

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR



2017–2018

Concert Season 22

- Oct 21** Stained Glass | Fremont Presbyterian
- Dec 9** Wells Fargo Home for the Holidays | Memorial Auditorium
- Apr 7** European Masterworks | Community Center Theater
Mozart Requiem
- May 12** Praise and Jubilation | Community Center Theater

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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Ryan Enright, Organist SCSO Chamber Ensemble

Elizabeth Anne Springett, Narrator

Saturday, October 21, 2017 ~ 8 p.m.

Fremont Presbyterian Church, Sacramento

STAINED GLASS CONCERT

Revelations of Love

IN MEMORY OF

BETTY GRAHAM 1936–2016

Love's Journey

O LOVE DIVINE (*Theodora*) 1750 George Frideric Handel 1685–1759

LUMINOUS NIGHT OF THE SOUL 2012 Ola Gjeilo 1978–

Jamee Wall, Solo

Love's Nostalgia

FERN HILL 1962 John Corigliano 1938–

Hannah Penn, Mezzo

Love's Sacrifice

AFTER THE WAR 2014 Mark Sirett 1952–

Ryan Antonelli, Solo

THE GIFT OF EACH DAY 2015 John Rutter 1945–

Love's Solitude

WINTER LIGHT 2011 Michael Gandolfi 1956–

I. Falling Snow

II. Opal

Love's Eternity

RISE UP, MY LOVE 2013 Alan Bullard 1947–

ET INCARNATUS (*Lord Nelson Mass*) 1790 Franz Joseph Haydn 1732–1809

ET RESURREXIT

Hannah Penn, Soprano Jerri Meier, Alto

Douglas Ferreira, Tenor Timothy Mascarinas, Bass



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

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WELCOME TO SEASON 22

The SCSO is pleased once again to provide a warm sense of community, beauty, and inspiration, drawing people together from all walks of life through our live music performances.

As we embrace Season 22 with renewed hope, we celebrate:

- the release of our new Rossini/Mendelssohn CD, recorded live in May 2017
- Conductor Donald Kendrick's Legend of the Arts award from the Sacramento Metropolitan Arts Commission, honoring more than three decades of his tireless work in the arts
- two new Board Members: Yvette Woolfolk (Secretary) and Amanda Johnson (Development)
- Wells Fargo's 2017-2018 season sponsorship
- your ongoing friendship and support as we navigate Season 22 together



We celebrated the end of our 21st season with:

- Singathon 2017 that raised \$50,000 to help sponsor our recent Spring concerts
- an outstanding Big Day of Giving 2017 during which we helped lead the way among the arts groups
- the arrival of an amazing \$100,000 boost for our Endowment from the Estate of Harold Dirks
- a very successful self-funded international tour in which we served as Cultural Ambassadors with professional European orchestras and soloists in Latvia, Estonia and Finland
- finishing yet another accountable season—through thoughtful management—in the black.

We thank you from the bottom of our collective SCSO hearts and we look forward to greeting you at our performances.



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PROGRAM NOTES

Revelations of Love

For this evening's 22nd season opening concert, SCSO Artistic Director Donald Kendrick has crafted together repertoire from the Baroque, Classical and Contemporary eras dealing with various aspects of love. The composers whose works are featured hail from Germany, England, Austria, Norway, Canada and the United States, a strong indication that love and great music know no boundaries. Three distinct *Love* narrations by Elizabeth Anne Springett will help set the scene for love's omnipresence in our lives. The marriage of text and music help create a more powerful performance at this evening's concert dedicated in memory of Betty Graham (1930–2016).

George Frideric Handel (1685–1759) was a German baroque composer who spent most of his career in England where he became well known for his operas, oratorios, anthems and organ concertos. His dramatic oratorio *Theodora* tells the story of the Christian martyr Theodora and her Christian-converted Roman lover Didymus. It was first performed in Covent Garden Theater in 1750. The work is Handel's only dramatic oratorio written in English on a Christian subject and it was actually Handel's favorite oratorio. *O Love Divine* is the final chorus of *Theodora*. The oratorio was not initially well received. The words were written by Thomas Morell (1703–1784) who had also collaborated with Handel on several previous oratorios.



