



SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 17 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

Sacramento Community Center Theater

Special Guests: Sacramento State University Chorus
Sacramento Children's Chorus Lynn Stevens, Director

CARMINA BURANA

In Memory of *Tevye Ditter*

1974–2014

Friend, Singer, Actor, Dancer, Amazing Human Being

SCHICKSALS LIED (THE SONG OF FATE)

JOHANNES BRAHMS

ANGELS' VOICES

JOHN BURGE

Sacramento Children's Chorus

TOWARD THE UNKNOWN REGION

RALPH VAUGHAN WILLIAMS

INTERMISSION

CARMINA BURANA

CARL ORFF

Nikki Einfeld, Soprano
Kirill Dushechkin, Tenor
Dan Kempson, Baritone

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

I. Primo vere (In Stringtime)

Uf dem anger (On the Lawn)

II. In Taberna (In the Tavern)

III. Cour d'amours (The Court of Love)

Blanziflor et Helena (Blanchefleur and Helen)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)



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

Dear SCSO Friends,

Thank you for joining us this evening as we cap our amazing 18th season with a performance of Carl Orff's rousing *Carmina Burana* and masterworks by Brahms and Vaughan Williams as well as an area premiere of John Burge's work for the Sacramento Children's Chorus. It is a distinct honor to dedicate tonight's concert in memory our musical colleague and good friend Tevye Ditter.



We look back with pride and joy on the past season during which we once again witnessed a dynamic team effort between the SCSO, our season sponsor Wells Fargo and our Community. A *Chorus of Kudos* to all of you who stepped up to the plate and helped us exceed our 2:1 Wells Fargo matching gift goal of \$17,500 in March and then put a huge smile on our collective faces when you helped us overshoot our \$10,000 *Big Day of Giving* goal this past week.

We hope you will take *Carmina* home with you tonight via our *Carmina* CD and we urge you to join us at our June 7th year-end party at the California Museum where we will unveil Season 19. We look forward to greeting you in the lobby following our performance as we continue to bring *music* and *community* to life.

As the SCSO celebrates its eighteenth 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
- Six 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)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)



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PROGRAM NOTES



Shicksaslied (Song of Destiny) 1871 **Johannes Brahms** 1833-1897

Following the first triumphant performances of Brahms' *Ein deutsches Requiem* in 1868, this late Romantic German composer visited his friend Albert Dietrich, who had arranged the Requiem's premiere. It was in Dietrich's library that he discovered an early copy of Friedrich Hölderlin's poems, and thirty years later Dietrich remembered the impact one of these in particular made on the composer. Inspired by classical antiquity, Hölderlin's *Schicksalslied* or 'song of destiny' contrasts the lives of the "blessed ones" in Elysium with the plight of mere mortals on earth, caught in a perpetual and unavailing struggle against Fate and Destiny. Brahms had a pronounced streak of melancholy, and gripped by the poem's theme, he immediately began to outline a choral and orchestral setting.

Unexpectedly, the composition was to give him a good deal of trouble. He had no problem capturing the happy rapture of the Elysian spirits in the poem's first verse, nor did he find it difficult to depict musically the sufferings of earth-bound mortals. The poem's unsparing conclusion, however, presented Brahms with a dilemma. Despite his own melancholy spirits, he could not bring himself to accept the poet's spirit of gloomy resignation. It took three full years before he reached a solution that he felt would not betray Hölderlin's tragic vision, and he finally completed the work in May of 1871.

From its first few measures, the *Schicksalslied* arrests our attention. Expressively scored woodwind chords over the hushed, yet insistent throb of the timpani draw the listener into the blissful calm of the blessed spirits. Strings are silenced and the alto vocal line enters, accompanied only by flute, oboe, clarinet and horn, in a moment of musical imagination that perfectly conveys the ethereal peace of these heavenly beings.

Closely following the poem's text, the middle section of the work is violently agitated, graphically suggesting the tormented human condition. At the text *doch uns ist gegeben, auf keiner stätte zu ruhn* (yet there is no place to rest), for example, the vocal parts intertwine among the orchestra's relative calm chords to give an impression of restlessness, of there literally being no place to settle. The score is filled with similar instances of direct textual inspiration, culminating in the wild outcries from the chorus and orchestra that represent humans mercilessly flung from one tragedy to the next just as water is dashed from cliff to cliff.

After much hesitation, Brahms decided to end the work with an Epilogue that quotes the music from the first verse, played in a major rather than a minor key. The quiet orchestral ending, with its upward-shifting horns, clarinets, and flutes, serves to contradict the conclusions of the morose poet, moving beyond them to suggest an essential optimism. Despite the care and concern that *Schicksalslied* cost him, the final result is one of Brahms' most original and profound compositions.



