

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, October 24, 2015 ~ 8 p.m.
Fremont Presbyterian Church, Sacramento

STAINED GLASS CONCERT

Ryan Enright, Organist

SCSO Chamber Orchestra

Lena Andaya, Cello | Elizabeth Coronata, Flute | Ruth Stuart, Oboe
Matt Darling, Timpani | Beverly Wesner-Hoehn, Harp

FANTASY FOR ORGAN AND HARP

RACHEL LAURIN

Beverly Wesner-Hoehn, Harp
Ryan Enright, Organ

1. Misterioso
2. Recitativo
3. Presto con Spirito

MAGNIFICAT

CHARLES VILLIERS STANFORD

NUNC DIMITTIS

CHARLES VILLIERS STANFORD

REQUIEM

JOHN RUTTER

Mary Wilson, Soprano

1. Requiem Aeternam
2. Out of The Deep, Psalm 130
3. Pie Jesu
4. Sanctus – Benedictus
5. Agnus Dei
6. The Lord is My Shepherd, Psalm 23
7. Lux Aeterna



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

JAMES MCCORMICK PRESIDENT, BOARD OF DIRECTORS

TWENTY YEARS! TWO DECADES!

We are thrilled to have you with us at this evening's *Stained Glass* performance celebrating the beginning of our milestone 20th anniversary season. With your support and the dedication of Conductor Donald Kendrick, our SCSO Chorus and Orchestra Members, our Board, our Chorus Operations Team and our Volunteer Office Staff, we have provided more than 110 classical music performances designed to enhance the cultural life of our community. That is a solid track record for any arts nonprofit organization!



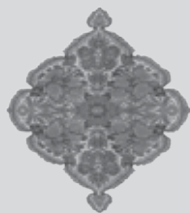
Tonight's concert is our first performance since our recent *début* at St. Paul's Cathedral in London during our self-funded July 2015 tour when we also performed at Notre Dame in Paris and in the American Cemetery in Normandy.

We will begin our 20th season by launching yet another new CD—*Wells Fargo Home for the Holidays III*—in early November 2015.

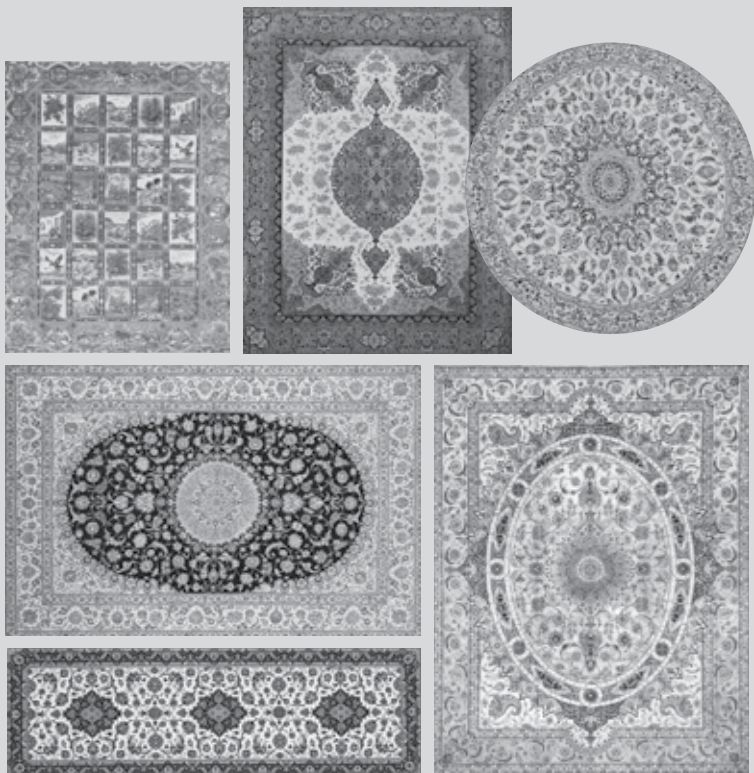
Thank you again for being part of our hardworking and dedicated Team. We look forward to greeting you at our post-concert receptions as we continue to bring *music and community to life*.

