

Sacramento Choral Society & Orchestra

Donald Kendrick, Music Director

2012 – 2013



- OCT 28 STAINED GLASS I
CATHEDRAL OF THE BLESSED SACRAMENT
- DEC 8 WELLS FARGO HOME FOR THE HOLIDAYS
MEMORIAL AUDITORIUM
- MAR 10 STAINED GLASS II
CATHEDRAL OF THE BLESSED SACRAMENT
- MAY 18 LEST WE FORGET—AN ARMED FORCES SALUTE
COMMUNITY CENTER THEATER



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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Sunday, March 10, 2013 at 3 PM
Cathedral of the Blessed Sacrament

STAINED GLASS CONCERT TWO SOUND AND SPIRIT

Dr. Ryan Enright, Organist/ Hand Drum

I

- Mi'kmaq Honour Song** Lydia Adams (1953-)
Chanters: Tery Baldwin, Claudia Barriga, Lola Kraft, Sandra Maxwell,
Laurenda Moyer, Liz Nelms, Ginny Nelson, Diana Pellegrin
- O Vos Omnes** Tomás Luis de Victoria (1548-1611)

II

- The Gong-Gong (The Making of the Drum)** Bob Chilcott (1955-)
- Sicut Cervus** Giovanni Pierluigi da Palestrina (1525-1594)
- Mother and Child** John Tavener (1944-)

III

- Deutsches Magnificat** Georg Philipp Telemann (1681-1767)
Meine Seele erhebt den Herrn
Denn er hat grosse Ding an mir getan
Lob und Preis sei Gott
- Media Vita** Michael McGlynn (1964-)
Scott Martin, Solo
- Selig sind die Toten** Heinrich Schütz (1585-1672)

IV

- Beata Es Virgo Maria** Giovanni Gabrieli (1554-1612)
- Lux Aurumque** Eric Whitacre (1970-)
Lindsay Logan, Laurenda Moyer, Soli
- Sanctus/Benedictus (Messe pour Notre-Dame)** David Briggs (1962-)

V

- Deep River** René Clausen (1953-)
Steve Ohlin, Solo
- I'm Gonna Sing Till the Spirit** Moses Hogan (1957-2003)
Abram Stein Freer, Solo

VI

- Ubi Caritas** David Briggs (1962-)
- Veni, Sancte Spiritus** Morten Lauridsen (1943-)
- Postlude: Prelude and Fugue in C Major, BWV 545** J.S. Bach (1685-1750)



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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Sacramento Choral Society & Orchestra
Business Office: 4025 A Bridge Street,
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Concerts & Events



WELCOME FROM JAMES MCCORMICK PRESIDENT, BOARD OF DIRECTORS

Dear SCSO Friends,

This afternoon's *Sound and Spirit* concert at the beautifully restored Cathedral of the Blessed Sacrament represents the end of our fourth season of the SCSO's *Stained Glass Series*. We remain grateful to Bishop Soto, Bishop Emeritus William Weigand, and the Cathedral staff for welcoming us so warmly to this beautiful space.

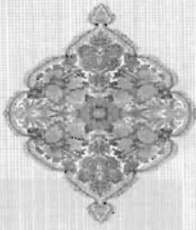
This afternoon's performance will provide you with an exciting preview of what our Italian audiences will enjoy during the SCSO's June 2013 self-funded Italy tour. It will be our honor to represent Sacramento internationally with performances in Rome – including a performance at the Vatican (St. Peter's) – Lucca, and Venice.

We sincerely hope you will join us as we honor Veterans of all ages at our *Lest We Forget – An Armed Forces Salute* year-end performance on Armed Forces Day, Saturday, May 18th at 8 PM at the Sacramento Community Center Theater. Our musical tribute is designed to remember and thank the combined forces of our military for their patriotic service in support of our country. For this large-scale celebration, we are proud to partner with Wells Fargo whose commitment to the Military and Veterans nationwide is both highly respected and valued. Your friendship and support mean the world to us!