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PROGRAM NOTES



Angels' Voices 2004
John Burge 1961 –

Canadian born composer John Burge teaches composition at Queen's University in Kingston, Ontario. He has written for a variety of ensembles but he is particularly recognized for his choral music, much of it involving orchestral accompaniment.

Burge's *Angels' Voices* was commissioned in 2004 by the Michigan State University Children's Choir and the Lansing Symphony Orchestra. The work is comprised of five movements based on the poetry of three British poets (William Blake, Richard Lovelace and Mary Colborne-Veel) and two American poets (Emily Dickinson and Henry Longfellow). The Sacramento Children's Chorus and the SCSO Orchestra will perform the outer movements of the work: *Night* and *God Sendeth His Angel, Sleep*. Both reflect stately hymn-like settings and the composer musically captures the spiritual aspects of these poems that require atmospheric effects to achieve a manageable balance between the instruments and the children's voices. As any parent or choral conductor will tell you, when children are at their best, it is easy to see in them an angelic manifestation of heaven on earth.



Toward the Unknown Region 1906
Ralph Vaughan Williams 1872–1958

The late Romantic English composer Ralph Vaughan Williams composed this work between 1904 and 1906. Its premiere, which he conducted, was at the Leeds Festival in 1907. This is the SCSO's first performance of the work

Vaughan Williams's Cambridge University instructor Charles Villiers Stanford probably introduced him to the works of American poet Walt Whitman (1819-1892). He remained a Whitman fan for the rest of his life. In 1903 Vaughan Williams began work on this large choral setting of Whitman's poem, *Darest thou now O Soul*, that Whitman first published in 1868 as part of a set titled *Whispers of Heavenly Death*. Its inspiration was apparently a friendly competition between Vaughan Williams and his close friend Gustav Holst, as the two decided in 1904 that they would set the same text. Holst's setting was a relatively simple art song for voice and piano, but Vaughan Williams created a much more musically ambitious setting for chorus and full orchestra that takes its name from the poem's second line "Walk out with me toward the unknown region."

The work begins with a quiet passage and an insistent horn rhythm that will reappear several times in the short interludes between each stanza. Vaughan Williams's setting is supremely sensitive to the meaning of Whitman's text, taking each short stanza as an interconnected section, with appropriate music for each, from the solemn music of "Darest thou now O Soul" to the questing character of "No map there, nor guide." He treats the final three stanzas as single dramatic arch: moving from a reprise of the opening music to glorious excitement on "...nor any bounds bounding us," with the

PROGRAM NOTES

funereal horn rhythm now transformed to grand processional. This only serves to set up the climactic moment: "Then we burst forth." The music from here on is exalted, reaching a peak on "O joy! O fruit of all!" and ending in a blaze of glory.

Vaughan Williams called *Toward the Unknown Region* "a 'Song' for chorus and orchestra." It is an inspirational work with Wagnerian influences and choral models based upon Elgar and Parry. It is a 'song' of great adventure utilizing abrupt key changes and swift climaxes. There are two primary themes, one solemn and the other aspiring, but the final section climaxes with a new, exultant theme. It is a work of elation perhaps best described by a quote from the choreographer Agnes de Mille, "To take the air. To challenge space with patterns of shining splendour. To be at once stronger and freer than at any other time in life. To lift up the heart..."



Carmina Burana 1937

Carl Orff 1895–1982

Over the years, the Sacramento Choral Society & Orchestra has had an amazing affinity with Carl Orff's riveting cantata *Carmina Burana*. In May 2003, the Sacramento Choral Society, conducted by Donald Kendrick made its Carnegie Hall debut in a standing ovation performance of *Carmina* and, shortly afterwards, made their Mondavi debut with Orff's jubilant work. During their Summer 2004 European concert tour, the SCSO had the privilege of performing in Munich, Orff's birthplace, in the very Abbey in Ottobeuren (Bavaria) where the 13th century *Carmina* manuscripts were discovered in 1803. And finally in May 2010, the SCSO created their own recording of *Carmina Burana* at the Mondavi Center.

Carmina Burana (*Songs of the Beuren*) was an instantaneous success at its first performance at Frankfurt am Main in 1937 and, for more than seventy years, it has never faltered in its standing as one of the most universally popular works produced by a 20th century contemporary composer.

Carl Orff, born into an old Bavarian military family, found himself lionized overnight at the age of 42 after years as a teacher of music. Although he was to consolidate his reputation with a wide-ranging canon of music, over the subsequent years he was never able to escape the cachet as the *Carmina Burana* composer.

For his texts, Orff took 25 verses from a collection of 13th century poems taken from a manuscript discovered in the early 19th century in the Benediktbeuren Abbey in Ottobeuren near Munich. The manuscript is perhaps the most important source for Latin secular poetry of the 12th Century goliardic repertory.