As the SCSO celebrates its 20th season, we look back with pride, joy and satisfaction on:

- 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 750,000+ 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
- Eight 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 & III* (Sacramento Memorial Auditorium, 2013 and 2014)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)



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PROGRAM NOTES

Having just performed as Sacramento's international Cultural Ambassadors in Notre Dame Cathedral in Paris and in St. Paul's Cathedral in London in July 2015, it seems fitting that the SCSO is launching its landmark 20th season with John Rutter's powerful *Requiem*, a work that is timeless and worthy of being performed in a great space. Tonight's performance featuring John Rutter's *Requiem*, along with Irish composer Charles Villiers Stanford's majestic *Magnificat* and *Nunc Dimittis* and Canadian composer Rachel Laurin's vibrant *Fantasia for Organ and Harp*, promises to offer hope, inspiration and consolation to both performers and audience members alike.

Rachel Laurin (1961–)

Through the combined artistry of organist Ryan Enright and harpist Beverly Wesner-Hoehn, the SCSO is very proud to present the West Coast premiere of Canadian composer Rachel Laurin's *Fantasia for Organ and Harp* at this evening's concert.



Born in Quebec, Canada, organist and composer Rachel Laurin studied at the Montreal Conservatory before becoming Associate Organist at St. Joseph's Oratory and the Titular Organist at Notre Dame Cathedral in the Canadian capital of Ottawa. She now devotes herself to composition, recitals, master classes and lectures.

Laurin has performed organ recitals in major cities in Canada, the United States and Europe, and has made more than twelve recordings. She is well known as an improviser, and she has had many opportunities to teach this art in many schools nationally and internationally. Her compositions are recognized internationally and have been performed and recorded on the five continents.

Fantasia for Organ and Harp

Commissioned by the American Guild of Organists for the 2010 Biennial National Convention, Laurin's *Fantasia for Organ and Harp, Op. 52* is a cyclical three-section work performed in one continuous movement and is conceived in classical form with Fast-Slow-Fast tempi. But, as the title suggests, the Fantasia is also improvisatory in style and reveals to the listener a rather unique underlying structural form.

According to Laurin: *As the harp and the organ are among the oldest musical instruments in use today, the composer chose to explore the eclectic combination of these wonderful instruments with two contrasting themes. The resulting melodic and rhythmic motives are generated throughout the work. The first one (Misterioso) begins with the recall of medieval language. The second one (Allegro Giocoso) initially takes on a distinct "jazzy" color. These two main thematic motives' development reflects the two instruments' musical historical evolution. The two themes are presented in a more romantic and unifying style in the peaceful Andante Pastorale (middle movement) while the third section, written with symphonic and triumphant character, concludes the work with an impression of a festive, heavenly gathering of angels, playing harps, trumpets, and percussions, and merging the two characters in the synthesis of musical time!*



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PROGRAM NOTES

Charles Villiers Stanford (1852–1924)

Born in Dublin, Charles Villiers Stanford established himself in England as a leading figure in the musical life of the country. He was appointed professor of composition at the Royal College of Music in London in 1883 and four years later he was elected to the chair of music at Cambridge. He exercised a strong influence over generations of composition pupils, although, by his final years, his once admired achievements as a composer were out of fashion. He was knighted in 1902.



Stanford is considered the father of English choral music and played a major role in the English musical renaissance through his legacy of teaching and composing. In his compositions he re-shaped and enriched the repertoire with finely wrought anthems and services, many of which are still performed every day in Anglican cathedrals around the world.

***Magnificat and Nunc Dimittis* (1918)**

Magnificat—latin for *My soul magnifies*—is also known as *The Song of Mary*. It is often sung or recited during *Vespers*, the main evening prayer service. Stanford's setting of this canticle from the service of *Evensong* soars, chorale-like, over the musical horizon, rising and falling in intensity towards a breathtaking climax. *Nunc dimittis*—latin for *Now you send forth*—is also known as *The Song of Simeon*. It is often sung or recited during the last service of the day, *Compline*—night prayer.