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

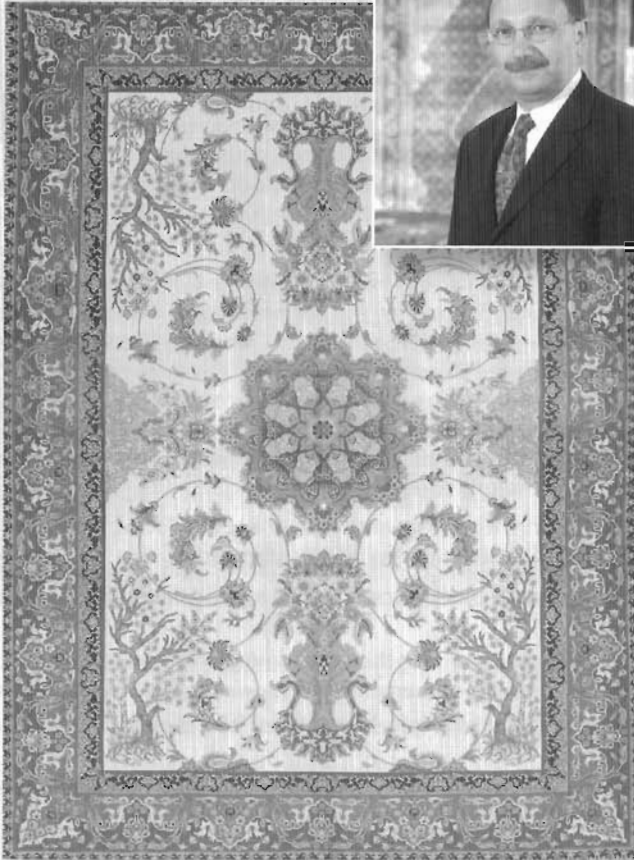
- More than 100 reasonably-priced classical music concerts featuring many area premieres
- Being the only chorus among the 12,000 community choruses in the U.S. to have a collective bargaining agreement with its own professional orchestra
- Creating \$2,000,000 of employment for our local professional musicians (AFM Local 12)
- 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
- Five professionally recorded CDs: *European Horizons* (Europe 2004), *Eternal Light* (Mozart Requiem, Disney Hall, 2008), *Carmina Burana* (Mondavi Center, 2010), *Verdi Requiem* (Mondavi Center, 2011) and *Home for the Holidays* (Mondavi Center, 2011)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)





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PROGRAM NOTES

Welcome to the SCSO's *Sound and Spirit* Stained Glass performance featuring a program of works from a diverse repertoire linked together in their celebration of sound and spirit. The opening *Mi'kmaq Honour Song* by Canadian composer and conductor **Lydia Adams** (1953–) is a chant dedicated to and in honor of the Creator. The employment of nature sounds and the call of the human voice honors this tradition of the Mi'kmaq Indians who are a First Nations people indigenous to eastern Canada.

The Renaissance motet *O Vos Omnes* by **Tomas Luis de Victoria** (1548–1611) represents the epitome of polyphonic art from a great era. The text expresses Christ's words from the cross that display his sorrow just before he gave up his spirit. Victoria was the most famous composer of the 16th century in Spain, and one of the most important composers of the Counter-Reformation, along with Palestrina. Victoria was not only a composer, but also an accomplished organist and singer. He is sometimes known as the *Spanish Palestrina* because he may have been taught by Palestrina.

Following his visit to Uganda in 1984, British composer **Bob Chilcott** (1955 –) composed *The Making of the Drum* to honor the incredible respect and care the Uganda people have for the drum. To them the drum is a living spirit created from animal sacrifice to be reborn and brought back to life as companion to the gods. *The Gong-Gong* assures us of that connection to God when it speaks. Chilcott is often described as "a contemporary hero of British Choral Music". He works tirelessly as a choral conductor and exponent of choral music. In 2002 he was appointed Principal Guest Conductor of the BBC's acclaimed professional choir, the BBC Singers. He also maintains a busy schedule of commissions.

