In September, Mr. Edwardsen will perform a concert presented by the New York Lyric Opera featuring excerpts from *Carmen*, *Manon*, and *Les contes d'Hoffman*. Notable achievements for him include his well-received debut in the title role of *Otello* with Sarasota Opera, a stunning international 3 Tenors Concert celebrating Albania's 100th Anniversary of Independence, his Walt Disney Concert Hall debut with the California Philharmonic, and performing Gherman in Tchaikovsky's *Pikovaya Dama* with Union Avenue Opera.

Mr. Edwardsen graduated from Millikin University in Decatur, Illinois with a BFA in Musical Theater. He was an Apprentice Artist with Santa Fe Opera, and a Gerdine Young Artist with the Opera Theatre of St. Louis. His numerous awards include being a triple-finalist in the Irene Dalis vocal competition, twice being runner-up in the Palm Springs Opera Guild competition, and being a Western Regional Finalist and New England District Encouragement Award winner in the Metropolitan Opera National Council Auditions.

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EUGENE VILLANUEVA

Baritone Eugene Villanueva has been hailed by critics for “a voice as handsome as his countenance” (San Francisco Classical Voice). His “full resonant instrument, flowing legato line, gorgeous vocalism allied to passionate declamation, and exemplary diction” have brought him many successes in opera and concert halls throughout the United States, Europe and Asia.



A graduate of the Sacramento State University Music Department, Eugene sang in Donald Kendrick’s choirs and he is an alumnus of both the SCSO and Schola Cantorum of Sacred Heart Church. The San Francisco native has performed with many prestigious international companies & festivals including the San Francisco Opera, Festival d’Aix-en-Provence, Teatro Comunale di Bologna, Theater Basel, Royal Opera of Versailles, Opera Theater of St. Louis, Michigan Opera Theater and the Shanghai National Grand Theater in repertoire that includes the title roles of *Don Giovanni* and *Eugene Onegin*, Figaro (*Il barbiere di Siviglia*), Lescaut (*Manon*), Il conte Almaviva (*Le nozze di Figaro*), Danilo (*The Merry Widow*), Prince Yeletsky (*The Queen of Spades*), Dandini (*La Cenerentola*), Schaunard (*La bohème*), Albert (*Werther*), among others.

An avid recitalist, he made his Carnegie Hall debut in 2008 and returned again in 2011. He was a member of the Marilyn Horne Foundation, which presented him in recital in New York and Pennsylvania. He has also presented concerts for San Francisco Opera’s prestigious Schwabacher Debut Recital Series, the New York Festival of Song and was featured in the prestigious Podium der Jungen series in Hannover, Hamburg & Frankfurt.

He has been featured as soloist with orchestras such as the San Francisco Symphony, the Los Angeles Philharmonic, the Accademia Nazionale di Santa Cecilia, the Toscanini Orchestra of Parma, the Norddeutscher Rundfunk (NDR) Philharmonie and the Orchestra de la Suisse Romande in repertoire that includes Orff’s *Carmina Burana*, the Fauré and Brahms *Requiem*, Copland’s *Old American Songs*, Vaughan Williams’ *Songs of Travel*, the Dvorák *Te Deum*, and Ligeti’s *Aventures & Nouvelle Aventures*.

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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



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MUSIC DIRECTOR



Theater, Memorial Auditorium, and the Cathedral of the Blessed Sacrament, as well as in Davis at the Mondavi Center. Under Dr. Kendrick's leadership, the SCSO has produced six professionally mastered CDs and has a unique KVIE PBS documentary that is now being shown nationally throughout the United States.

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

In July 2004, Conductor Kendrick led SCSO members and guests from the Sacramento State Choral Music Program on their first international European tour to Munich, Prague, Vienna and Budapest. In July 2006, Dr. Kendrick 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 last season on stage with the SCSO with a new jointly commissioned work by Randol Alan Bass for the *Wells Fargo Home for the Holidays* performance in December 2012.

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Concert Choir 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
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Mark Tammes, *Assistant*
Principal
Darren Sagawa
Mary Blanchette
Ingrid Peters
Pamela Buck

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Principal
Gay Currier
Daria D'Andrea

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Principal
Leo Gravin
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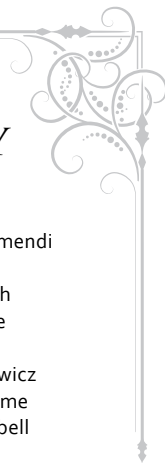
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