

SEASON 23

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR



2018
2019

Oct 20 Stained Glass | Fremont Presbyterian

Community Center Theater

Dec 8 Wells Fargo Home for the Holidays

Mar 23 European Masterworks | Brahms Requiem

May 14 Light and Fire



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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Ryan Enright, Organist

Saturday, October 20, 2018 ~ 8 p.m.
Fremont Presbyterian Church, Sacramento

STAINED GLASS SONGS *OF THE SPIRIT*

In Memory of

BILLY HALLORAN 1999–2018

Patricia Westley, Soprano
Michael Dailey, Tenor

Julie Miller, Mezzo
Shawn Spiess, Bass

Berliner Messe 1990

Arvo Pärt 1935 –

Kyrie
Gloria
Erster Alleluiavers (*First Alleluia*)
Zweiter Alleluiavers (*Second Alleluia*)
Veni Sancte Spiritus
Credo
Sanctus
Agnus Dei

Litaniae de venerabili altaris Sacramento, K125

Mozart 1756 – 1791

1. Kyrie – *Chorus*
2. Panis Vivus – *Soprano Solo*
3. Verbum Caro Factum – *Chorus, SATB Solo*
4. Tremendum ac vivificum – *Chorus*
5. Panis omnipotentia – *Tenor Solo*
6. Viaticum – *Soprano Solo and Chorus*
7. Pignus futurae gloriae – *Chorus*
8. Agnus Dei – *Soprano Solo and Chorus*

Laudes Organi 1966

Zoltán Kodály 1882 – 1967

*We invite you to join us at our SCSO reception immediately
following tonight's performance.*



MISSION

The Sacramento Choral Society and Orchestra (SCSO), a California educational 501 c (3) non-profit organization established in 1996, is an auditioned, volunteer chorus with a professional orchestra committed to the performance, education, and appreciation of a wide range of choral orchestral music for the Greater Sacramento Region.

Since its establishment, the SCSO, conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

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

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WELCOME

JAMES MCCORMICK

PRESIDENT, BOARD OF DIRECTORS

Welcome to Season 23

It's astounding to think that the SCSO's silver anniversary will soon be on our radar!

We want to take time out to reflect on the dedication and spirit of our large and unique Team that includes you, our Ticket Buyers and Supporters, our Board and Advisory Board Members, our talented and giving SCSO Members themselves, our Professional Orchestra Players, our Stage Manager and Stagehands, our Soloists and Guest Chorus, our Chorus Operations Team, our Volunteer Office Staff, our loyal Alumni and our Box Office Friends.

What better way to launch a new season than with the release of yet another new professionally mastered SCSO CD – *Jubilate!* – our live recording of Donald Kendrick's May 2018 Sacramento State farewell concert at the Sacramento Community Center Theater. We also want to welcome 22 new and talented SCSO Members who are making their debut with us this evening!

We plan to cap our 23rd season in June 2019 with yet another self-funded international tour to Europe with performances of the Mozart *Requiem* in Austria, Slovenia and Croatia with three professional European orchestras. We will once again serve as proud cultural ambassadors for our region. If you are a singer who would like to join us on this tour, check out the June 2019 tour information at sacramentochoral.com.

We never take your support for granted and we collectively and sincerely thank you. While we are proud of our artistic and managerial track record, the SCSO both needs and appreciates your ongoing support and friendship. Together we are making great things happen!





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PROGRAM NOTES

Berliner Messe (Berlin Mass)

Arvo Pärt



Arvo Pärt was born in Paide, Estonia in 1935, and graduated from the Tallinn Conservatory in 1963. He worked in Estonia as a film composer before emigrating to Vienna, then to Berlin, in 1981. His earliest compositions were tonal, and showed the influence of Prokofiev and Shostakovich. Later he switched to a strict serial style based on Schönberg's, then again back to a tonal music based on old polyphonic forms and Gregorian chant.

Later he developed the *tintinnabuli* style used in the *Berlin Mass*, derived from the sound of bells. As Richard Kostelanetz wrote, "Pärt's creative career can be viewed as dialectical, moving from thesis through a serialist antithesis to the current synthesis."