The motet *Sicut Cervus* by Italian Renaissance composer **Palestrina** (1525–1594) was written in Rome for the procession to the Font during the Easter Vigil Mass on Holy Saturday. The work compares the spirit of a deer searching for water with mankind's own longing to find the spirit of God. Palestrina has had a lasting influence on the development of church music, and his work has often been seen as the culmination of Renaissance polyphony. For many years, Palestrina was the Director of Music at the Vatican in the 16th century. It will be a privilege for the Sacramento Choral Society to perform *Sicut Cervus* at a special Mass on the Great Altar of St. Peter's in the Vatican during their June 2013 tour.

Contemporary English composer **John Tavener's *Mother and Child*** celebrates the spirit and miracle of childbirth with the Virgin Mary in her universal aspect as Mother of God, and Sophia, the Eternal Feminine. The large massive chords with organ implies that the real "Mother and Child" are beyond birth and beyond death and beyond being. In 1968, at the age of 24, *The (English) Times* said that Tavener (1944 –) was "among the very best creative talents of his generation." During his career he has become one of the best known and regarded composers of his generation. Tavener was knighted in 2000 for his services to music.



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PROGRAM NOTES

Georg Philipp Telemann (1681–1767) was one of the most prolific German composers from the 18th Century in a generation that included J.S. Bach, Handel, and Scarlatti. Unlike the others, he was mostly self-taught in music and became a musician against his family's wishes. We present three short movements from his *Deutsches Magnificat* (German Magnificat) that demonstrate how his style was very international, writing music that blended Italian, German, and French characteristics. He remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles.

The text of contemporary Celtic Composer Michael McGlynn's *Media Vita* comes from the early 10th Century and reminds our spirit that in the midst of life we are in death. McGlynn (1964 –) founder of the Irish choral group *Anuna*, takes pride in adding new musical colors to Celtic traditional music. His harmonic language combines elements of traditional Irish music such as modal melodic lines and ornamentation, fixed and shifting drones and liberal use of jazz-tinged chordal clusters and sonorities.

A similar concept is found in *Selig Sind die Toten* by German Renaissance composer **Heinrich Schütz** (1585–1672). This motet musically expresses those who are at final rest in the Lord, and the Spirit who speaks to them as they rest from their labors. As a composer and organist, Schuetz is generally regarded as the most important German composer before Johann Sebastian Bach and often considered to be one of the most important composers of the 17th century along with Claudio Monteverdi. He wrote what is traditionally considered to be the first German opera, *Dafne*.

Italian composer **Giovanni Gabrieli** (1554–1612) composed *Beata es Virgo Maria* for his collection *Sacrae Sinfoniae* written in the rich Venetian style. This motet from 1597 contrasts the upper and lower voices of the choir to create the effect of two alternating choirs that also combine in full and powerful block chords. Gabrieli was organist at St. Mark's Basilica in Venice. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms. Gabrieli's work at St. Mark's in Venice made him one of the most noted composers in Europe. Performing this Venetian composer's *Beata es Virgo Maria* in Venice in the historical *Santa Maria dei Miracoli* 15th century church will provide a meaningful opportunity for SCSO Members to create some amazing musical memories this summer while on tour in Italy.

Contemporary American Composer **Eric Whitacre** (1970 –) has developed his own unique compositional sound. He conjures up the image of light and hovering angel spirits in his setting of *Lux Aurumque*. Whitacre is an American Grammy Award-winning composer and conductor. He is one of the most popular and performed composers of his generation. In 2008, the all-Whitacre choral CD *Cloudburst* became an international best-seller, topping the classical charts and earning a Grammy nomination. In addition to Whitacre's litany of choral and wind ensemble compositions, he is also known for his "Virtual Choir" projects, bringing individual voices from around the globe together into an online choir.

PROGRAM NOTES

Contemporary British Composer and Organist **David Briggs** (1962 –) is renowned worldwide for his brilliant improvisations. He is Organist Emeritus of Gloucester Cathedral. His setting of the *Sanctus and Benedictus* from his *Messe pour Notre Dame*, display a masterful range of mood and color. There is delicacy, reflection and repose that is evident in his setting of *Ubi Caritas*, alongside mighty bombast and truly gothic “shock and awe” that create a uniquely thrilling musical experience. Heavily influenced by Jean Langlais and Pierre Cochereau, Briggs is regarded as one of the world’s finest improvisers, and now works as a concert organist. Briggs is a composer of choral and organ music, and has also transcribed many orchestral works into versions for solo organ.