Ola Gjeilo (1978–) is a Norwegian born composer and pianist living in the United States. He has emerged as one of Norway's most popular young composers. His *Luminous Night of the Soul* for chorus, strings, and piano incorporates words by Charles Anthony Silvestri, in addition to the two stanzas from St. John of the Cross' poem *Dark Night of the Soul*. The work is influenced by the composer's wish to feature the piano more heavily in choral music, not just as

generic, unassuming accompaniment, but as an equal partner to the choir, aided and supported by the strings. A full-time concert music composer based in New York City, Gjeilo (pronounced Yay-lo) is also very interested in film, and his music often draws inspiration from movies and cinematic music.

IN MEMORY OF



Betty Graham

1936–2016

It is fitting that this evening's *Revelations of Love* Stained Glass performance honors **Betty Graham**, wife of SCSO Alumnus Dr. Robert Graham (2008–2012).

For eight decades, Betty graced this earth as a model of kindness, compassion, grace, dignity, sophistication and exquisite taste.

Her love of great music and the SCSO itself shone through at every concert and her inner beauty touched everyone who knew her.

It is the SCSO's pleasure this evening to dedicate every note in Betty's memory at our opening concert of Season 22.

All the repertoire on this evening's program has been approved by Bentley, Betty's beloved bulldog.

PROGRAM NOTES

John Corigliano (1938–)

Fern Hill (Poetry by Dylan Thomas)

The contemporary American composer John Corigliano is a Pulitzer Prize winner whose numerous scores have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world.



Corigliano found that Welsh poet Dylan Thomas' *Fern Hill* came to have an almost autobiographical meaning for him. A return to Thomas revealed that Corigliano's life crises continued to unfold in eerie synchronicity with the poet's own.

The composer was fascinated with the way in which Thomas fashioned a remarkable drama, portraying his youth and the farm where he spent it. His colorful language use describes the setting in such a way that it communicates true feeling without becoming sentimental in its execution or maudlin in its discovery. He believed that Thomas was a skilled craftsman and poet.

The composer revised *Fern Hill* several times, setting it originally for his high school music teacher who introduced the work in 1960 with the school choir of which Corigliano had once been a member, accompanied by piano. Other settings followed, including the orchestral work performed in this concert and the work's eventual inclusion as a movement in his *A Dylan Thomas Trilogy*.



Mark Sirett (1952–) is an award-winning Canadian composer, pianist and organist whose works are frequently performed by some of Canada's leading ensembles. The song *After the War* was originally featured in 2008 in the Canadian film "Passchendaele". Paul Gross, from Calgary, Alberta, wrote, co-produced and starred in the film that focuses on the experiences of a Canadian soldier at the Third Battle of Ypres.

In 2014 Sirett transformed the song into a wonderful choral composition that would be well suited for Remembrance Day events or any concert concerning War and Peace.

John Rutter (1945–) is an English composer, conductor, editor, arranger and record producer, mainly of choral music. The SCSO has performed numerous Rutter works over the past two decades. Four movements of his well-known *Requiem* were actually premiered here in Fremont Presbyterian Church in 1985 when Rutter collaborated with then Music Director Mel Olsen.



Rutter's music is eclectic, showing the influences of the French and English choral traditions of the early 20th century as well as of light

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PROGRAM NOTES

music and American classic songwriting. Rutter claims that he is not a particularly religious man yet still deeply spiritual and inspired by the spirituality of sacred verses and prayers.

The Gift of Each Day is an anthem that is the fifth movement of Rutter's six-movement choral work *The Gift of Life*. The entire work is a choral celebration of the living earth, of creation, and of life itself, offering a kaleidoscope of moods from contemplative and prayerful to majestic and inspirational. We are quietly dedicating this evening's performance in memory of the victims who recently lost their lives in Northern California's many fires. *Requiescant in pace*.



Michael Gondolfi (1956–) is an American contemporary composer who chairs the composition department at New England Conservatory in Boston and the Tanglewood composition department.

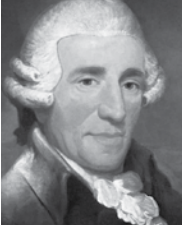
Gandolfi's music often contains rock and jazz elements. He sometimes looks to the sciences for his subject matter. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater.

Winter Light was commissioned by the San Francisco Choral Artists in 2011. This mini-cycle sets two poems by Amy Lowell. The first, *Falling Snow*, is hushed and poignant, and conveys the feeling of solitude. The winter-music in the accompaniment pictures the whirling snow and the tolling of a distant church bell. The voice of the poet speaks over the music, sadly and candidly. The second poem, *Opal*, references the union of two women as a game of sudden contrasts: *You are ice and fire... You are cold and flame*. Accordingly, the music darts and flickers between the major and the minor, a simple but effective design. The music has raw power, it is ardent and impatient, a nervous frenzy. The piece is both memorable and powerful.

