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SEASON 19



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# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, October 25, 2014 ~ 8 p.m.  
Fremont Presbyterian Church, Sacramento

## STAINED GLASS CONCERT

Ryan Enright, Organist

SCSO Festival Brass: John Leggett, Dan McCrossen, Chuck Bond  
Oboe: Kathy Conner, Cindy Behmer Timpani: Matt Darling

**PRÉLUDE ET FUGUE SUR LE NOM D'ALAIN, OP. 7**

**MAURICE DURUFLÉ**  
1902–1986

**AVE REGINA CAELORUM**

**GREGORIAN CHANT**

**AVE REGINA CAELORUM**

**ORLANDO DI LASSO**  
1530–1594

**ADORO TE DEVOTE**

**GREGORIAN CHANT**

**ADORO TE DEVOTE**

**STEPHEN CARACCILO**  
1962–

**DETTINGEN TE DEUM**

**GEORGE FREDERIC HANDEL**  
1685–1759

Karlie Saenz, Mezzo Soprano    John Martin, Baritone

1. We Praise Thee, O God
2. All The Earth
3. To Thee Cherubin
4. The Glorious Company
5. Thine Honourable, True, and Only Son
6. Thou Art The King of Glory
7. When Thou Tookest Upon Thee
8. When Thou Hadst Overcome
9. Thou Didst Open
10. Thou Sittest at the Right Hand of God
11. Symphony
12. We Therefore Pray Thee
13. Make Them To Be Numbered
14. Day By Day
15. And We Worship Thy Name
16. Vouchsafe, O Lord
17. O Lord, In Thee Have I Trusted



*Sacramento*  
**CHORAL SOCIETY**  
*& Orchestra*

SINCE ITS ESTABLISHMENT IN 1996, the Sacramento Choral Society and Orchestra (SCSO), conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

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

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# WELCOME

FROM JAMES MCCORMICK

PRESIDENT, BOARD OF DIRECTORS

It is with great pride and excitement that we warmly welcome you to this evening's *Stained Glass* concert inaugurating our 19th season of bringing outstanding classical music to our community.

This season we celebrate with true joy the following milestones:

- Donald Kendrick's 30th year of enhancing the cultural life of our community
- Launching our new CD *Wells Fargo Home for the Holidays II*
- Corporate support from our friends at Wells Fargo and Raley's Bel Air
- Crowning our season with our July 2015 self-funded tour to France and Britain with performances in Notre Dame in Paris, the American Cemetery in Normandy and St. Paul's Cathedral in London



We remain grateful to our SCSO Members for their amazing dedication and their exemplary teamwork with our professional orchestra members, guest choruses, soloists and *you*, our ticket buyers and supporters. We look forward to greeting you in the lobby following our performances as we continue to bring *music* and *community* to *life*.

As the SCSO celebrates its 19th 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
- Seven 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), *Wells Fargo Home for the Holidays II* (Sacramento Memorial Auditorium, 2013)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)



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# PROGRAM NOTES

TONIGHT'S OPENING PROGRAM of the SCSO's 19th season showcases SCSO Accompanist Ryan Enright on Fremont's mighty Reuter organ in Maurice Duruflé's *Prélude et Fugue sur le nom d'Alain* contrasted by the beauty and simplicity of Gregorian chant themes based on *Ave Regina Caelorum* (Hail Queen of Heaven) and *Adoro Te Devote* (Devoutly I Adore Thee). The main musical fare of the evening honors the genius of the master Baroque composer George Frideric Handel in his *Dettingen Te Deum*, a celebratory work of great majesty and fanfare.

***Ave Regina Caelorum*** is one of four Marian antiphons, with following verses and prayers, traditionally said or sung after each of the canonical hours of the Liturgy of the Hours. The prayer is used especially after Compline, the final canonical hour of prayer before going to sleep. The late Renaissance setting of this chant by Italian composer **Orlando di Lasso** establishes a peaceful and serene mood fitting for the final canonical hour of prayer.

***Adoro Te Devote*** is one of five hymns written by Thomas Aquinas in honor of the Eucharist at the request of Pope Urban in 1264. Contemporary American composer **Stephen Caracciolo's** setting of the motet based on this chant pays stunning musical tribute to the original chant and displays the passionate artistry of this young composer.