Variouly written by itinerant scholars in low Latin and early German, the poems mingle Christian piety and pagan hedonism in a spirit of simplicity and unselfconscious directness which were intrinsic in the medieval approach to immortality. They amounted to an uninhibited celebration of the pleasures of life, and, particularly, love. Bed and bawdiness figure strongly in them.

PROGRAM NOTES



The work is divided into three parts under the titles of *Spring*, *In the Tavern* and *Love*. The verses themselves are a paean to the delights those words evoke.

Orff's setting of the words throb with a sense of youth and exuberance unshadowed by the sobrieties of moral rectitude or religious moderation. Throughout all his music he made a virtue of simplicity and an incessant rhythmic pulse and stylized configurations of harmonies, structured in massive blocks for large orchestral and choral forces. These are the interacting elements that distinguish *Carmina Burana*. The exhilaration his music generates is that of both the flesh and the spirit.

The Bavarian pieces in *Carmina* are peasant plays in dialect. At first hearing, Orff's masterpiece seems paradoxical in its combination of tunefulness and an almost brutally percussive style, a combination of primitive, modern and medieval masterpieces. Orff's colorful orchestra leans heavily on the percussion section.

Grove's dictionary states: "Orff's musical and dramatic style arose directly from Stravinsky whose works such as *Les Noces* (The Wedding) gave an important place to the chorus. Polyphony, extended melodic writing and thematic development are rarely found. Instead, the most basic means are pressed into service to generate the effects of wild abandon. This technique produces music of powerful pagan sensuality and direct physical excitement.

Carmina Burana is a modern 20th century work but it is simple in harmony. The driving rhythm and fundamental musical instincts allow listeners to respond immediately. It is a great introduction to serious music, particularly to people who think serious or *classical* music is boring or monotonous. Excerpts from this riveting work have been used extensively by the modern media in numerous radio and television ads as well as movies.

Excerpts from this riveting work have been used extensively by the modern media. *O Fortuna* (the opening movement) has been used in a television commercial for Nescafe instant coffee and Old Spice in the United Kingdom.

More recently, *Carmina Burana* has been used in the film *Excalibur*, *The General's Daughter*, Oliver Stone's *The Doors*, and in countless movie trailers including *Glory*. A rap version of *Carmina Burana* has also recently enjoyed high success in the United States and abroad.

Leopold Stokowski introduced *Carmina Burana* to Boston and New York in 1954: "I believe that Orff's genius – combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, rhythmic audacity, an extraordinary blending of pagan and modern feeling, and the mature simplicity achieved only by a master – will be recognized by future generations as a major departure in the arts of music."

—James McCormick, PhD

TEXT & TRANSLATION

SCHICKSALSIED THE SONG OF FATE

JOHANNES BRAHMS

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Gänzende Götterlüfte Rühren Euch leicht,
Wie die Finger der Künstlerin Heilige Saiten.
Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
in bescheidener Knospe,
Blühet ewigInnen der Geist,
Und die seligen Augen Blicken in stiller
Ewiger Klarheit.
Doch uns ist gegeben, Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindings von einer Stunde zur andern,
Wie Wasser von Klippe Zu Klippe geworfen,
Jahrlang in's Ungewisse hinab.

You wander above in the light
on soft ground, blessed genies!
Blazing, divine breezes brush by you as lightly
as the fingers of the player on her holy strings.
Fateless, like sleeping infants,
the divine beings breathe,
chastely protected
in modest buds,
blooming eternally their spirits,
and their blissful eyes gazing in mute,
eternal clarity.
Yet there is granted us no place to rest;
we vanish, we fall -
the suffering humans -
blind from one hour to another,
like water thrown from cliff to cliff,
for years into the unknown depths.

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TEXT & TRANSLATION



ANGELS' VOICES

Night

The sun descending in the west.
The evening star does shine;
The birds are silent in their nest,
And I must seek for mine.
The moon, like a flower,
In heaven's high bower,
With silent delight
Sits and smiles on the night.

Farewell, green fields and happy grooves,
Where flocks have took delight.
Where lambs have nibbled, silent moves
The feet of angels bright;
Unseen they pour blessing,
And joy without ceasing,
On each bud and blossom,
And each sleeping bosom.

JOHN BURGE

God Sendeth His Angel Sleep

God sendeth His angel, Sleep.
When the night falleth calm and deep
The beautiful angel comes.
A glorious unseen guest,
With the fame of a deeper rest,
And the beauty of far-off things
In the hush of his angel wings.
And oft, in some vision clear,
The secret of God draws near—
Strange meanings around us smile.
And often He charms away
The cares of a later day,
The burdening griefs and pain,
And the man is a child again.
God sendeth His angel, Sleep.
Tired hands, and the eyes that weep,
Have ended with joy and woe.
Calmed, folded, at rest they lie;
While over them far and high
The midnight to morn is won,
The heavenly signs pass on.