Alan Bullard (1947–) is a British composer, known mainly for his choral and educational music. Bullard acknowledges the influence of twentieth-century composers such as Benjamin Britten and Herbert Howells on his musical language, as well as that of mediaeval and renaissance music. His music is described as gentle, melodic, and unfailingly well crafted. His style shows a genuine love for melodic contours and a delicate shading of a harmonic language that is respectful of tradition without being a slave to it. His anthem *Rise up, my love*, written in 2013, confirms that Bullard is one of those quiet composers who, almost unnoticed, goes about his business writing effective, attractive, and eminently performable music.



PROGRAM NOTES



Franz Joseph Haydn (1732–1809) was an Austrian composer of the Classical period. His contributions to musical form have earned him the epithets *Father of the Symphony* and *Father of the String Quartet*. Haydn spent much of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the later part of his life, this isolated him from other composers and trends in music so that he was, as he put it, forced to become original.

Yet his music circulated widely and for much of his career he was the most celebrated composer in Europe.


Haydn's *Lord Nelson Mass*, composed in 1798, is the composer's largest mass and one of his most beloved choral/orchestral works. It is also his only minor-key mass, set in D-Minor at the opening, but leading to a victorious D Major finale. The orchestra does not include woodwinds—Prince Esterhazy had dismissed the wind players to fight in the war—and the use of three trumpets and timpani in the accompaniment creates a military feel, perhaps influencing its name.

While most contemporary mass settings make a clear distinction between arias and choral sections, as in the manner of opera, the solos and ensemble passages in the *Nelson Mass* remain closely integrated with the chorus. The *Et incarnatus* movement begins with a gorgeous aria for the soprano soloist, before the emotional center of the piece is taken up by the chorus who lead to a glorious D Major finish once again in *Et resurrexit*.

Despite the foreboding of the *Kyrie* and *Benedictus* (earlier movements), the prevailing mood of the *Nelson Mass* is one of jubilation. Haydn once observed, 'At the thought of God my heart leaps for joy, and I cannot help my music doing the same.' The sparkling vitality of the Nelson Mass is the very epitome of that statement.

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TEXT & TRANSLATION

O LOVE DIVINE

GEORGE FRIDERIC HANDEL

Oh Love divine, thou source of fame, of glory and all joy!
Let equal fire our souls inflame, and equal zeal employ;
That we the glorious spring may know,
whose streams appear'd so bright below!

LUMINOUS NIGHT OF THE SOUL

OLA GJEILO

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of Thy artistry
Our divine Spirit, all glory to Thee.
Luminous Night of the Soul

O guiding night!
O night more lovely than the dawn!
O night that has united
The Lover with his beloved,
Transforming the beloved in her Lover.
Luminous Night of the Soul

FERN HILL

JOHN CORIGLIANO

Now as I was young and easy under the apple boughs
About the liting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns,
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be

TEXT & TRANSLATION

Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
 And the sabbath rang slowly
 In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
 And playing, lovely and watery
 And fire green as grass.
 And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
 Flying with the ricks, and the horses
 Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
 Shining, it was Adam and maiden,
 The sky gathered again
 And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
 Out of the whinnying green stable
 On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
 In the sun born over and over,
 I ran my heedless ways,
 My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
 Before the children green and golden
 Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
 In the moon that is always rising,
 Nor that riding to sleep
 I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
 Time held me green and dying
 Though I sang in my chains like the sea.

TEXT & TRANSLATION

AFTER THE WAR

MARK SIRETT

After the guns are silent, after your wounds have healed,
After those crosses been planted in all those fields,
After that long boat ride all the way across the sea.
And after this train carries thee.

Refrain: I will love you after the war. I'll love you for always, and for evermore.
Oh I will love you after the war, forever, for always and more.

After my boots dried and the tobacco's all but gone,
along with the postcards I've carried under my arm,
After I remember all the words I couldn't say,
And after this long night fades away.

Refrain:

After this blackbird lifts up from off your chest,
and after your soul takes its final rest,
My love please forgive me, I never planned to die,
and love, place two pennies o'er my eyes.