## **MAURICE DURUFLÉ (1912–1986)**

French organist and composer Maurice Duruflé was named assistant organist at Notre Dame in Paris in 1927 and later taught at the Conservatoire de Paris in 1943. A perfectionist by nature, his organ music, tends to be well polished, and is still frequently performed in concerts by organists around the world.



## **PRÉLUDE ET FUGUE SUR LE NOM D'ALAIN (1942)**

Duruflé composed this work in 1942 in reaction to the untimely death of his friend and colleague Jehan Alain (1911-1940). Alain was a very well respected French organist and composer who was killed in 1940 while on a mission at the outset of World War II. The double fugue in this amazing work is one of the finest examples of contrapuntal (note against note) writing in the 20th century organ repertoire.

The work is based on two major elements—a motive derived from the letters A.L.A.I.N. related to the scale, and a second motif taken from what was perhaps Alain's masterpiece *Litanies*. Of course Duruflé uses a little creative license here. The key relation is between the two 'A' notes. For the other letters Duruflé feels free to use other notes useful to his purpose. The actual note sequence is a – d – a – a – f.

The opening prelude is in the style of a perpetuum mobile. Soon the second motif emerges. This is not really a direct quotation of *Litanies*, much more of a paraphrase. Yet to anyone knowing the dead composer's music it is obvious. However there are no profundities here in the music. There is actually a sense of



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# PROGRAM NOTES

pure delight in these difficult pages. At the end of the prelude the *Litanies* theme is quoted verbatim before leading onto the fugue.

The fugue is a double fugue, i.e., a fugue based on two separate subjects. The first theme is a quiet and slightly introspective 6/8 theme based on the A.L.A.I.N. motive. This in turn gives way to a new theme written in sixteenth notes. Strict fugal procedures are used to combine both themes. The music is a moving tribute to a great man. It is triumphant and reflects a tremendous hope both for the memory of Jehan Alain and for the greater good of *La France* for which he so bravely laid down his life. It is a beautiful tribute from one fine composer to another.

## **GEORGE FRIDERIC HANDEL** (1685–1759)

Born in Germany, Handel is regarded as one of the greatest composers of the Baroque era, with works such as *Water Music* and the *Messiah*. His *Zadok the Priest Coronation Anthem* has been performed at every subsequent British coronation. Handel composed more than forty operas in over thirty years, and since the late 1960s, with the revival of Baroque music and historically informed musical performance, interest in Handel's operas has grown.



## **DETTINGEN TE DEUM** (1743)

On June 27, 1743, the British army led by King George II assisted Austrian forces in defeating the French at Dettingen, Bavaria during the War of Austrian Succession. This battle would mark the last time that a British monarch would personally lead troops into battle. Employed as the Court Composer at the Chapel Royal, George Frideric Handel was commissioned to help commemorate the occasion by composing the *Dettingen Te Deum*.

The *Te Deum* text, which has been extensively used for celebratory and commemorative works, has its origins in the daily office of *Matins* (Morning Prayer) in the Roman Catholic Church liturgy. This early Christian hymn of praise has been set to music by composers for centuries.

Relying mainly on textual contrasts by alternating declamatory fanfare with solemn, contemplative sections, Handel illustrates the verse structure of the text. The verse trumpets forth through homophonic annunciation and is jubilantly ornamented by rhetorical melismatic (ornamented) gestures, capturing the merriment of the occasion for all time.

Handel's *Dettingen Te Deum* is not a *Te Deum* in the strict sense, but a grand hymn of praise. It contains short solos and choruses, mostly of a brilliant, martial character. After a brief instrumental prelude, the work opens with the triumphant, jubilant chorus with trumpets and drums "We praise Thee, O God", written for the

# PROGRAM NOTES

five parts, the sopranos being divided into first and seconds, containing a short alto solo leading to a closing fugue.

