

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR



Verdi REQUIEM

MAY 14, 2022

CONCERT SEASON 26

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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 14, 2022 at 8:00 pm
SAFE Credit Union Performing Arts Center
GUEST CHOIR Schola Cantorum



DEDICATION

To the people of Ukraine

Ukrainian National Anthem

Mykhailo Verbytsky 1863

Lyrics: Pavlo Chubynsky 1862

REQUIEM

Giuseppe Verdi 1813-1901

Jennifer Forni, Soprano

Robert Breault, Tenor

Linda Baird, Mezzo

Timothy Jones, Bass

1. Requiem et Kyrie
2. Dies irae
Dies irae
Tuba mirum
Liber scriptus
Quid sum, miser!
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa
3. Offertorio
4. Sanctus
5. Agnus Dei
6. Lux aeterna
7. Libera me



In honor of
Biba Caggiano 1936-2019

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MISSION

The mission of the Sacramento Choral Society & Orchestra (SCSO) is to provide world-class choral orchestral music for the people of 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.

BOARD OF DIRECTORS

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Sacramento Choral Society & Orchestra

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WELCOME

JAMES McCORMICK
PRESIDENT AND CEO



*We have waited for this evening
for so long!*

HOW THE WORLD HAS CHANGED since we last performed our *Wells Fargo Home for the Holidays* concert at Memorial Auditorium on December 7, 2019!

We have missed you all! We have missed being together! We have missed rehearsing and performing beautiful music as our gift to the Community.

During our lengthy, 26-month-long COVID-imposed hiatus, the SCSO quickly and adeptly *modulated* to virtual performances in an effort to stay in touch with one another. Life on Zoom seemed to become the way of the world. Our streaming December concerts online showcased our professional orchestra and chorus in fine style and our regular special YouTube features conveyed that the SCSO spirit was alive and staying strong.

Our SCSO mantra became **Resilience. Resolve. Return...** and we have done just that. Thank you for helping us return to live performances once again. With your help via annual fund donations, we took care of 26 months of fixed costs for our dedicated nonprofit. Our amazing members helped with *Virtual Dues* and two amazing *Virtual Singathon* fundraisers that kept us afloat. Last week's successful SCSO *Big Day of Giving* confirmed your unwavering support.

Our dedicated Board met monthly via Zoom to carefully chart our course during the pandemic and lay the groundwork for our return. We were even delighted to welcome three new Board members, **Hayley Graves, Catherine Mattesich-Taylor** and **Melissa Votaw!**

We are privileged to honor Biba Caggiano this evening at tonight's performance with a *Resolution* from the Mayor and the City Council of Sacramento recognizing this amazing woman's incredible contributions to our community, as a cookbook author, television chef and restaurateur.

We are also dedicating this evening's concert featuring Verdi's powerful *Requiem – A Mass for Humanity* to the people of Ukraine and other oppressed nations. We stand in solidarity with Ukraine and every note that we sing and play tonight will express our heartfelt support for our Ukrainian Brothers and Sisters. As such, we join the world through our music in a fervent call for peace.

PLEASE STAY IN TOUCH WITH US for Season 27 via our website: sacramentochoral.org. From the bottom of our collective SCSO hearts, we thank you for your ongoing friendship and support.



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PROGRAM NOTES

Giuseppi Verdi (1813-1901)

Verdi was born to a poor family and was forever proud of his roots—"I am a peasant", he replied to King Victor Emmanuel when the latter made him a *Senator* in 1874. As with so many natural musicians, he showed his talents very early, playing the church organ for services before he was 11, and his father wasted no time in sending him to the local town of Busseto where he was able to learn from the cathedral organist. The townspeople raised enough money to enable him to go to Milan for further study when he was 18.



Verdi was, above all, a patriot. From his earliest years, he was an ardent supporter of the *Risorgimento*—the resurgence of ancient national pride—to free Italy from foreign domination and unify it under a single native rule. He became, through his music, one of the most illustrious embodiments of the Italian national spirit.

During the insurrections of 1848, the name VERDI became a rallying cry for the nationalists, and was scrawled across walls and carried on signs. Beside being a tribute to their beloved composer, the letters of his name were also an acrostic for "*Vittorio Emmanuele, Re D'Italia*," the Duke of Savoy whom the nationalists were fighting to bring power as "King of Italy."