TOWARD THE UNKNOWN REGION RALPH VAUGHAN WILLIAMS

Darest thou now O Soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O Soul;
Nor dost thou — all is a blank before us;
All waits undreamed of, in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth — we float,
In Time and Space, O Soul, prepared for them;
Equal, equipt at last, — O joy! O fruit of all! them to fulfil, O Soul.



Applause! Applause!

**Attention SCSO Singers, Chorus Operations Team,
Office Staff and Board**

Congratulations and Thanks for ***18 Outstanding Years!***

The SCSO is sincerely grateful and humbled by the dedication and passion of our Singers and our professional, cheerful, volunteer Chorus Operations Team, Office Staff and Board.

Thank you for your commitment to the SCSO, our Community and to the Arts.

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TEXT & TRANSLATION



CARMINA BURANA

CARL ORFF

1. O Fortuna

O Fortuna, velut Luna
statu variabilis semper crescis
aut descreciscis, vita detestabilis
nunc obdurat et tunc curat
ludo mentis aciem, egestatem,
potestatem dissolvit ut glaciem.

O Fortune like the moon
always changing ever waxing
and waning; hateful life
first oppresses then soothes
as fancy takes it; poverty
and power, it melts them like ice.

Sors Immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata,
michi quoque niteris, nunc per ludum
dorsum nudum fero tui sceleris.

Fate, monstrous and empty,
you turn the wheel, you are malevolent,
well-being is vain and always fades to nothing
shadowed and veiled.
You plague me too now through the game
I bring my bare back to your villainy.

Sors salutis et virtutis
michi nunc contraria est affectus
et defectus semper in angaria.
Hac in Hora sine mora
corde pulsum tangite, quod per sortem
sternit fortem, mecum omnes plangite!

Fate is against me in health
and virtue, driven on
and weighted down, always enslaved.
So at this hour without delay,
pluck the vibrating cords; since Fate strikes down
the strong man, everyone weep with me!

2. Fortune plango vulnere

Fortune plango vulnere stillantibus ocellis
quod sua michi munera subtrahit rebellis
Verum est, quod legitur fronte capillata
sed plerumque sequitur Occasio calvata.

I bemoan the wounds of fortune with weeping eyes
for the gifts she made me she perversely takes away
it is written in truth that she has a fine head of hair but
when it comes to seizing an opportunity, she is bald

In Fortune solia sederam elatus
prosperitatis vario flore coronatus
quicquid enim florui felix et beatus
nunc a summo corruo gloria privatus.

On Fortune's throne I used to sit raised up
crowned with the many-colored flowers of prosperity
though I may have flourished happy and blessed
now I fall from the peak deprived of glory.

Fortune rota volvitur descendo minoratus
alter in altum tollitur nimis exaltatus
rex sedet in vertice caveat ruinam!
Nam sub axe legimus Hecubam reginam.

The wheel of Fortune turns I go down, demeaned
another is raised up far too high up
sits the king at the summit let him fear ruin!
For under the axis is written Queen Hecuba.

PART I. PRIMO VERE (In Springtime)

3. Veris leta facies

Veris leta facies mundo prompinatur
hiemalis acies victa iam fugatur,
in vestitu vario Flora principatur,
nemorum dulcisono que cantu celebratur.
Ah!

The merry face of spring turns to the world,
sharp winter now flees, vanquished
bedecked in various colors Flora reigns
the harmony of the woods praises her in song.
Ah!

TEXT & TRANSLATION

Flore fusus gremio Phebus novo more
risum dat, hac vario iam stipate flore
Zephyrus nectareo spirans in odore
Certatim pro bravio curramus in amore. Ah!

Lying in Flora's lap Phoebus once more
smiles, now covered in many-colored flowers,
Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!

Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena
salit cetus avium silve per amena
chorus promit virginum iam gaudia millena.
Ah!

In harp-like tones sings the sweet nightingale,
with many flowers the joyous meadows are laughing
a flock of birds rises up through the pleasant forests
the chorus of maidens already promises a thousand
joys. Ah!

4. Omnia sol temperat (Baritone)

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

Rerum tanta novitas in solemnı vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas, et in tuo vereand
fides est et probitas tuum retinere.

All this rebirth in spring's festivity
and spring's power bids us to rejoice;
it shows us paths we know well, in your springtime
it is true and right to keep what is yours.

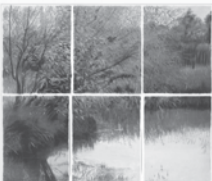
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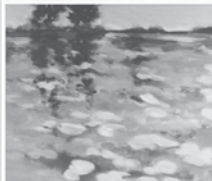
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TEXT & TRANSLATION



Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quibus amat taliter, volvitur in rota.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns on the wheel.