Refrain:

THE GIFT OF EACH DAY

JOHN RUTTER

The gift of each day, rising out of darkness:
the promise of light and the birth of new life,
the dawn of new hope and a new beginning,
if we turn to the light;

The gift of each day stirring all around us:
the sights of the earth, and sea, and sky,
Forever fresh as the day we first saw them,
forever new as creation's first day.

Domine, gratias agimus tibi;
Lord God, we give you thanks, blessing, and praise.
Behold creation, so filled with miracles,
Benedictus es, benedictus es, Domine.

The gift of each day has been freely granted:
the gift of creation in glory revealed.
We thank you, Lord, for all its blessings,
we thank you, Lord, for the gift of each day,
your good gift of each day,
we thank you, Lord, for the gift of each day.

TEXT & TRANSLATION

WINTER LIGHT

MICHAEL GANDOLFI

Falling Snow

The snow whispers around me
And my wooden clogs
Leave holes behind me in the snow.
But no one will pass this way
Seeking my footsteps,
And when the temple bell rings again
They will be covered and gone.

Opal

You are ice and fire,
the touch of you burns my hands like snow.
You are cold and flame.
You are the crimson of amaryllis,
You are the silver of moon-touched magnolias.
When I am with you,
My heart is a frozen pond
My heart is gleaming with agitated torches.

RISE UP, MY LOVE

ALAN BULLARD

Rise up, my love, my fair one, and come away,
I hear the voice of my beloved, who comes leaping through the mountains,
bounding over the hills,
I hear the voice, the voice of my beloved.
Rise up, my love, my fair one, and come away.

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TEXT & TRANSLATION

My beloved is like a gazelle a deer that runs swiftly,
I hear the voice of my beloved, gazing in through the windows,
glancing through the lattice.
Rise up, my love, my fair one, and come away,
Rise up, my love.

For now is gone the time of winter, and the rain has fallen,
And now the flowers are growing up in the earth; the birds are singing,
and the countryside is filled with cooing, the cooing of doves
The figs are growing and the flowers smell sweetly on the vine.
Rise up, my love, my fair one, and come away.
Rise up.

LORD NELSON MASS

Et Incarnatus

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus,
et sepultus est.

Et Resurrexit

Et resurrexit tertia die,
secundum Scripturas.
et ascendit in coelum
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
Judicare vivos et mortuos
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam Catholicam
et Apostolicam ecclesiam.
Confiteor unum baptismam
in remissionem peccatorum,
et expecto resurrectionem mortuorum;
et vitam venturi saeculi.
Amen.

FRANZ JOSEPH HAYDN

And was incarnate by the Holy Spirit,
of the Virgin Mary;
and was made man.
He was crucified for us,
suffered under Pontius Pilate
And was buried.

And He rose on the third day,
according to the Scriptures,
and ascended into heaven
and sits at the right hand of the Father.
He will come again in glory
to judge the living and the dead
and His kingdom will have no end.
I believe in the Holy Spirit,
and life giver,
Who, with the Father and the Son,
is adored and glorified,
and who spoke through the prophets.
I believe in one holy, Catholic
and Apostolic Church.
And I confess one baptism
for the forgiveness of sins,
and await the resurrection of the dead,
and the life of the world to come.
Amen.

The Sacramento Metropolitan Arts Commission
and the Sacramento Community heartily congratulate

DONALD KENDRICK
on receiving a
LEGEND OF THE ARTS AWARD.

Thank you, Don, for more than three decades of enhancing
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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 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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Ryan Enright, Accompanist

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ARTISTS



DR. RYAN ENRIGHT, ORGANIST

Ryan Enright, a native of Montréal, Canada, received his Bachelor's, Master's degree and Artist Diploma in Organ Performance Solo from McGill University. His principal teachers were John Grew and William Porter. He received the Doctor of Musical Arts in organ performance from the Eastman School of Music, studying repertoire and improvisation with William Porter. Dr. Enright has played organ recitals in Canada and the United States and

participated in master classes and academies in Europe. In California, he's performed at St. Mary's Cathedral and Grace Cathedral in San Francisco, St Mark's Episcopal Church in Berkeley, and Cathedral of Christ the Light, Oakland, and in Sacramento at All Saints Episcopal Church, St. John's Lutheran Church, and Westminster Presbyterian Church. In the summers of 2013 and 2015 Enright accompanied the Sacramento Choral Society & Orchestra on its tours of Italy, France and England, playing various organs from St. Martin's Cathedral, Lucca and St. Peter's, Rome to the choir organ of Notre Dame and the grand organ of the Abbaye Saint-Martin de Mondaye, Normandy.