John Rutter (1945–)

In 2003 the Sacramento Choral Society and Conductor Donald Kendrick had the pleasure of sharing their Carnegie Hall debut concert featuring Orff's *Carmina Burana* with English composer John Rutter who conducted his *Requiem* on the first half of the performance. Backstage, when Conductor Kendrick asked Mr. Rutter if he had any words of wisdom for our SCSO chorus members before they went on stage to perform, he simply smiled and said: *May the force be with you*.



English composer John Rutter's compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces. Rutter has co-edited four volumes in the *Carols for Choirs* series with Sir David Willcocks and has directed a number of broadcasts and recordings.

Rutter later formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting. He has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Scandinavia, North America and Australia.

PROGRAM NOTES

The Rutter/Fremont Presbyterian Church Connection

Through his longstanding friendship with Mel Olson, former Music Director at Fremont Presbyterian Church, John Rutter and his *Requiem* have had a long and close affiliation with Sacramento. As early as the 1970s, Mel Olson had been championing Rutter's music in the United States. In 1985, Rutter himself conducted 4 of the 7 movements at Fremont Presbyterian Church with local Davis-based soprano and voice teacher Rachel Kessler as the soloist. Rutter vividly recalls that he was still writing the *Lux Aeterna* movement the night before the first performance of the *Requiem* at Fremont.

Requiem

Considered perhaps one this English composer's greatest works, Rutter's *Requiem* manages to turn *desolation* into *consolation*. The work does not adhere strictly to the conventional Catholic liturgy, but combines texts from the Requiem Mass and the Book of Common Prayer. This is by no means unusual. Fauré, Brahms and Duruflé all followed their own individual preferences when selecting appropriate verses to set.

Rutter's Father died in 1983 and the composer wrote this non-commissioned *Requiem* to honor his father's memory. The first movement comprises the *Requiem Aeternam* and *Kyrie Eleison*. This is followed by a setting of Psalm 130, *Out of the deep have I called unto Thee O Lord* which begins darkly with an unaccompanied cello solo in C minor, later giving way to a more positive C major at the words *for with the Lord there is mercy, and with him is plenteous redemption*. As with the Requiems of both Fauré and Duruflé, the *Pie Jesu* focuses on the soprano soloist, though in this case with the addition of a subdued choral commentary. The *Sanctus* and *Benedictus* are both followed by an exhilarating *Hosanna*.

In the *Agnus Dei* the Latin text alternates with verses from the Burial Sentences, taken from the 1662 Book of Common Prayer. At this point Rutter inserts his superb setting of the 23rd Psalm, notable for its plaintive oboe solo, delicate orchestration and sensitivity to the text. This exquisite and moving piece, though composed some seven years earlier for Mel Olson's First United Methodist Church Choir in Omaha, was surely destined for this context, encapsulating as it does the work's message of reassurance. The last movement opens with another verse from the Burial Service, sung by the soprano soloist, which leads seamlessly into the *Lux Aeternam*, finally returning to the opening *Requiem Aeternam* theme for the peaceful conclusion.

The *Requiem* was first performed in its entirety in October 1985 at the United Methodist Church, Dallas, Texas, conducted by the composer. Since then it has become a firm favorite with choirs and audiences the world over. Though it necessarily has its dark moments, Rutter's *Requiem* is unmistakably optimistic in its message of hope and comfort, expressed through the beauty of the chosen texts and Rutter's uplifting music. It is not entirely surprising that after the tragic events of 9/11 it was this setting of the Requiem that was the preferred choice of music at the many memorial services that followed across the United States.