The second movement "All the earth doth worship Thee" is also an alto solo with five-part chorus of the same general character. The third movement "To Thee, Cherubin and Seraphim" is majestic in its movement and rich in harmony. The fourth number is a quartet and chorus "The glorious Company of the Apostles praise Thee", dominated by the bass, with responses from the other parts, and followed by a short, full chorus "Thine honourable, true, and only Son". The sixth movement is a stirring bass solo with trumpets. A fanfare of trumpets introduces the next four numbers, all choruses. In this group the art of fugue and counterpoint is splendidly illustrated, heightened by the trumpets in the accompaniments. An impressive bass solo "Vouchsafe, O Lord" intervenes, and then the trumpets sound the stately symphony to the final chorus "O Lord, in Thee have I trusted". It begins with a long alto solo with delicate oboe accompaniment that makes the effect very impressive when voices and instruments take up the phrase in a magnificent outburst of power and rich harmony, and carry Handel's magnificent work to a close.

—James McCormick, PhD

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Put your passion for the arts  
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For information, contact the SCSO  
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# TEXT & TRANSLATION

## **AVE REGINA CAELORUM** *Gregorian Chant & Motet*

Ave, Regina Caelorum,  
Ave, Domina Angelorum:  
Salve, radix, salve, porta  
Ex qua mundo lux est orta:  
Gaude, Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

## **ORLANDO DI OLASSO**

Hail, Queen of Heaven.  
Hail, Empress of the Angels  
Hail! thou root, hail! thou gate  
From whom unto the world, a light has arisen:  
Rejoice, glorious Virgin,  
Lovely beyond all others,  
Farewell, O most lovely one,  
And pray for us to Christ.

## **ADORO TE DEVOTE** *Gregorian Chant & Motet*

Adoro te devote, latens Deitas,  
Quæ sub his figuris vere latitas;  
Tibi se cor meum totum subjicit,  
Quia te contemplans totum deficit.

## **STEPHEN CARACCILO**

Thee we adore, O hidden Saviour, thee,  
Who in thy Sacrament art pleased to be;  
Both flesh and spirit in thy presence fail,  
Yet here thy Presence we devoutly hail.

Visus, tactus, gustus in te fallitur,  
Sed auditu solo tuto creditur.  
Credo quidquid dixit Dei Filius;  
Nil hoc verbo veritatis verius.

Sight, taste, and feeling from us may depart,  
Still we hear thy voice, inspiring ev'ry heart;  
We believe whate'er the Son of God doth say:  
Words of truth divine to guide us on our way.

O memoriale mortis Domini!  
Panis vivus, vitam præstans homini!  
Præsta meæ menti de te vivere,  
Et te illi semper dulce sapere.

O blest Memorial of our dying Lord,  
Who living bread to men doth here afford!  
O may our souls for ever feed on thee,  
And thou, O Christ, for ever precious be.

Pie Pelicane, Jesu Domine,  
Me immundum munda tuo sanguine:  
Cujus una stilla salvum facere  
Totum mundum quit ab omni scelere.

Fountain of goodness, Jesu, Lord and God,  
Cleanse us, unclean, with thy most cleansing Blood;  
Increase our faith and love, that we may know  
The hope and peace which from thy Presence flow.

Jesu, quem velatum nunc aspicio,  
Oro, fiat illud quod tam sitio:  
Ut te revelata cernens facie,  
Visu sim beatus tuæ gloriæ. Amen

O Christ, whom now beneath a veil we see,  
May what we thrust for soon our portion be,  
To gaze on thee unveiled, and see thy face,  
The vision of thy glory and thy grace. Amen



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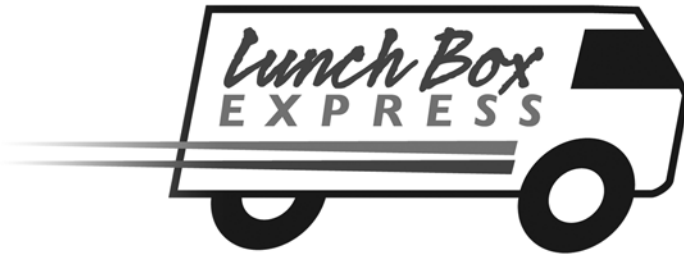
# TEXT & TRANSLATION