With his love of country and constant efforts to promote Italian culture, Verdi viewed the death of Rossini in Paris in 1868 as a national tragedy. One of the great Italians was gone, and Verdi believed the nation should properly mourn his passing.

Verdi proposed the composition of a composite *Requiem* Mass to which the leading Italian composers would contribute. The closing *Libera me* fell to Verdi. The Mass was actually written but the performers could never be secured. Verdi, however, was to later find another use for his contribution to the Rossini composite mass when another one of his beloved friends, Alessandro Manzoni, died in 1873.

Manzoni was one of the dominant figures of 19th-century Italy. His poems, plays and novels spoke directly to the Italian soul as it quested for freedom and national identity. Manzoni did for Italy what Luther's translation of the Bible had done three centuries before in Germany—brought a standardized language to a country fractionalized by innumerable dialects. Verdi venerated Manzoni and often referred to him as a saint. Upon Manzoni's death, Verdi was struck with grief and was too distraught to attend the funeral. He sent his proposal for a *Requiem* in honor of Manzoni to the mayor of Milan, and it was eagerly accepted. For Verdi, the Mass was "...a need of my heart which impels me to honor, as far as I can, this Great Man, whom I so respected as a writer, and have revered as a man, a model of virtue and of patriotism."

Thus Verdi revived the *Libera me* for inclusion in the Manzoni *Requiem* and newly composed the rest. He premiered the Mass in May 1874 and later organized a tour that took the *Requiem* to the capitals of Europe. Verdi, like Manzoni, had become an Italian hero.

PROGRAM NOTES

The Requiem (1873-74)

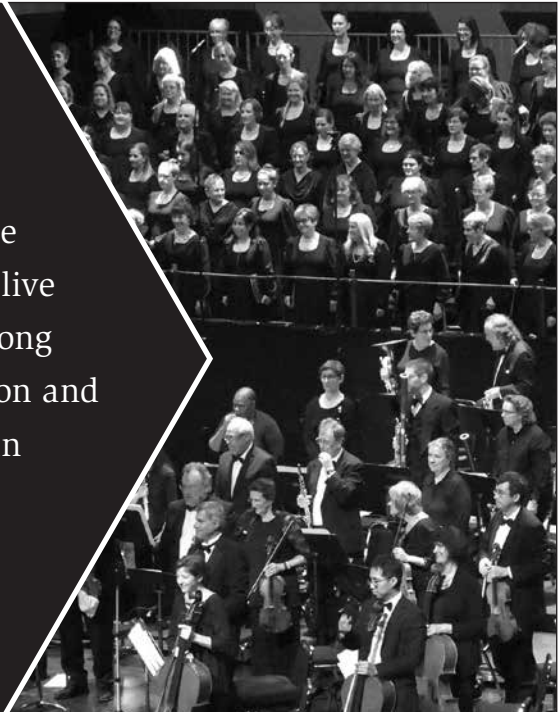
The *Requiem*, a pillar of the choral and orchestral repertory, is not only a religious testament, but also a work of humanism and patriotism. Verdi was not a man who blindly followed religious faith. His opinion of the Church was skeptical at best, often portraying ecclesiastical officials in his twenty-eight operas as corrupt and unscrupulous. His view of religion was more personal in nature—a reflection of the inner self and its needs and aspirations. For Verdi, religion consisted of individual piety, rendering him uncomfortable with public religious display.

Like the great Masses of Beethoven, Brahms, Berlioz and Britten, the *Requiem* used the traditional texts as the foundation for a grand public statement for a particular occasion or to express its creator's philosophy. Verdi could not have responded to the text in any but his own characteristic, theatrical style.

Verdi poured the same drama and passion into the *Requiem* that marks his greatest operas. The whispered beginning of the *Requiem aeternam* (Grant them eternal rest) establishes the pensive, mournful mood of the movement. The subsequent *Kyrie eleison* (Lord have mercy), in Greek, instead of the Latin is the oldest text incorporated in the traditional *Requiem*, dating from before the eighth century.



Thank you
for supporting the
SCSO's return to live
performances, along
with our education and
outreach efforts in
the Community.



PROGRAM NOTES

Verdi seized with particular gusto those verses which allowed for graphic musical settings. For this reason, he chose to make the *Dies Irae* (Day of Wrath) the centerpiece of the entire work. The beautiful, sometimes almost sensuous writing for the soloists, the brilliant orchestral scoring and the widely varied choral styles are inseparable from his experience as a theater composer. The *Requiem* is not music for quiet, meditative contemplation. It is music to stir the spirit and move the heart.