—James McCormick, PhD

TEXT & TRANSLATION

MAGNIFICAT IN C (LUKE 1:46-55)

CHARLES VILLIERS STANFORD

My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his hand-maiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me and holy is his Name.
And his mercy is on them that fear him throughout all generations.
He hath shewed strength with his arm:
He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
As he promised to our forefathers, Abraham and his seed, for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be
World without end. Amen.

NUNC DIMITTIS

CHARLES VILLIERS STANFORD

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all people;
to be a light to lighten the Gentiles,
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be
World without end. Amen.

REQUIEM

JOHN RUTTER

1. Requiem æternam

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion:
et tibi reddetur votum in Ierusalem,
exaudi orationem meam,
ad te omnis caro veniet.
Kyrie, eleison.
Christe, eleison.
Kyrie, eleison

Grant them eternal rest, O Lord,
and may light perpetual shine upon them.
A hymn is raised unto Thee in Zion,
and a vow paid to Thee in Jerusalem;
give ear to my prayer, O Lord,
unto Thee all flesh shall come at last.
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2. Out of the Deep

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be fear'd.
I look for the Lord: my soul doth wait for him, and in his word is my trust.
My soul fleeth unto the Lord: before the morning watch,
I say, before the morning watch.

TEXT & TRANSLATION

O Israel, trust in the Lord, with the Lord there is mercy, and with him is plenteous redemption. And he shall redeem Israel from all his sins.
Out of the deep have I called unto thee, O Lord: Lord, hear my voice.

3. Pie Jesu

Pie Jesu Domine, dona eis requiem, requiem æternam, dona eis Domine, Pie Jesu Domine, dona eis requiem, sempiternam requiem.

Blessed Lord Jesus, grant them rest, Rest eternal, grant them, Lord, Blessed Lord Jesus, grant them rest, Everlasting rest.

4. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra Gloria tua. Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy Lord, God of power and might, heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Man that is born of a woman hath but a short time to live, and is full of misery.

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

Come join a unique Team – the SCSO! 



The SCSO is currently seeking **Board Members** from the Community.

Put your passion for the arts and leadership skills to work for the good of the community.

For information, contact the SCSO Board President James McCormick (916) 536-9065 or scso2005@gmail.com

TEXT & TRANSLATION

He cometh up, and is cut down like a flower;
he fleeth as it were a shadow.

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

In the midst of life, we are in death.

Of whom may we seek for succor?

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

I am the resurrection and the life, saith the Lord:

He that believeth in me, though he were dead,

yet shall he live:

and whosoever liveth and believeth in me shall
never die.

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.

6. The Lord is my shepherd

The Lord is my shepherd; therefore can I lack nothing.

He shall feed me in a green pasture,
and lead me forth beside the waters of comfort.

He shall convert my soul,

and bring me forth in the paths of righteousness, for his Name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil;

For thou art with me:

Thy rod and thy staff comfort me. Thou shalt prepare a table before me
against them that trouble me:

Thou hast anointed my head with oil and my cup shall be full.

But thy loving-kindness and mercy

shall follow me all the days of my life:

and I will dwell in the house of the Lord for ever.

7. Lux aeterna

I heard a voice from heaven saying unto me.

Blessed are the dead who die in the Lord,
for they rest from their labours.

Even so saith the Spirit, for they rest.

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum,

quia pius es.

Requiem aeternam dona eis Domine,

et lux perpetua luceat eis.

Let eternal light shine upon them, O Lord;
with Thy saints in eternity,

for Thou art merciful.

Grant them eternal rest, O Lord,

and may light perpetual shine on them.