Enright took first prizes at the Canadian Music Competition (1997), Quebec Organ Competition (2004), and National Organ Playing Competition of the Royal Canadian College of Organists (2007). He also competed in the Dublin International Organ Competition, Kotka Competition (Finland), and Canadian International Organ Competition, Montreal 2011, where he was one of sixteen international finalists and the only Canuck. Enright was Organist of Wesley United Church, Assistant Organist at Christ Church Cathedral in Montreal, Organist and Choirmaster at St. Philip's Church, Montreal West and organist of Gates Presbyterian Church, Rochester, New York. Since locating to Sacramento in November 2011, he is organist of St. John's Lutheran Church and accompanist for the Sacramento Choral Society & Orchestra, the Sacramento State University Chorus, and Schola Cantorum of Sacred Heart Church. He served as Sub-Dean of the American Guild of Organists, Sacramento Chapter until summer 2015. Passions away from the organ loft include hiking, yoga, swimming, and the Argentine Tango.



HANNAH PENN, MEZZO-SOPRANO

Hannah Penn, mezzo-soprano, enjoys a diverse career as a performer of opera, oratorio, and recital literature. Frequently praised for her musicality and the timbre of her voice, Ms. Penn has recently been called "...a major talent", and "...an intelligent and wonderfully musical singer" by Portland's Willamette Week, and was praised for having "...intriguing colors at both ends of her range" by The Oregonian. She has sung more than twenty

operatic roles with Glimmerglass Opera, Florida Grand Opera, Portland Opera, Tacoma Opera, and other companies.

As a past member of Portland Opera's studio artist program, Ms. Penn sang the roles of Diana (*La Calisto*), Thisbe (*La Cenerentola*), Mercedes (*Carmen*), Flora (*La Traviata*), and Nancy (*Albert Herring*). She also sang her first Carmen with Portland Opera, which

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garnered critical acclaim and resulted in a chance to reprise the role the following season with the Teatro Nacional Sucre in Quito, Ecuador. Ms. Penn has since returned to Portland Opera many times as a guest artist, most notably as Julie in *Show Boat* and L'enfant in Ravel's *L'enfant et les sortilèges*. A strong proponent of new works, Ms. Penn has performed in the American premiere tours of John Adam's *El Nino* and Sven-David Sandstrom's *High Mass*, and has been involved in the American premiers of several operas, including Anthony Davis' *Wakonda's Dream*, Richard Rodney Bennett's *The Mines of Sulphur*, and David Carlson's *Anna Karenina*.

Ms. Penn also enjoys a full concert schedule, having been featured with orchestras around the country, including several appearances with the Oregon Symphony, the Portland Baroque Orchestra, the Sunriver Music Festival, the Florida Philharmonic, and the Seattle Baroque. Upcoming engagements include Handel's *Messiah* with the Portland Baroque, Dvorak's *Stabat Mater* with the Oregon Repertory Singers, Handel's *Judas Maccabaeus* with the Boise Baroque Orchestra, and a concert of Bach cantatas with Maestro Helmut Rilling.



ELIZABETH ANNE SPRINGETT, NARRATOR

Elizabeth is excited to be performing, again, with the Sacramento Choral Society and Orchestra, after having appeared as a Narrator for their production of *The Music of Downton Abbey*. Elizabeth discovered her passion for acting as a child living in England, where she loved to imitate foreign accents and mimic British celebrities. She has a B.A. in Theatre and studied at the American Academy of Dramatic Arts, Los Angeles. Elizabeth has appeared in numerous plays, staged readings, and short films in Los Angeles, before relocating to Sacramento. Some of her favorite theatrical roles in Sacramento, include: Polly Garter/Mrs. Pugh in *Under Milk Wood*, Lurlene in *Daddy's Dyin'*, *Who's Got the Will?*, Madge in *The Dresser*, and Rose Arnott in *Enchanted April*. Currently, she is working on a Sci-Fi Podcast for Errant Phoenix Production's *Breaker Reborn*, voicing the character of Flax. Elizabeth would like to thank Donald Kendrick, James McCormick and SCSO for this wonderful opportunity, and her parents and friends for all of their love and support.



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

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