The comparatively sedate Offertory is a gentle plea for the deliverance of tormented souls from the Day of Wrath. Scored for soloists and orchestra, the use of individual voices focuses the text on a personal level—an effective contrast to the frantic *Dies irae*. The *Sanctus* (Holy, Holy, Holy) is set as a fugue for double chorus praising the sanctity of God. The *Agnus Dei* (Lamb of God), set for soprano and mezzo soloists with choir and orchestra, is a poignant prayer for eternal rest and peace. Mezzo-soprano, tenor, and bass soloists are featured in the *Lux aeterna* (Eternal light) with some of the quietest and most beautiful music of the entire *Requiem*.

The final *Libera me* (Deliver me), perhaps the most personal of the movements, with the solo soprano begging for delivery from the doom of “eternal death,” includes the chilling moment when, after the words “I am seized with fear and trembling... when the heavens and earth shall be shaken,” the orchestra returns to the music of fury from the opening measures of the *Dies irae* as a reminder of the destruction.

Verdi's *Requiem* is the masterwork above all others that proves the composer's right to claim the throne of 19th-century operatic king. From the opening supplicant call for eternal rest to its hair-raising cries for salvation, Verdi's *Requiem* is one of the most powerful concert pieces ever written and is often performed as a celebration of the resilience and power of the human spirit, providing a healing force for humanity.

This work unites soloists, chorus and orchestra in a frantic plea for forgiveness and divine redemption. From the moment the conductor lifts the baton to the soprano's soaring *Libera me*, the power is non-stop. The *Requiem* begins and ends very quietly with two closely related themes and encompasses a multitude of dynamic markings and tempo changes that are more typical of an opera than a mass. It includes several repetitions of the awesome *Dies irae* section, which are marked *fff*, *tutta forza* (as loud as possible with full force) and which are heavily punctuated by the bass drum, tightened according to the composer's instructions. Impressive as these displays of orchestral and choral forces are, the reputation of the work rests principally on the sheer beauty and poignancy of the many quieter passages such as the opening of the *Requiem* section, the Tenor's *Ingemisco* during the *Dies irae* and the Soprano's *Requiem aeternam dona eis* near the conclusion of the piece just before the final fugue.

No amount of discussion or analysis could exhaust its content—the *Requiem* speaks eloquently for itself and its composer. Perhaps it is most prudent to agree with Johannes Brahms, a curmudgeonly soul disinclined to compliments, who honored his Italian colleague when he said, simply, “Verdi's *Requiem* is a work of genius.”

James P. McCormick, PhD



Resolution

RECOGNIZING BIBA CAGGIANO AND HER INCREDIBLE CONTRIBUTIONS MADE TO THE SACRAMENTO COMMUNITY

WHEREAS, born on October 18, 1936, in Bologna, Italy, Biba Caggiano grew up learning to cook the food of her native Emilia-Romagna region alongside her mother; and

WHEREAS, in 1960, she married her husband, Vincent, in New York and later the couple decided to move to Sacramento in 1969 where her husband joined a medical practice; and

WHEREAS, after discovering there were limited options for authentic Italian cuisine in Sacramento, Biba taught a series of cooking classes at a nearby cooking school where she dedicated over 35 years to educating others; and

WHEREAS, Biba decided to open her own restaurant, "Biba" in 1986, bringing one of the first fine dining experiences to Sacramento of any kind, her restaurant went on to become one of the most famous and beloved Italian restaurants in Sacramento; and

WHEREAS, Biba Caggiano and her restaurant have won many prestigious awards and national acclaims throughout her lifetime including the Robert Mondavi Culinary Award of Excellence, Northern California Chef of the Year, and Sacramento Business Journal's Women Who Mean Business Award as well as being featured on The Learning Channel and the Discovery Channel with her cooking show, "Biba's Italian Kitchen", which aired over 100 episodes; and

WHEREAS, Biba Caggiano was also a leader in our community, serving as an Honorary Chair of "The Fairytale Town After Hours" event sponsored by the Sacramento Area Emergency Housing Center, and as 2004's honoree at WIND Youth Services 10th Anniversary Sacramento Stars Gala; and

WHEREAS, to commemorate Biba's incredible impact to our city, The Sacramento Choral Society & Orchestra is dedicating an upcoming concert performance on May 14, 2022, at the SAFE Performing Arts Center in memory of Biba Caggiano.