The *Berlin Mass* was composed in 1990 for four soloists and organ, and later revised for chorus and string orchestra. It is comprised of the five traditional mass movements, plus *First Alleluia*, *Second Alleluia*, and *Veni Sancte Spiritus* movements which make it suitable for its intended use at the Feast of Pentecost (with Christmas and Easter, one of the three major feast days of the Christian Church and celebrating the gift of the Holy Spirit). Pärt's use of chant-like declamation and slow tempos gives the piece a stately serenity reminiscent of Renaissance choral music, while his careful attention to the nuances of the language give the Latin words a familiar, almost conversational tone.

Pärt's style has been described as "minimalist," but it is a minimalism completely different from that of composers like John Adams or Philip Glass, who compose music that is rhythmically-driven, with only intermittent changes in harmony. In contrast, Pärt's music never has what American Bandstand fans used to call "a good beat." There is no palpable pulse except that of the words themselves; instead there is constant harmonic variety in the different combinations of pitches and of vocal and instrumental timbres. There is little explanation of this from Pärt himself—Richard Kostelanetz quotes him as saying, concerning other contemporary composers, "There is no music; there is only explanations," and "Everything I ever said about music I wanted to forget."

The *tintinnabuli* method is displayed clearly in the *Kyrie*, *Gloria*, and *Alleluias* of the *Berlin Mass*: the sopranos and tenors sing only notes of a triad chord, and so their lines move only by leaps. The altos and tenors start each phrase on a note not in the triad, and their lines move only stepwise. There is only one word per measure, with a constantly-changing meter. After the chorus sings each line of the text, there is a punctuating "period" from the orchestra.

The *Veni Sancte Spiritus* is a sequence, a hymn proper to a specific day in the church calendar, here Pentecost. Also known as the *Golden Sequence*, it is one of the few sequences that still remain in the official Roman Catholic liturgy. The text is by an unknown 13th-century author, in rhyming seven-syllable lines. Pärt seems to emphasize the special nature of the sequence by abandoning the strict *tintinnabuli*

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PROGRAM NOTES

method, using a prevailing triple meter, and spreading the words over multiple measures, with each three-line stanza punctuated by a triple-long measure of sustained final syllables.

The *Credo* is composed in harmony that could almost be by some other 20th-century choral composer—but still in an unhurried, one-word-per-measure declamation, ending with a uniquely consonant “Amen.” The *Sanctus* returns to the *tintinnabuli* style, and the *Agnus Dei* brings still another formula, with mostly-stepwise lines repeated by widely-leaping echoes from other voices until the steps are abandoned altogether and all voices conclude with intervals of perfect fourths and perfect fifths.

– Eric Leibrock



Litaniae de venerabili altaris Sacramento, K125 **W. A. Mozart**

The *Litania de venerabili altaris Sacramento* in B Flat was written in Salzburg in March 1772 and performed in Munich on New Years Day in 1775. It is organized in nine movements and is a prayer of Supplication with a steady repetition of acclamations.

This *Litany* is a testimony of praise and veneration of the

Eucharist and a recognition of its salvational effect.

During his time at the Cathedral in Salzburg, Mozart produced some amazing church music. Most of it consisted of Mass settings, Motets and the *Requiem*. He also wrote four Litanies. This one was written between his second and third visit to Italy. It's inspired by the form of the cantata-litany created by the late Venetian and Neapolitans of the 17th and 18th centuries. Mozart combines the *stile antico* (old style) with the *stile moderno* (new style) to create balance and contrast amongst the nine movements.

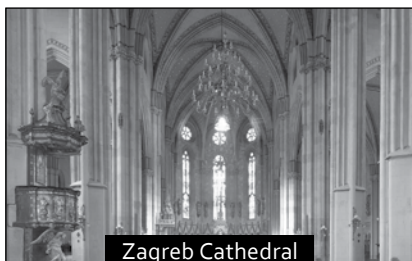
The work begins with an agitated figuration interrupted by a brief instrumental melody before the chorus enters boldly in the old style. They continue in chordal antiphony with the female soloists adding contrast. The chorus then acclaims *Verbum caro factum* (the word was made flesh) in a dramatic manner as the soloists enter in an Italianate style to extol the virtues of the Holy Eucharist.