In the twentieth century, spirituals gained a wide and appreciative audience partly due to American composers **René Clausen** (1953 –) and **Moses Hogan** (1957–2003). *Deep River* and *I’m Gonna Sing till The Spirit Moves In My Heart* capture the hope and joy of this repertoire in sound and spirit. Clausen’s compositional style is varied and eclectic, and put to sacred as well as secular texts. He has created compositions and arrangements that range over many artistic media including choral, orchestral, wind ensemble, film, video, and solo voice. Clausen’s most popular harmonies are mostly based on close dissonances such as the major and minor second. Clausen is the conductor of the Concordia Choir in Moorehead, Minnesota.

Hogan, an African-American composer and arranger of choral music, is perhaps best known for his settings of spirituals. Hogan was a pianist, conductor and arranger of international renown. His works are celebrated and performed by high school, college, church, community, and professional choirs today. His most famous work today is *The Oxford Book of Spirituals* created in 2002.

Veni Sancte Spiritus by American composer **Morten Lauridsen** (1943 –) is the buoyant fourth movement of his 25-minute *Lux Aeterna* written in 1997 for the Los Angeles Master Chorale. It is a spirited, jubilant canticle which begins with praise and moves into supplication. Lauridsen’s *Lux Aeterna* is in five movements set to various Latin texts about light. It is a poignant, modern requiem rich in unashamed consonant harmonies and lush haunting melodies.

A National Medal of Arts recipient in 2007, Lauridsen was composer-in-residence of the Los Angeles Master Chorale from 1994–2001. Referring to Lauridsen’s sacred music, the musicologist and conductor Nick Strimple said he was “the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered.” The SCSO is proud to have recorded Lauridsen’s *Lux Aeterna* both in Budapest, Hungary at the Franz Liszt Academy (Radio Hungary recording) and at the Walt Disney Concert Hall in Los Angeles during their June 2008 performance debut.

PROGRAM NOTES

Organist Ryan Enright's postlude (recessional piece) *Prelude and Fugue in C Major* (BWV 545) by **J.S. Bach** (1685–1750) illustrates Bach's interest in amalgamating the organ prelude and fugue with the three-movement Italian concerto. The work is passed down both as a straightforward prelude and fugue (in several slightly different versions) and a three-movement (fast-slow-fast) concerto-like format. The music for all three movements seems to have originated in Weimar, but it continued to undergo transformations into the Leipzig years.

The concise but effective *Prelude*, with its instrumental idiom and motoric rhythmic pulse, shows the early influence of Vivaldi. The *Fugue* is based on a white-note, *alla breve* theme that Bach treats in a masterly four-voice manner.

TEXT & TRANSLATION

O VOS OMNES

O vos omnes qui transitis per viam,
attendite, et videte,
si est dolor similis sicut dolor meus.
Attendite, universi populi,
et videte dolorem meum,
si est dolor similis sicut dolor meus.

TOMÁS LUIS DE VICTORIA

O all you who pass by the way,
pay heed, and see,
if there is any sorrow like my sorrow.
Pay heed, all people,
and see my sorrow,
if there is any sorrow like my sorrow.

THE GONG-GONG

God is dumb until the drum speaks.
The drum is dumb until the gong-gong leads it.
Man made, the gong-gong's iron eyes of music walk us
through the humble dead to meet the dumb blind drum.

BOB CHILCOTT

SICUT CERVUS

Sicut cervus desiderat ad fonts aquarum:
ita desiderat anima mea ad te Deus.

PALESTRINA

As the deer longs for running waters, so
my soul longs for you, my God.

TEXT & TRANSLATION

MOTHER AND CHILD

JOHN TAVENER

Enamoured of its gaze the mother's gaze in turn
contributes a single beam of light along which love may move.

Hail Maria, Hail Sophia, Hail Maria

Through seeing, through touch, through hearing the new-born heart
conduits of being join.

Hail Maria, Hail Sophia, Hail Maria

So is the image of heaven within started into life.