NOW, THEREFORE, BE IT RESOLVED by the Mayor and Council of the City of Sacramento, that we do hereby recognize Biba Caggiano's remarkable contributions made to our community, as a cookbook author, television chef, and restaurateur.



ISSUED: May 14, 2022


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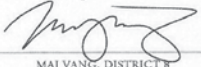

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TEXT & TRANSLATION

Requiem

1. REQUIEM ET KYRIE

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam:
ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

2. DIES IRAE

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando Judex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulchra regionum,
coet omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quid quid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quid sum miser tunc dicturus?

Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Giuseppe Verdi 1813-1901

1. REQUIEM AND KYRIE

Grant them eternal rest, O Lord; and may
perpetual light shine upon them.

A hymn in Zion befits you, O God,
and a debt will be paid to you in
Jerusalem.

Hear my prayer:

all earthly flesh will come to you.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2. THE DAY OF WRATH

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvelous sound
through the tombs of every land, will
gather all before the throne.

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

What can a wretch like me say?

Whom shall I ask to intercede for me,
when even the just ones are unsafe?

King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

A Salute to our SCSO Centenarian



Caroline Schaefer

100 Amazing Years!

Our collective congratulations
to you for 10 decades of kindness
and thoughtfulness.

Thank you for leading the way
for 26 years with the SCSO as a:

Founding SCSO Member • Staunch Alto • Office Volunteer
Treasurer • Donor • Board Member
Bus Captain • Gardener • Best Friend
Outstanding Role Model

Hello new SCSO Choral Risers!

Thanks to the generosity of SCSO Members
and Board Members, the SCSO Team reached its
\$121,000 goal! Operation warp speed!

*We honor the combined kindness
of the following donors who made
this campaign happen:*

Marcy Ayanian
Marilyn & Sam Allison
Donald Kendrick
James McCormick
Rani Pettis



Marcy Ayanian and James McCormick

TEXT & TRANSLATION

Quaerens me, sedisti lassus;
redemisti crucem passus:
tantus labor non sit cassus.

Juste Judex ultionis:
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus,
culpa rubet vultus reus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus abdictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.

Huic ergo parce, Deus.

Pie Jesu Domine: dona eis requiem.

Amen.

3. OFFERTORIO

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu;

Libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief, have
given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.

Therefore, spare this one, O God.

Merciful Lord Jesus: grant them peace.

Amen.

3. OFFERTORY

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell
and from the deep pit;

Deliver them from the mouth of the lion;
That hell may not swallow them,
and that they may not fall into darkness.

But may the holy standard-bearer Michael
show them the holy light;

TEXT & TRANSLATION

Quam olim Abrahae promisisti et
semini ejus.

Hostias et preces tibi, Domine, laudis
offerimus.

Tu suscipe pro animabus illis, quarum
hodie memoriam facimus.

Fac eas, Domine, de morte transire
ad vitam, quam olim Abrahae
promisisti et semini ejus.

Libera animas omnium fidelium
defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

4. SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Benedictus qui venit in nomine
Domini.

Hosanna in excelsis!

Which you once promised to Abraham and
his descendents.

We offer to you, O Lord, sacrifices and
prayers.

Receive them on behalf of those souls whom
we commemorate today.

Grant, O Lord, that they might pass from
death into that life which you once
promised to Abraham and his descendents.

Deliver the souls of all the faithful dead from
the pains of hell; Grant that they might
pass from death into that life.

4. HOLY, HOLY, HOLY

Holy, holy, holy,

Lord God of Sabaoth.

Heaven and earth are filled with your glory.

Hosanna in the highest!

Blessed is he that comes in the name
of the Lord.

Hosanna in the highest!

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TEXT & TRANSLATIONS

5. AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

6. LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum;
quia pius es.

Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis,
cum sanctis tuis in aeternum;
quia pius es.

7. LIBERA ME

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi
sunt et terra:
dum veneris iudicare saeculum
per ignem.

Tremens factus sum ego et timeo,
dum discussio venerit atque
ventura irae, quando coeli movendi
sunt et terra.

Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.

Requiem aeternam, dona eis, Domine, et
lux perpetua luceat eis.

Libera me, Domine, de morte aeterna in
die illa tremenda.

Libera me, Domine, quando coeli
movendi sunt et terra;

Dum veneris iudicare saeculum
per ignem.