## DETTINGEN TE DEUM

## GEORGE FREDERIC HANDEL

1. We praise thee, O God. We acknowledge thee to be the Lord
2. All the earth doth worship thee: the Father everlasting.
3. To thee Cherubin, and Seraphin continually do cry.  
Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are full of the majesty of Thy glory.
4. The glorious company of the apostles, praise thee.  
The goodly fellowship of the Prophets praise thee.  
The noble army of Martyrs praise thee.  
The holy Church throughout the world doth acknowledge thee,  
The Father of an infinite Majesty.
5. Thine honourable, true, and only Son; also the Holy Ghost the comforter.
6. Thou art the King of Glory, O Christ  
Thou art the everlasting Son of the Father.
7. When thou tookest upon thee to deliver man,  
Thou didst not abhor the Virgin's womb.
8. When thou hadst overcome the sharpness of death
9. Thou didst open the kingdom of Heaven to all believers.
10. Thou sittest at the right hand of God in the Glory of the Father.  
We believe that Thou shalt come to be our Judge.
11. Symphony
12. We therefore pray thee help thy servants  
Whom Thou hast redeemed with thy precious blood.
13. Make them to be numbered with thy Saints in glory everlasting.  
O Lord, save thy people and bless thine heritage.  
Govern them and lift them up forever.
14. Day by day we magnify thee.
15. And we worship thy Name ever world without end.
16. Vouchsafe, O Lord, to keep us this day without sin.  
O Lord have mercy upon us  
O Lord, let thy mercy lighten upon us, as our trust is in thee.
17. O Lord, in thee have I trusted: let me never be confounded.

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# ARTISTS



## **KARLIE SAENZ, MEZZO SOPRANO**

Karlie Saenz is delighted to be back in her hometown of Sacramento and making her debut with the Sacramento Choral Society. She received her Bachelor of Music from Cal Poly, San Luis Obispo while taking lessons under Katherine Arthur. During her time studying in Central California she performed roles in *Le Nozze di Figaro*, *Dido and Aeneas*, *Così Fan Tutte*, and *Die Fledermaus*. While in San Luis Obispo she was a chorus member for the Pacific Repertory Opera in productions of *Un Ballo In Maschera*, *Le Nozze di Figaro*, and *La Bohème*.

Upon graduation, Ms. Saenz was asked to sing at the Hawaii Performing Arts Festival and performed principal roles in *L'enfant et Les Sortilèges*. After moving to Philadelphia, she sang with the Curtis Institute of Music Opera Chorus for their performance of *Idomeneo*. She continued to study under Serafina di Giacomo and had the pleasure of being a soloist for The Meistersingers of New Jersey and the Stockton Oratorio Society.



## **JOHN MARTIN, BARITONE**

John Martin is a graduate of CSU, Stanislaus, where he earned his Bachelor of Music in Vocal Performance. He earned his Master's Degree in Education at CSU, Sacramento. He was a first place winner in the 1983 and 1985 Central Valley region of the Metropolitan Opera auditions. Mr. Martin was a finalist in the San Francisco Opera auditions, Merola program, and was awarded a master class workshop given by the NY City Opera and conducted by Elizabeth Schwartzkopf. As a winner of the American Institute of Musical Studies opera apprenticeship auditions, he studied in Graz, Austria.

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# 30<sup>th</sup> Anniversary



The Sacramento Community salutes and thanks **Donald Kendrick** for 30 amazing years of enhancing the cultural life in all corners of our Community:

STATE – Director of Choral Activities, Sacramento State University

COMMUNITY – Music Director/Founder, Sacramento Choral Society & Orchestra

CHURCH – Music Director/Founder, Sacred Heart's *Schola Cantorum* and *Vox Nova*

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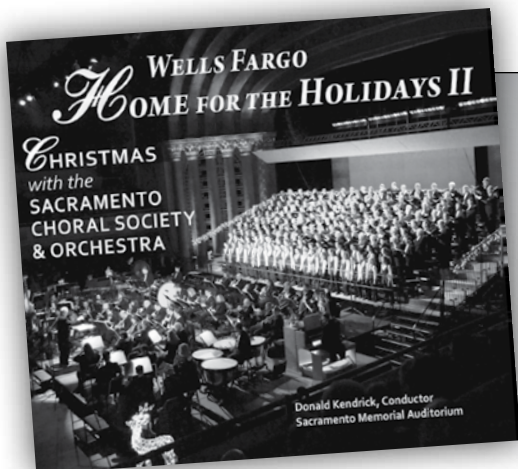
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# ARTISTS



## **RYAN ENRIGHT, ORGANIST**

Dr. Ryan Enright, the SCSO's accompanist, also serves as organist at St. John's Lutheran Church in Sacramento and is a member of the SCSO Orchestra. He completed his DMA in Organ Performance and Literature at the Eastman School of Music and was one of sixteen finalists in the Canadian International Organ Competition held in Montréal, Quebec in October 2011.