Hail Maria, Hail Sophia, Hail Maria

As in the first (was) adoration another consciousness has come to praise
the single theophanic light that threads all entrants here –

Hail Maria, Hail Sophia, Hail Maria

This paradise where all is formed of love as flame to flame is lit.

DEUTSCHES MAGNIFICAT

Meine Seele erhebt den Herrn,
und mein Geist freuet sich Gottes,
meines Heilandes.

Denn er hat grosse Ding an mir getan
der da mächtig ist
und des Name heilig ist.

Lob und Preis sei Gott dem Vater und dem
Sohn und dem Heiligen Geiste,
wie es war im Anfang jetzt und immerdar
und von Ewigkeit zu Ewigkeit.
Amen

MEDIA VITA

Media vita in morte sumus.
Quem quaerimus ad jutorem nihi site
Domine
Qui pro peccatis nostris.

Sancte Deus, sancte fortis
Sancte misericor salvator
Amare mortis ne tradas nos.

In te speraverunt patres nostri
Speraverunt et liberasti eos
Media vita in morte sumus.

GEORG PHILIPP TELEMANN

All my spirit exalts the Lord,
and I sing joyously to my God,
my own Savior.

For the Lord God has done great things
for me, the Almighty One,
and his name is Holy Lord.

Glory be to God the Father and the Son,
and to the Holy Spirit,
as it was in the beginning, and is now
and shall be both now and evermore.
Amen

MICHAEL MCGLYNN

In the midst of life we are in death.
What helper do we seek except you,
O Lord
You, who for our sins are justly displeased.

Holy God, holy and powerful
O holy compassionate Savior
Do not give us over to the harshness of death.

In You our fathers placed their hopes
They placed their hopes and You freed them.
In the midst of life we are in death.

TEXT & TRANSLATION

SELIG SIND DIE TOTEN

Selig sind die Toten, Herren sterben,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht:
Sie ruhen, von ihrer Arbeit,
und ihrer Werke folgen ihnen nach.

BEATA ES VIRGO MARIA

Beata es, virgo Maria,
Dei genitrix, quae credidisti
omnia perfecta sunt
in te quae dicta sunt tibi:
Ecce, exaltata es super choros angelorum.
Intercede pro nobis
ad Dominum Deum tuum.

LUX AURUMQUE

Lux, calida gravisque pura velut aurum et
canunt angeli molliter modo natum.

MESSE POUR NOTRE-DAME

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

DEEP RIVER

O, deep river, my home is over Jordan, deep river,
Lord, I want to cross over into campground.
Oh, don't you want to go to that gospel feast,
that promised land where all is peace?
Deep river, Lord, I want to cross over into campground.

I'M GONNA SING 'TIL THE SPIRIT MOVES IN MY HEART MOSES HOGAN

I'm gonna sing 'til the spirit moves in my heart. I'm gonna sing 'til Jesus comes.
(Sing, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus,
Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)

It was grace (Oh yea) that brought me. (my Lord)
And it's grace that will lead me home.

I'm gonna pray 'til the spirit moves in my heart. I'm gonna pray 'til Jesus comes.
(Pray, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus,

HEINRICH SCHÜTZ

Blessed are the faithful who in the Lord
departed, from hence forth.
Yea, the Lord saith:
They rest now from all their labors
and all their works do follow after them.

GIOVANNI GABRIELI

Blessed are you, Virgin Mary,
Mother of God; all things are perfected
in you.
So, you are exalted
above the choir of angels.
Intercede for us to the
Lord thy God.

ERIC WHITACRE

Light, warm and heavy as pure gold and
the angels sing softly to the new-born
baby.

DAVID BRIGGS

Holy, Holy, Holy, Lord God of Hosts,
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is He who comes in the name of
the Lord, Hosanna in the highest.

RENÉ CLAUSEN



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TEXT & TRANSLATION

Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)
Can't you feel the spirit movin'. (Can't you feel it moving.)

I'm gonna shout 'til the spirit moves in my heart. I'm gonna shout 'til Jesus comes.
(Shout, Oh my Jesus, Oh my Jesus, Oh, Oh my Jesus,
Oh my Jesus, Oh, Oh my Jesus, 'til he comes.)
I'm gonna sing 'til my Jesus ('til He comes.).