Libera me, Domine, de morte aeterna
in die illa tremenda.

Libera me.

5. LAMB OF GOD

Lamb of God, who takes away the sins of
the world, grant them rest.

Lamb of God, who takes away the sins of
the world, grant them rest everlasting.

6. ETERNAL LIGHT

Let eternal light shine upon them,
O Lord, with your saints forever;
for you are merciful.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever;
for you are merciful.

7. DELIVER ME

Deliver me, O Lord, from eternal death
on that awful day,
when the heavens and
the earth shall be moved:
when you will come to judge the world
by fire.

I tremble, and I fear the judgment
and the wrath to come,
when the heavens and the
earth shall be moved.

The day of wrath, that day of calamity and
misery; a great and bitter day indeed.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them.

Deliver me, Lord, from eternal death on
that awful day.

Deliver me, O Lord, when the heavens and
the earth shall be moved;

When you will come to judge the world
by fire.

Deliver me, Lord, from eternal death
on that awful day.

Deliver me.

ARTISTS

Jennifer Forni

Praised for her “warm, gleaming lyric soprano” voice (Washington Post), American soprano Jennifer Forni has distinguished herself as a dynamic singer possessing the raw yet luxurious power of a classic full lyric soprano. Always “attentive to the subtler points of interpretive expression” (The Baltimore Sun), Ms. Forni, while possessing a “fuller lyric sound” (Opera News) has maintained an “exquisite pianissimo” (Springfield News-Leader) above the staff. Oregon Arts watch commented, “she has the best messa di voce... I’ve heard in a long time!”.



This summer Jennifer will step into the iconic role of Turandot in Puccini’s final work *Turandot* with the Springfield Regional Opera.

In recent years Jennifer has performed such roles as Desdemona in Verdi’s *Otello* with Springfield Regional Opera as well as La Contessa in Mozart’s *Le Nozze di Figaro*. Jennifer was featured as Tatyana with the Portland Opera in their brand new production of *Eugene Onegin*, under the direction of Kevin Newbury. She has also appeared as Musetta in their production of *La Boheme* and Micaëla in their *Carmen*. Jennifer can also be seen in the Metropolitan Opera’s HD Broadcast performance of Wagner’s *Parsifal* under the award-winning direction of Francois Gerrard.

Jennifer is equally at home on the concert stage, having just performed the world premiere of Gordon McQuere’s *Rossetti Songs* with the Topeka Symphony this past March 2021. She has also performed such works as; *Chants d’Auvergne* with the Oregon Music Festival, Vaughan Williams’ *A Sea Symphony* at Carnegie Hall with the New York Choral Society, the Fauré and Rutter *Requiems* (also at Carnegie Hall) with Mid-America Productions, Knoxville: Summer of 1915 with the Oregon Mozart Players, Juneau Symphony, Springfield Symphony Orchestra, and The Topeka Symphony, Mahler’s *Symphony No. 2* with the Greeley Philharmonic, Mahler’s *4th Symphony* with the Topeka Symphony and the Springfield Symphony Orchestra, and Beethoven’s *9th Symphony* and the Mozart *Requiem* with the Springfield Symphony Orchestra. During her Portland Opera debut recital, she was hailed for her performance of Strauss’s legendary work the *Vier Letzte Lieder*. “She shone spectacularly in Strauss’s *Four Last Songs*. Brava Ms. Forni.” (Stephen Llewellyn, Portland Opera official blog).

Jennifer was the recipient of the Evelyn Puddy Oliver Scholarship to attend the Oberlin Conservatory of Music where she received a Bachelor of Music in Vocal Performance. She continued her studies at the University of Maryland, College Park, where she received a Master of Opera. During this time, she was personally selected by Marilyn Horne to represent the university in The Song Continues master class series at Carnegie Hall with Martin Katz.

ARTISTS

Linda Baird

Praised for resonant, flexible singing, Canadian mezzo-soprano Linda Baird's 2021/2022 season includes her debuts as the featured mezzo-soprano in Verdi's *Messa da Requiem* (Sacramento Choral Society and Orchestra), featured mezzo-soprano in Hayden's *Lord Nelson Mass* (Stockton Chorale), Hannah After in Laura Kaminski's *As One* (Sacramento State New American Music Festival), and Jane Quig in Kevin Puts' new opera *Elizabeth Cree* (West Edge Opera). This season also includes Third Lady in Mozart's *The Magic Flute* (Opera Modesto).