The chorus again returns in a long note style to exclaim the awesome ability of the Sacrament (*Tremendum ac vivificum sacramentum*) that leads to the Tenor soloist singing *Panis omnipotentia* (all powerful bread) which is the longest solo in the work. Quietly the chorus returns with *Viaticum in Domino morientium* as they anoint the dying in mercy. Mozart follows this with a brilliant fugue *Pignus futurae gloriae* (Pledge of future glory) that draws on the full power of the chorus. The Soprano soloist offers the most poignant counterpoint in the final *Agnus Dei* before the chorus draws to a close in the old style of writing as they call for a final peace.

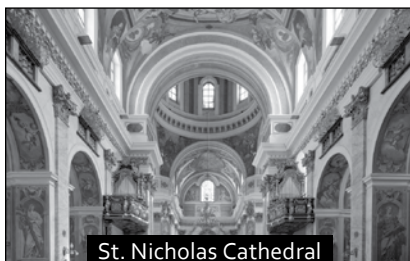
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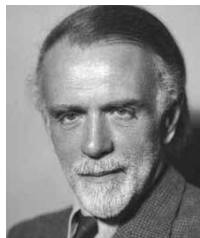


Salzburg, Austria

PROGRAM NOTES

Laudes Organi

Zoltán Kodály



Laudes Organi is the final work on the concert and was commissioned by the Atlanta Chapter of the American Guild of Organists as a paean to the organ. It is Kodály's last published work, published in 1966 and is subtitled *Fantasia on a 12th Century Sequence*. The Latin sequence, or musical phrase, was found in a 12th century manuscript in Switzerland's Engelberg Monastery. The work celebrates the organ, the king of instruments, and the choir that sings with the organ.

Kodály creates an extraordinary programmatic setting of the text, "painting" each phrase vividly in musical terms. He pays tribute to the 11th century Italian monk, Guido d'Arezzo, creator of modern musical notation. The work demonstrates the power, tone, and flexibility of the organ, integrating the chorus in a brilliant and passionate variety of chromatic passages and moods.

Zoltán Kodály was one of the major 20th century Hungarian composers and an equally important international music educator. Both of his parents were musical. His father played the violin and his mother sang and played the piano. Young Kodály received his basic schooling in small country towns, and he heard his classmates sing and play local folk tunes. He was self-taught on the violin, cello and piano, and was such a naturally talented musician that he could play chamber music at home, as well as perform in his school orchestras. In addition, he sang in the church choir and began to compose music at an early age, encouraged by his father. He graduated from secondary school in 1900 and enrolled in Budapest University, where he studied Hungarian and German. At the same time, he began music studies at Budapest's Academy of Music, where he received his composition diploma in 1904 and his teacher's diploma in 1905. In 1906, he received his PhD for his dissertation.

He was appointed a Professor of Music Theory at the Academy of Music and in 1908, began teaching composition. He soon was teaching harmony, counterpoint, form and orchestration, score-reading, vocal polyphony and musical literacy. He and his wife were active during the war in saving people from persecution. In 1946 and 1947, he made a concert tour to the United Kingdom, the United States, and the Soviet Union, conducting his own and other works. After World War II, he worked with many different organizations, including being elected as a deputy in the Hungarian National Assembly and becoming Chair of the Academy of Music Board of Directors. He received numerous awards and several honorary doctorates, including one from Oxford University. He often lectured in Hungary and abroad on various ethnomusicology subjects. His final major compositions, the *Hymn of Zrinyi* for baritone and chorus (1954), *Symphony No. 1* (1961), *Mohács* for chorus (1965) and *Laudes Organi* (1966) demonstrate his continuing creative ability. He died in 1967.