UBI CARITAS ET AMOR

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Ubi caritas, Ubi caritas
Exultemus, et in ipso jucundemur.
Temeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas. Amen.

DAVID BRIGGS

Where charity and love are, there God is.
The love of Christ has gathered us into one
flock. Where charity, where charity.
Let us exult, and in Him be joyful.
Let us fear and let us love the living God.
And from a sincere heart let us love each
other (and Him). Where charity. Amen.

VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus
et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum
Veni, dator munerum,
Veni, lumen cordium.

MORTEN LAURIDSEN

Come, Holy Spirit,
and send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.

O lux beatissima, reple cordis intima
Tuorum fidelium.
Sine tuo numine, Nihil est in homine,
Nihil est innocium.

O Light most blessed, fill the inmost heart
of all thy faithful.
Without your grace, There is nothing in us,
Nothing that is not harmful.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt,
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.

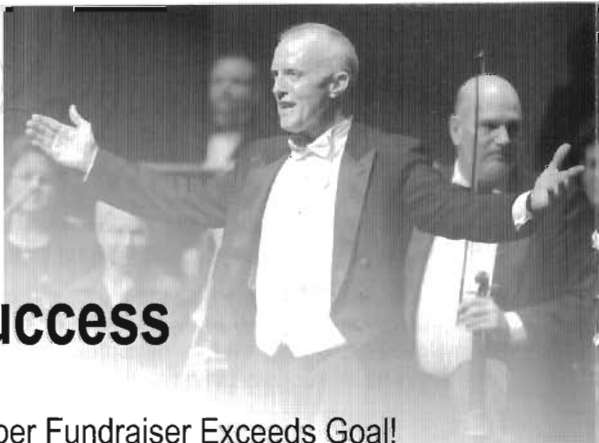
Da tuis fidelibus, in te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Grant to thy faithful, those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.



17th
SEASON

Singathon Success



SCSO 2013 Chorus Member Fundraiser Exceeds Goal!

Did you know that our dedicated SCSO singers and office staff:

- Surpassed this year's \$35,000 fundraiser goal by almost 10%, coming in at \$38,000
- Are co-sponsoring this afternoon's concert at the Cathedral
- Volunteer 40,000+ hours annually and have volunteered more than 600,000 hours over the past 17 years to support the arts
- Continue to display a "can do" volunteer spirit during financially challenging times
- Are drawing national attention to the Sacramento area with their KVIE PBS documentary and international self-funded tours

The Power of the Arts – Together We Thrive – *In Concert with the Community*

We understand and value the humanizing power of the arts, working together to bring beauty, joy, inspiration and hope to each other through live music-making.

Together we can maintain the standard of excellence consistently demonstrated in our concerts, outreach activities, recordings and recent KVIE PBS documentary.

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- MAIL: Complete and mail in the insert in this afternoon's program with your payment
- ONLINE: Make a secure on-line donation via sacramentochoral.com
- PHONE: Call our Volunteer SCSO Office Staff at (916) 536-9065 (M-F)

The SCSO takes great pride in its fiscal accountability. We thank you for your support.

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 five 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 again 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 of 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 will tour 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 this season on stage with the SCSO with a new jointly commissioned work by Randol Alan Bass for the *Wells Fargo Home for the Holidays* performance in December 2012.

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Women's Chorus and the University Chorus. He also

MUSIC DIRECTOR

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 plans to return to Italy with Schola in June 2013 for performances in Rome, Florence and Venice.

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ARTIST

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*. The program included works by Bach, Brahms, Liszt, Widor and improvisation on submitted themes.

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.

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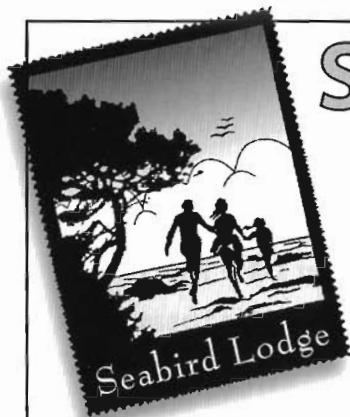
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we applaud this performance.**

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Together we'll go far