2019/2020: Zita in Puccini's *Gianni Schicchi* (Opera Romania Craiova), Carmen in Bizet's *Carmen* (California Opera), Bartender in Nicolas Lell Benavides' new opera *Gilberto* as part of the new composer series "Snapshot" (West Edge Opera), Monitor in Puccini's *Suor Angelica* (Mission Opera/Opera SLO/VOPA).

Her 2018/2019 season included Judith in Bartók's *Bluebeard's Castle* (California Opera), Third Lady in Mozart's *The Magic Flute* (Opera San Luis Obispo), The Mother in Menotti's *Amahl and the Night Visitors* (California Opera), Flora and Annina in Verdi's *La Traviata* (California Opera), Abish in Deon Price's new opera *Ammon and the King* (Culvercrest Publications), and Mercedes in Bizet's *Carmen* (Opera Modesto).

Her 2017/2018 season included: Suzuki in Puccini's *Madame Butterfly* (Townsend Opera Modesto), Kate and Suzuki cover in *Madame Butterfly* (Opera SLO), Fricka in Wagner's *Die Walküre* (Heroic Opera, Vancouver, Canada), and Tisbe in Rossini's *La Cenerentola* (California Opera).

Other roles and companies include: Nora in *Lillian Alling* (Vancouver Opera), Dorabella in *Così fan tutte* (Vivace Opera, Philadelphia), Romeo in *I Capuleti ei Montecchi* (Burnaby Lyric Opera, Vancouver BC), Foreign Princess in *Rusalka* (Northern Czech Republic Orchestra), Rosina in *The Barber of Seville* (Bard on the Beach, Vancouver BC), Second Lady in *The Magic Flute* (Prince George Symphony), Charlotte in *Werther* (Burnaby Lyric Opera), Prince Orlofsky in *Die Fledermaus* (Vancouver Concert Opera Society), Iolanthe in *Iolanthe* (Dragon Diva Opera, Vancouver BC), Valencienne in *The Merry Widow* (University of British Columbia), The Grand Duchess in *The Gondoliers* (UBC), Anna in *Les Troyens* (UBC Symphony Orchestra).

Linda is a native of North Vancouver, BC, Canada, and a Master of Music in Opera graduate from The University of British Columbia. Linda resides in San Francisco and works as a teaching artist for San Francisco Opera.



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ARTISTS



Robert Breault

Tenor Robert Breault enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. Opera News noted, “Besides a ductile tenor that allows him to negotiate a full dynamic span, from silvery head tone to ringing forte, even within a single phrase,

Breault offers truly superb diction.” Opera News also praised him for making “an excellent impression, his mellifluous tenor boasting clarity of both tone and diction; clearly reveling in high notes, he sang with notable dynamic variety.”

In 2019, Robert performed with the Cathedral of the Madeleine Choir directed by Craig Jessop and former students Celena Shafer, Tyler Oliphant and Aubrey Adams-McMillan in performances of Dvorák’s sublime *Stabat Mater*. He performed and recorded the Dubois *Seven Last Words of Christ* with the Bach Festival Society of Winter Park. He sang the role of Jacob Marley with the U-Opera production of Leavitt and Buck’s *Christmas Carol* at the Grand Theatre and *Messiah* with the First Presbyterian Church of Greenville’s *Messiah Sing In*.

Robert has also been busy as a director. Recent productions include the University of Utah productions of *Amahl and the Night Visitors*, *Dialogues des Carmélites*, and *La Rondine*. He has been on faculty of the La Musica Lirica summer opera training program for nearly twenty years and has directed numerous productions including the likes of Poulenc’s *I Dialoghi delle Carmelitane*, and *Rigoletto*. In October 2019, he directed *La Bohème* for Opera St. George.

Robert Breault’s concert career highlights includes performances with major orchestras such as the Philadelphia Orchestra, Cleveland Symphony, St. Louis Symphony, Milwaukee Symphony, Toronto Mendelssohn Choir, Atlanta Symphony, Orchestre Philharmonique de Monte-Carlo, London Philharmonia Orchestra, National Symphony of Taiwan, Jerusalem Symphony, Mormon Tabernacle Choir, San Francisco Symphony, Detroit Symphony, San Diego Symphony, the Münchner Rundfunkorchester and the Utah Symphony, to name but a few.