5. Ecce gratum

Ecce gratum et optatum
Ver reducit gaudia, purpuratum
florete pratum, Sol serenat omnia
lamiam cedant tristia!
Estas redit, nunc recedit
Hyemis sevitia. Ah!

Behold, the pleasant and longed-for
spring brings back joyfulness, violet flowers
fill the meadows, the sun brightens everything,
sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!

Iam liquescit et decrescit
grando, nix et cetera; bruma fugit,
et iam sugit Ver Estatis ubera;
illi mens est misera, qui nec vivit,
nec lascivit sub Estatis dextera. Ah!

Now melts and disappears
ice, snow and the rest, winter flees,
and now spring sucks at summer's breast;
a wretched soul is he who does not live
or lust under summer's rule. Ah!

Gloriantur et letantur
in melle dulcedinis, qui conantur,
ut utantur premio Cupidinis:
simus jussu Cypridis gloriantes
et letantes pares esse Paridis. Ah!

They glory and rejoice
in honeyed sweetness who strive
to make use of Cupid's prize;
at Venus' command let us glory
and rejoice in being Paris' equals. Ah!

UF DEM ANGER (On the Lawn)

6. Dance

7. Floret Silva Nobilis

Floret silva nobilis
floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit, eia, quis me amabit?

The noble woods are burgeoning
with flowers and leaves.
Where is the lover I knew? Ah!
He has ridden off! Oh! Who will love me? Ah!

Floret silva undique,
nah min gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

The woods are burgeoning all over,
I am pining for my lover.
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Chramer, gip die varwe mir (Female Chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
lat mich iu gevallen!

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me, young men!
Let me please you!

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TEXT & TRANSLATION



Minnet, tugentliche man,
minnecliche vrouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen.
Seht mich an, jungen man!
lat mich iu gevallen!

Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.
Look at me, young men!
Let me please you!

Wol dir, werit, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, jungen man!
lat mich iu gevallen!

Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me, young men!
Let me please you!

9. Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan. Sla!

Those who go round and round are all maidens,
they want to do without a man all summer long. Ah!

Chume, chum, geselle min

Chume, chum, geselle min, ih enbite harte din,
ih enbite harte din, chume, chum, geselle min.

Come, come, my love, I long for you,
I long for you, come, come, my love.

Suzer rosenvarwer munt,
chum un mache mich gesunt

Sweet rose-red lips,
come and make me better

Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan.
Sla!

Those who go round and round are all maidens,
they want to do without a man all summer
long. Ah!

10. Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

PART II. IN TABERNA (In the Tavern)

11. Estuans interius (Baritone)

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements
I am like a leaf played with by the winds.

Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti
stultus ego comparor fluvio labenti,

If it is the way of the wise man
to build foundations on stone,
then I am a fool, like a flowing stream,

TEXT & TRANSLATION

sub eodem tramite nunquam permanenti.
Ferot ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.

Via lata gradior more iuventutis
inplicor et vitiis immemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.

which in its course never changes.
I am carried along like a ship without a steersman
and in the paths of the air like a light, hovering bird
chains cannot hold me, keys cannot imprison me
I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.

I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh more
than for salvation,
my soul is dead, so I shall look after the flesh.

12. Cignus ustus cantat (Tenor and Male Chorus)

Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser! modo niger et ustus fortiter!

Girat, regirat garcifer, me rogos urit fortiter;
propinat me nunc dapifer,
Miser, miser! modo niger et ustus fortiter!

Nunc in scutella iaceo, et volitare nequeo
dentes frendentes video:
Miser, miser! modo niger et ustus fortiter!

Once I lived on lakes, once I looked beautiful
when I was a swan.
Misery me! Now black and roasting fiercely!

The servant is turning me on the spit; I am burning
fiercely on the pyre, the steward now serves me up.
Misery me! Now black and roasting fiercely!

Now I lie on a plate, and cannot fly anymore,
I see bared teeth:
Misery me! Now black and roasting fiercely!

13. Ego sum abbas (Baritone and Male Chorus)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius, and whoever



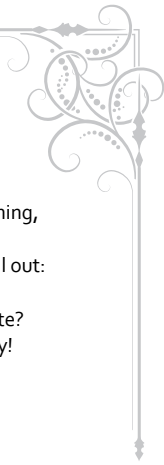
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TEXT & TRANSLATION



et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

searches me out at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Wafna, wafna! quid fecisti sors turpassi
Nostre vite gaudia abstulisti omnia!

Woe! Woe! what have you done, vilest Fate?
the joys of my life you have taken all away!