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EPISCOPAL CHURCH

ARTISTS



MARY WILSON, SOPRANO

Soprano Mary Wilson is acknowledged as one of today's most exciting young artists. Cultivating a wide-ranging career singing chamber music, oratorio and operatic repertoire, her "bright soprano seems to know no terrors, wrapping itself seductively around every phrase." (Dallas Morning News) Receiving consistent critical acclaim from coast to coast, "she proves why many in the opera world are heralding her as an emerging star. She is simply amazing, with a voice that induces goose bumps and a stage presence that is mesmerizing. She literally stole the spotlight..." (Arizona Daily Star)

In high demand on the concert stage, she has most-recently appeared with the Los Angeles Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Master Chorale, Detroit Symphony, Delaware Symphony Orchestra, San Antonio Symphony, Jacksonville Symphony, Virginia Symphony, Buffalo Philharmonic, Jacksonville Symphony, Dayton Philharmonic, VocalEssence, and at the Hollywood Bowl. She has worked with conductors including Nicholas McGegan, Bernard Labadie, Martin Pearlman, Martin Haselböck, JoAnn Falletta, Michael Stern, Anton Armstrong, Philip Brunelle and Leonard Slatkin. An exciting interpreter of Baroque repertoire, especially Handel, she has appeared with Philharmonia Baroque, Musica Angelica, American Bach Soloists, Boston Baroque, Grand Rapids Bach Festival, Bach Society of St. Louis, Baltimore Handel Choir, Florida Bach Festival, Brooklyn Academy of Music, the Casals Festival, and the Carmel Bach Festival.

On the opera stage, she is especially noted for her portrayals of Zerbinetta in *Ariadne auf Naxos*, Susannah in *Le Nozze di Figaro*, and Gilda in *Rigoletto*. She has created leading roles in North American and World premiere performances of *Dove's Flight*, *Glass' Galileo Galilei*, and Petitgirard's *Joseph Merrick dit L'Elephant Man*. She has appeared most recently with Opera Theatre of St. Louis, Minnesota Opera, Boston Lyric Opera, Dayton Opera, Arizona Opera, Tulsa Opera, Mississippi Opera, Southwest Opera, Brooklyn Academy of Music and the Goodman Theatre.

An accomplished pianist, Ms. Wilson holds performance degrees from St. Olaf College in Northfield, Minnesota, and Washington University in St. Louis, Missouri.



BEVERLY WESNER-HOEHN, HAPIST

Dr. Beverly Wesner-Hoehn began her musical studies on piano at the age of six. She started harp four years later, due to the insightful suggestion of her mother, June Wesner. Beverly was active in local performance groups such as the Sacramento Youth Symphony during her early school days. While in college

ARTISTS

at Pacific Union College, she became the recipient of a Rotary Fellowship for Harp and French study at the Conservatoire Royale de la Musique in Brussels, Belgium, where she received the Jean Risler Award for Outstanding Musicianship along with the Prix for Harp Performance. Upon returning home, Wesner-Hoehn continued her studies with Susann McDonald at the University of Southern California, earning the Master of Music degree, the USC Musician Award, and the Delta Gamma Pi Young Teacher Award.

Beverly received the Doctor of Music degree in Harp Performance with High Distinction, from Indiana University in 1989. Following graduation, she was appointed Assistant Professor of Harp, Indiana University School of Music in Bloomington. She also served as Treasurer of the World Harp Congress and was a director of the board for this international organization for many years. She was the Administrative Director of the USA International Harp Competition and was a judge on the jury for the prestigious 12th International Harp Contest in Israel.

Highlights of Beverly's own solo performances include: French National Radio, Harpweek in Holland and Belgium, Rotary International, Dorothy Chandler Pavilion in Los Angeles, Indianapolis Children's Choir, Walt Disney Epcot Previews in Orlando, U.S. Senate Ambassadors' Ball, Carnegie Hall in NYC, and World Harp Congress concerts in Israel, Austria, France, and Denmark. She was featured on Studio Six Television, and gave solo recitals at University of Leiceister, England; Brisbane Conservatory, Australia; and for the Governor of the Fukui Prefecture, in Japan.