Dr. Enright made his Sacramento debut as an organ recitalist at St. John's Lutheran Church in May 2012 in a program entitled *Brilliant and Meditative Organ Works Through the Ages*. In the summer of 2013, he accompanied the SCSO on their Italy tour, playing the organs of St. Peter's Basilica and the Church of Santa Maria Sopra Minerva in Rome, as well as the Cathedral of Lucca. Next summer, he will join the group for their trip to France and England, where the choir sings in the Cathedral of Notre Dame and the Church of La Madeleine in Paris and St. Paul's Cathedral in London.

A native of Montréal, Quebec, Ryan has taken first prizes in the RCCO (Royal Canadian College of Organists) National Organ Playing Competition (2007), the Quebec Organ Competition (2004), and the Canadian Music Competition (1998)

Ryan is a graduate of McGill University in Montréal where his teachers were John Grew and William Porter. His studies have taken him to Holland, France, and Italy and he has also competed in international competitions in Dublin and Kotka, Finland. He is an avid recitalist and is known for his skills as an organ improviser.

Ryan served as Organ Scholar and Assistant Organist of Christ Church Cathedral in Montréal and was Director of Music and Organist of St. Phillip's Church in Montréal West. He played continuo for the Eastman Collegium Musicum and various chamber music ensembles. His passions outside the musical world range from bicycling and swimming to discovering the beauty of Northern California's natural landscapes.

## **SCSO'S ENDOWMENT FUND**

**Made possible through a \$10,000 award from the Enlow & Melena A. Ose Endowment for the Arts of the Sacramento Region Community Foundation.**

**Your contribution helps us secure the SCSO's future.**

**Information: (916) 536-9065 [scso2005@gmail.com](mailto:scso2005@gmail.com)**

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# MUSIC DIRECTOR

## DR. DONALD KENDRICK

Since 1985, Dr. Donald Kendrick has worked diligently to create awareness of the power and importance of the choral and choral orchestral art via three important pillars in our society: the Community, the State, and the Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on a national and international level.



Dr. Kendrick has studied at the American Conservatory of Music in Chicago, Boston's New England Conservatory of Music, Stanford University, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He is active as a guest conductor and an adjudicator for choral festivals throughout the country. Dr. Kendrick has taught at Louisiana State University, the University of the Pacific Conservatory of Music, and at universities in Canada where his choirs won national competitions for their excellence.

In 1996 he became the founding conductor of the Sacramento Choral Society & Orchestra (SCSO), the only chorus among the 12,000 community choruses in the United States to have a collective bargaining agreement with a professional orchestra. The SCSO regularly presents choral orchestral concerts in Sacramento at the Community Center Theater, Memorial Auditorium, 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 KQED 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.



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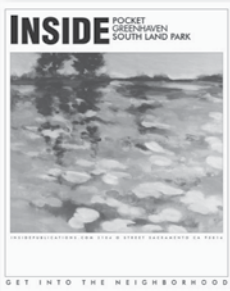
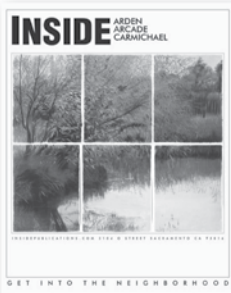
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# MUSIC DIRECTOR

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 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.

## HEARTY CONGRATULATIONS AND THANKS

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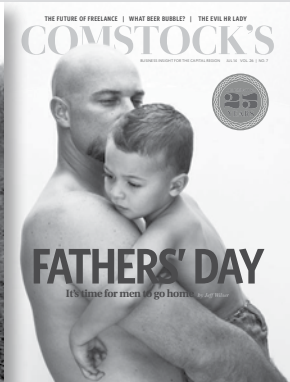
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