14. In taberna quando sumus (Male Chorus)

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem:

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

First of all it is to the wine-merchant
then the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

Bibit hera, bibit herus,
bibit miles, bibit clericus,
bibit ille, bibit illa,
bibit servus cum ancilla,

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,



TEXT & TRANSLATION

bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.

the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Six hundred pennies would hardly
suffice, if everyone drinks immoderately
and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the
book of the righteous.

PART III. COURS D'AMOURS (The Court of Love)

15. Amor volat undique (Children's Chorus and Soprano)

Amor volat undique, captus est libidine.
Iuvenes, iuencule coniunguntur merito.

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.

Siqua sine socio, caret omni gaudio;
tenet noctis infima sub intimo cordis
in custodia: fit res amarissima.

The girl without a lover misses out on all pleasures,
she keeps the dark night hidden in the depth
of her heart: it is a most bitter fate.

16. Dies, nox et omnia (Baritone)

Dies, nox et omnia michi sunt contraria;
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.

Day, night and everything is against me,
the chattering of maidens makes me weep,
and often sigh, and, most of all, scares me.

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite, grand ey dolor,
attamen consulite per voster honur.

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am, great is my grief,
advise me at least, by your honour.

Tua pulchra facies me fay planszer milies,
pectus habet glacies.
A remender, statim vivus fierem per un baser.

Your beautiful face, makes me weep a thousand
times, your heart is of ice.
As a cure, I would be revived by a kiss.

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To love beauty is to see light.

Victory Hugo



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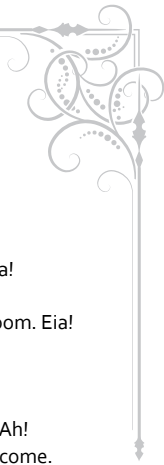
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TEXT & TRANSLATION



17. Stetit puella (Soprano)

Stetit puella rufa tunica;	A girl stood in a red tunic;
si quis eam tetigit, tunica crepuit. Eia.	if anyone touched it, the tunic rustled. Eia!
Stetit puella tamquam rosula;	A girl stood like a little rose:
facie splenduit, os eius floruit. Eia.	her face was radiant and her mouth in bloom. Eia!

18. Circa mea pectora (Baritone and Chorus)

Circa mea pectora multa sunt suspiria	In my heart there are many sighs
de tua pulchritudine, que me ledunt misere.	for your beauty, which wound me sorely. Ah!
Manda liet, Manda liet min geselle chumet niet.	Mandaliet, mandaliet, my lover does not come.

Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris.	Your eyes shine like the rays of the sun, like the flashing of lightening which brightens the darkness.
Manda liet, Manda liet min geselle chumet niet.	Mandaliet, mandaliet, my lover does not come.

Vellet deus, vallent dii quod mente: proposui ut eius virginea reserasset vincula.	May God grant, may the gods grant what I have in mind: that I may loosen the chains of her virginity. Ah!
Manda liet, Manda liet min geselle chumet niet.	Mandaliet, mandaliet, my lover does not come.

19. Si puer cum puellula (Male Chorus)

Si puer cum puellula moraretur in cellula, felix coniunctio. Amore suscescente pariter e medio avulso procul tedio, fit ludus ineffabilis membris, lacertis, labii.	If a boy with a girl tarries in a little room, happy is their coupling. Love rises up and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.
---	--

20. Veni, veni, venias (Double Chorus)

Veni, veni, venias. Veni, veni, venias, ne me mori facias, hyrc, nazaza, trillirivos!	Come, come, O come come, come, O come, do not let me die, hycre, nazaza, trillirivos!
---	---

Pulchra tibi facies oculorum acies, capillorum series, o quam clara species!	Beautiful is your face, the gleam of your eye, your braided hair, what a glorious creature!
--	---

Rosa rubicundior, lilio candidior omnibus formosior, semper in te glorior!	Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!
--	--

21. In truitina (Soprano)

In truitina mentis dubia fluctuant contraria lascivus amor et pudicitia. Sed eligo quod video, collum iugo prebeo: ad iugum tamen suave transeo.	In the wavering balance of my feelings set against each other lascivious love and modesty. But I choose what I see, and submit my neck to the yoke; I yield to the sweet yoke.
--	--

22. Tempus es iocundum

Tempus es iocundum, o virgines, modo congaudete vos iuvenes. Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.	This is the joyful time, O maidens, rejoice with them, young men! Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!
---	---

TEXT & TRANSLATION

Mea me confortat promissio,
mea me deportat
Oh, oh, oh, totus floreo, etc.

Tempore brumali vir patiens,
animo vernali lascivens.
Oh, oh, oh, totus floreo, etc.

Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Oh, oh, oh, totus floreo, etc.

Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.
Oh, oh, oh, totus floreo, etc.

I am heartened by my promise,
I am downcast by my refusal.
Oh! Oh! Oh! I am bursting out all over!