Since relocating to Sacramento, Beverly's favorite ensemble is the Sacramento Choral Society and Orchestra, and she has been playing with them for 15 years. Other local groups that keep her fingers busy are: CSUS, UC Davis at Mondavi, Sacramento Philharmonic, Master Singers Chorale, Modesto Symphony, Sacramento Children's Chorus, Sacramento Ballet, Stockton, Folsom, and Auburn Symphonies and the Northern California Children's Chorus. Beverly has played for Michael W Smith, Gladys Knight & the Pips, Johnny Mathis, and young singing star, Jackie Evancho. During summer, Beverly can be heard (not seen!) playing in the pit at the Music Circus, Wells Fargo Pavilion.

Her discography includes twelve professionally-produced albums; one is a grammy-nominated album *George Crumb, Volume 9* with members of the Chicago Symphony. Beverly's solo CD, *HarpSounds*, will be available at the concert tonight. She and her husband, Ted, who sings bass in the SCSO, have been married for 36 years and enjoy travel, walking their two girl dogs, Minuet and Jazzie, and bragging about their two boys, Rudi and Casey.

Check out Dr. Bev's performances, recordings, credentials, and world travels on drbevharp.com.

ARTISTS



RYAN ENRIGHT, ORGANIST

Ryan Enright, a native of Montréal, Canada, received the 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 Italy and France & England tours, 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.

SCSO'S ENDOWMENT FUND

**Made possible through a \$10,000 award from the Enlow & Melena A. Ose
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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 eight professionally mastered CDs and has a unique KVIE PBS documentary that is now being shown nationally throughout the United States.

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

In July 2004, Conductor Kendrick led SCSO members and guests from the Sacramento State Choral Music Program on their first international European tour to Munich, Prague, Vienna and Budapest. In July 2006, Dr. Kendrick led the Sacramento Choral Society and guests from the Sacramento State Choral Music Program on a performance tour of China, with concerts in Beijing, Tianjin, Xian, Jinan (Sacramento's Sister City) and a special performance on the Great Wall. In 2008 he made his debut with the SCSO in LA's Disney Hall in a well-received performance of the Mozart *Requiem*. In 2009 he led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia. In June 2013, Dr. Kendrick toured with members of the SCSO to Italy with performances at St. Mark's Basilica in Venice, in Lucca, and on the Great Altar of St. Peter's (the Vatican) in Rome.

In addition, Dr. Kendrick is co-founder and former artistic director of the Sacramento Children's Chorus with conductor Lynn Stevens. The group celebrated its 20th anniversary last season on stage with the SCSO with a new jointly commissioned work by Randol Alan Bass for the *Wells Fargo Home for the Holidays* performance in December 2012.



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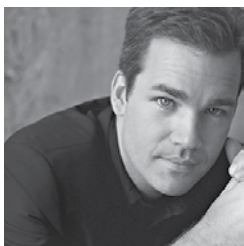
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MUSIC DIRECTOR

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.

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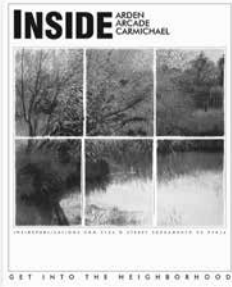
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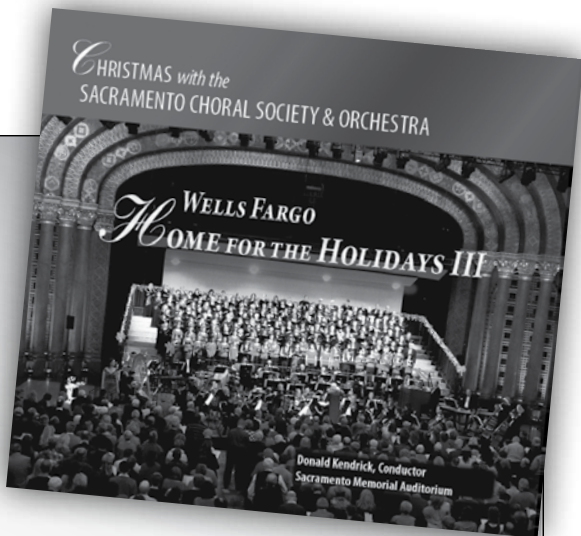
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