Robert’s opera career features a wide array of repertoire and companies. With nearly 90 roles to his credit, highlights of his career include appearances with New York City Opera in *Carmen*, *La Traviata*, and *Semele*, for which he was awarded the company’s “Kolozsvar Award”. He has performed numerous times with Utah Opera, Opera Orchestra of New York, Atlanta Opera, and Arizona Opera. Robert has also appeared with companies such as Portland Opera, Edmonton Opera, Opera New Orleans, Florentine Opera, and numerous critically acclaimed performances with Chautauqua Opera.

Robert has served as Professor of Music and Director of Opera at the University of Utah since 1992.

ARTISTS



Timothy Jones

American Bass-Baritone Timothy Jones enjoys a reputation as a charismatic presence on operatic and concert stages throughout the United States, Europe and South America. The Boston Globe hailed his voice as “stentorian and honeyed” and the Chicago Tribune called his “complete connection with the text extraordinary.” The Pittsburgh Tribune-Review praised him for

his theatricality, noting that he “relished the dramatic possibilities of the songs’ text and music.” His eagerly anticipated performances combine intelligent musicianship, commanding vocal technique and a unique ability to connect with audiences. Highlights of the 2016-2017 season include performances with Pittsburgh New Music Ensemble, Ars Lyrica Houston, University of Houston Brahms Festival, and Houston River Oaks Chamber Orchestra.

A distinguished concert performer, Mr. Jones has soloed with the Cleveland Orchestra singing Handel’s *Messiah* and Bach’s *St. Matthew Passion*. He has also performed with Boston Baroque, Baltimore Symphony, St. Petersburg Chamber Orchestra, Austin Symphony, Buffalo Philharmonic Orchestra, Dallas Symphony, Houston Symphony, New Mexico Symphony, New Haven Symphony, Portland Symphony, Saginaw Symphony, San Antonio Symphony, Utah Symphony, Wichita Symphony Orchestra and the Virginia Symphony. His repertoire includes Bach’s *St. John Passion*, Haydn’s *Lord Nelson Mass*, Mozart’s *Requiem*, Beethoven’s *Symphony No. 9*, Verdi’s *Requiem* and *A Sea Symphony* by Vaughn Williams.

Mr. Jones is widely celebrated as an enthusiastic champion of new and contemporary music. His tour de force performance of *Eight Songs for a Mad King* by Peter Maxwell Davies was called “an amazing feat, making unnatural demands seem natural ... bizarre behavior coalesced into a sympathetic portrayal.” (The Salt Lake Tribune) He has commissioned and premiered numerous compositions by composers Derek Beryl, Robert Avalon, James Balentine, Laura Carmichael, John Vasconcelos Costa, Kevin Puts, Marcus Maroney, Pierre Jalbert, Karim Al-Zand, Anthony Brandt, Kieren MacMillian, David Passmore, David Cutler, Jeffrey Goldberg, David Heuser, Doug Opel, and Jeffrey Nytech. His annual appearances with Kevin Noe and the Pittsburgh New Music Ensemble are a highpoint of the season. The Salt Lake Tribune raved over his performance of Argento’s *A Waterbird Talk* conducted by Keith Lockhart, stating “Jones was a marvelous singing actor... his wry enjoyment was contagious.” His performance of Pulitzer Prize Winning Composer Kevin Puts’ *Einstein on Mercer Street* is featured on PNME’s recent recording “Against the Emptiness”. Other recordings include “Drunken Moon” and “The World of Ruth Crawford Seeger”.

Mr. Jones is an alumnus of Centenary College and the University of Michigan. He is currently a professor of voice at the University of Houston Moores School of Music.

Join Our SCSO Board – In Concert With The Community

SINCE OUR FOUNDING IN 1996, the Sacramento Choral Society and Orchestra boasts a dynamic, thriving **Board of Directors**, working behind the scenes to keep our organization performance-ready all year long. Even during the Covid-19 pandemic, the Board managed to convene – albeit via Zoom, and continued to keep our chorus and followers engaged, solvent and connected with their leadership, energy and creative problem-solving. Thanks to the vitality and skills of CEO/ President **Jim McCormick**, the talents of Music Director **Don Kendrick**, and the dedication of our Board of Directors, for their collective **resilience** and **resolve**, we are thrilled to **return** to the stage tonight with the stunning Verdi Requiem.

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For more information about Board Membership, please contact our office at (916) 536-9065.