In the winter man is patient,
the breath of spring makes him lust.
Oh! Oh! Oh! I am bursting out all over!

My virginity makes me frisky,
my simplicity holds me back.
Oh! Oh! Oh! I am bursting out all over!

Come, my mistress, with joy,
come, come, my pretty, I am dying!
Oh! Oh! Oh! I am bursting out all over!

23. Dulcissime (Soprano)
Dulcissime, totam tibi subdo me!

Sweetest one! Ah! I give myself to you totally!

BLANZIFLOR ET HELENA

24. Ave formosissima
Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blanchefleur and Helen, noble Venus!

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TEXT & TRANSLATION

FORTUNA IMPERATRIX MUNDI

25. O Fortuna

O Fortuna velut luna
statu variabilis semper crescis
aut descreciscis vita detestabilis
nunc obdurat et tunc curat
ludo mentis aciem egestatem
potestatem dissolvit ut glaciem.

Sors Immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata,
michi quoque niteris, nunc per ludum
dorsum nudum fero tui sceleris.

Sors salutis et virtutis
michi nunc contraria est affectus
et defectus semper in angaria.
Hac in Hora sine mora
corde pulsum tangite, quod per sortem
sternit fortem, mecum omnes plangite!

O Fortune like the moon
always changing ever waxing
and waning; hateful life
first oppresses then soothes
as fancy takes it; poverty
and power, it melts them like ice.

Fate, monstrous and empty,
you turn the wheel, you are malevolent,
well-being is vain and always fades to nothing
shadowed and veiled.
You plague me too now through the game
I bring my bare back to your villainy.

Fate is against me in health
and virtue, driven on
and weighted down, always enslaved.
So at this hour without delay,
pluck the vibrating cords; since Fate strikes down
the strong man, everyone weep with me!

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ARTISTS



NIKKI EINFELD, SOPRANO

Lyric Coloratura soprano, Nikki Einfeld, has been widely recognized for her “high flying virtuosity” (New York Times) as well as “a bright, lithe tone, pinpoint accuracy and a saucy stage demeanor” (San Francisco Chronicle). A former Adler Fellow with the San Francisco Opera, she received further acclaim as a Grand Finalist in the Metropolitan Opera National Council Auditions.

While with San Francisco Opera, Ms. Einfeld performed many roles including Mascha in Tchaikovsky’s *Pique Dame*, Papagena in *The Magic Flute*, Serpina in Pergolesi’s *La Serva Padrona*, the title role in Donizetti’s *Rita and Pauline* in Thomas Pasatieri’s *The Seagull*. As a participant in their Merola Opera Program she performed in Menotti’s *The Medium* and J. Ibert’s *Angelique*.

Ms. Einfeld has performed the role of Susanna in *Le Nozze di Figaro* with Vancouver Opera and New Orleans Opera, Adele in *Die Fledermaus* with MOA, and the title role in *Lucia di Lammermoor* with Syracuse Opera and at the Green Mountain Opera Festival. She also performed as Télaire in *Castor et Pollux* with Opera Francais de New York and Nanetta in *Falstaff* with Edmonton Opera.

Other appearances have included the Queen of the Night in *The Magic Flute* with the Canadian Opera Company, Adina in Manitoba Opera’s production of *Elixir of Love*, Rosina in *The Barber of Seville* (Saskatoon Opera), Zerlina in *Don Giovanni* (Manitoba Opera), and Gretel in Humperdinck’s *Hansel and Gretel*, (on tour with NUOVA).

Her affinity for recital and concert repertoire, including many 20th and 21st century work Premieres, has led to guest appearances with Kent Nagano and the Berkeley Symphony Orchestra, Winnipeg Symphony Orchestra New Music Festival, Basically British recital series, the Left Coast Chamber Orchestra, Montreal Chamber Orchestra, the Empeyrean

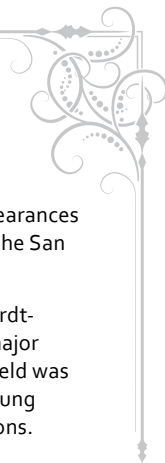
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ARTISTS



Ensemble as well as many broadcast recordings on CBC Radio Canada. Other appearances include Calgary Philharmonic Orchestra, Nevada Opera, Stanford Orchestra and the San Francisco Opera Orchestra in concert.

Her competition credits include First prize in the internationally recognized Eckhardt-Gramatee National Music Competition, which further lead to a tour of Canada's major music communities in recital with collaborating pianist Shannon Hiebert. Ms. Einfeld was also a multiple prize-winner 32nd CBC Radio-Canada National Competition for Young Performers and the First place winner of the Metropolitan Pacific Regional Auditions.



DAN KEMPSON, BARITONE

Dan Kempson has been praised by the San Francisco Chronicle as "a singer whose onstage presence was matched by a fluid and handsomely burnished tone." His 2013-14 season currently includes joining the Metropolitan Opera to cover Jake in Nico Muhly's *Two Boys*, Marcello in *La Bohème* with the Savannah Philharmonic, the *Messiah* with Asheville Symphony Orchestra, a return to Philip Glass' *Hydrogen Jukebox* with Skylight Music Theatre, and singing

Lieutenant Gordon in Fort Worth Opera's production of Kevin Puts' *Silent Night*. In the summer of 2014 he will return to Santa Fe Opera to sing Dancairo in *Carmen*, while also covering the title role in *The Impresario* and The Emperor in *Le Rossignol*.

Recent highlights include Belcore in *L'elisir d'amore* with Mississippi Opera, Figaro in a fully staged production of *Il barbiere di Siviglia* with the Imperial Symphony Orchestra; *Carmina Burana* with Syracuse Opera; the baritone role in Philip Glass' *Kepler* in his debut with the Spoleto Festival USA; Handel's *Messiah* with the Danbury Chamber Orchestra; selections from Haydn's *The Creation* with the Pittsburgh Symphony Orchestra; *L'elisir d'amore* with Caramoor Festival; Brahms' *Requiem* with the Erie Philharmonic; *Carmina Burana* with the Yale Symphony, New Choral Society, and Connecticut Master Chorale; and his debut with Fort Worth Opera in Philip Glass' *Hydrogen Jukebox*.

As a Resident Artist with Pittsburgh Opera, Mr. Kempson sang Tarquinius in *The Rape of Lucretia*, Argante in *Rinaldo*, Fiorello in *Il barbiere di Siviglia*, Morales in *Carmen*.

While completing his graduate studies at Manhattan School of Music, Mr. Kempson was seen as Gabriel von Eisenstein in *Die Fledermaus*, George Jones in *Street Scene*, and Ronaldo Cabral in John Musto's *Later the Same Evening*, which was recorded for Albany Records.

Winner of a 2013 Sullivan Foundation Career Development Grant, Dan has received the Donald Gramm Memorial Award from Santa Fe Opera, as well as prizes from the Gerda Lissner Foundation, Opera Index, Inc, Metropolitan Opera National Council Auditions, and was a National Semifinalist in the 2009 Eleanor McCollum Competition of the Houston Grand Opera. Mr. Kempson grew up in Wilton, Connecticut.

ARTISTS



KIRILL DUSHECHKIN, TENOR

Kirill Dushechkin was born in the famous apartment of Grigory Rasputin in Saint Petersburg, Russia. As a soloist with the famed Mariinsky Theater under the baton of Valery Gergiev, Kirill has performed with some of the world's outstanding opera companies such as La Scala, the Royal Swedish Opera, Opera Tokyo and Teatro Real among others. He has performed over 25 operatic roles in *Turandot*, *Il Tabarro*, *Das Rheingold*, *Siegfried*, *Ariadne auf Naxos*, *Lucia di Lammermoor*, *Les contes d'Hoffmann*, *I Pagliacci*, *Le nozze*

di Figaro, and many others. He appeared with such renowned artists as Anna Netrebko, Dmitri Chvorostovsky and Maria Gulegina.

As a concert artist Mr. Dushechkin performed Rachmaninoff's *All-Night Vigil* and Brahms' *Zigeunerlieder*, *Op. 103* with the New England Classical Singers. He also has been heard in numerous recital appearances in both Europe and the United States in collaboration with his wife, the pianist Alda Turgieva.

His discography includes Prokofiev's the *Love For Three Oranges* recorded live in 2004 at the Aix-en-Provence Festival with conductor Tugan Sokhiev, and Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh*, Rachmaninoff's opera *The Miserly Knight* and Prokofiev's *The Story of a Real Man* for the Mariinsky Theater label with conductor Valery Gergiev.

Mr. Dushechkin attended the Mariinsky Theater's Academy of Young Singers and the famed Acting Studio of the St. Petersburg State Music-Hall under the tutelage of People's Artist of Russia Iliia Rachlin and honed his acting skills at the St. Petersburg State Theatre Arts Academy.



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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 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.

MUSIC DIRECTOR

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Concert Choir 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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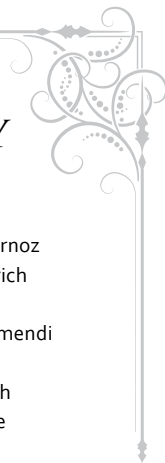
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The Wells Fargo Team challenged the SCSO Team to raise an
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Thanks to you, we exceeded our \$17,500.00 goal
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Donald Kendrick, Conductor
Ryan Enright, Organist

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