MUSIC DIRECTOR

Dr. Donald Kendrick

A native of Calgary, Alberta, Canada, Donald Kendrick first arrived in Sacramento in 1985 to become the Director of Choral Activities at California State University, Sacramento (CSUS). For the past 37 years, he 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: Community, State, and Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on national and international levels.



In 1996, Don became the founding conductor of the Sacramento Choral Society & Orchestra (SCSO), the only chorus among the 12,000 community choruses in the United States to have a collective bargaining agreement with a professional orchestra. The SCSO regularly presents choral orchestral concerts in Sacramento at the Community Center Theater, Memorial Auditorium and Fremont Presbyterian Church. Under Don's leadership, SCSO also undertakes extensive education and outreach to Veterans and countless nonprofits serving the underprivileged.

Under Don's direction, the SCSO has produced eleven professionally mastered CDs and has a unique KVIE PBS documentary that is shown nationally throughout the United States. (Available on YouTube) He has received numerous awards including a "Legend of the Arts" award from the Sacramento Metropolitan Arts Commission for his dedication to our Community.

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

Don and the SCSO have represented Sacramento as great international choral ambassadors around the world with performances in Europe in Munich, Prague, Vienna and Budapest (2004), in Venice, Lucca and at the Vatican in Rome (2013), in Notre Dame in Paris, the American Cemetery, L'Abbaye St. Martin de Mondaye (Normandy), and St. Paul's Cathedral in London (2015), and in Latvia, Estonia and Finland (2017). Don also led a contingent of 220 Sacramento singers and guests to China with performances 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 Don led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia.

In 1993, Don co-founded the Sacramento Children's Chorus (SCC) with his former graduate student Lynn Stevens. The SCC regularly partners with the SCSO in its *Wells Fargo Home for the Holidays* and other performances throughout the season.

Don 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

MUSIC DIRECTOR

recorded eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria and Germany.

During his tenure at Sacramento State, Don oversaw the growth of three choirs, taught advanced conducting, led his students on international tours to Europe, China and Canada, and produced countless memorable performances. He also established the Graduate program in Choral Conducting. Don took great pleasure in linking Sacramento State to the Community, and he was awarded one of the University's first Community Outreach Awards in 2004. He was named Outstanding Teacher of the Year by the Capitol Section of the California Music Educators Association (CMEA). He organized high school festivals such as "Real Men Sing" and the "Women's High School Festival," and has served as the Choral Representative of the CMEA-Capitol Section, providing young singers with the opportunity to experience excellence in choral music together.

Don studied at the American Conservatory of Music in Chicago, the New England Conservatory of Music in Boston, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He has taught at Louisiana State University, the University of the Pacific Conservatory of Music in Stockton and at the University of Regina in Saskatchewan.

As Don embraces his semi-retirement years, we are pleased that he is continuing to guide and nurture the Sacramento Choral Society & Orchestra.



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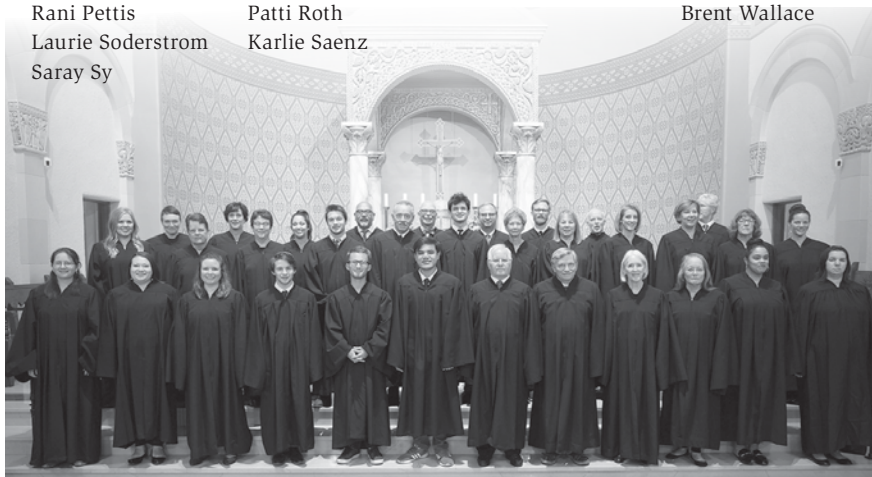
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2022

2023

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