—Donald Kendrick, PhD

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TEXT & TRANSLATION

Berliner Messe

Arvo Pärt

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam. Domine Deus, rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Ester Alleluiavers

Alleluia. Alleluia.
Emitte Spiritum tuum et creabuntur:
et renovabis faciem terrae.
Alleluia.

Zweiter Alleluiavers

Alleluia. Alleluia.
Veni, Sancte Spiritus, reple tuorum corda
fidelium: et tui amoris in eis ignem accende.
Alleluia.

Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte caelitus
Lucis tuae radium;
Veni pater pauperum,
Veni dator munerum,
Veni lumen cordium;

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, king of heaven,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

First Alleluia

Alleluia. Alleluia.
Send out your Spirit and they shall be created:
and you shall renew the face of the earth.
Alleluia.

Second Alleluiavers

Alleluia. Alleluia.
Come, Holy Spirit, fill the hearts of your
faithful: and ignite the fire of your love within
them. Alleluia.

Veni, Sancte Spiritus

Come, Holy Spirit,
and give out the heavenly
radiance of your light;
Come, father of the poor,
come, giver of gifts,
come, light of all hearts;

TEXT & TRANSLATION

Consolator optime,
Dulcis hospes anime,
Dulce refrigerium;

In labore requies,
In aestu temperies,
In fletu solatium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Sine tuo numine
Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.

Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.
Amen. Alleluia.

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem caeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.

Best of comforters,
sweet guest of the soul,
refreshingly sweet;

Rest in labour,
calm in the storm,
solace in weeping.

O most blessed light,
fill the inmost heart
of thy faithful.

Without your power
there is nothing in a man,
nothing is wholesome.

Wash what is soiled,
water what is parched,
heal what is wounded.

Bend what is set firm,
warm what is cold,
rule over what has gone astray.

Give to your faithful,
who trust in you,
your sevenfold gifts.

Reward the virtuous,
release the rescued,
give joy for ever.
Amen. Alleluia.

Credo

I believe in one God, Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten Son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made,
consubstantial with the Father,
by whom all things were made.

TEXT & TRANSLATION

Qui propter nos homines, et propter
nostram salutem descendit de caelis, et
incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus, et sepultus est.
Et resurrexit tertia die, secundum
scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare
vivos et mortuos:
cuius regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem: qui ex Patre Filioque
procedit, qui cum Patre et Filio simul
adoratur et conglorificatur: qui locutus est
per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

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.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Who for us men, and for our salvation,
came down from heaven,
and was incarnate by the Holy Spirit through
the Virgin Mary, and was made man.
He was also crucified for us:
under Pontius Pilate he died and was buried.
And on the third day he rose again in
accordance with the scriptures.
And ascended into heaven:
he sits at the right hand of the Father.
And he will come again with glory to judge
the living and the dead:
there will be no end to his kingdom.
And in the Holy Spirit, Lord and giver of life:
who comes from the Father and the Son,
who with the Father and the Son together
is adored and glorified; who spoke
through the prophets.
And in one holy, catholic
and apostolic church. I confess one
baptism for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Holy, holy, holy, Lord God of Sabaoth.
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.

Agnus Dei

Lamb of God, who take away the sins of
the world, have mercy on us.
Lamb of God, who take away the sins of
the world, have mercy on us.
Lamb of God, who take away the sins of
the world, grant us peace.

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TEXT & TRANSLATION

Litaniae de venerabili altaris Sacramento, K125

Mozart

1. Kyrie – Chor

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos, exaudi nos.
Pater de coelis Deus,
miserere nobis.
Fili Redemptor mundi Deus,
miserere nobis.
Spiritus Sancte Deus,
miserere nobis.
Sancta Trinitas, unus Deus,
miserere nobis.

2. Panis Vivus – Soprano Solo

Panis vivus, que de Coelo descendisti,
Deus absconditus et Salvator,
frumentum Electorum,
Vinum germinans virgines,
Panis pinguis et deliciae Regam,
miserere nobis.
Juge sacrificium, oblatio munda,
Agnus absque macula,
miserere nobis.
Mensa purissima, angelorum esca,
Manna absconditum,
miserere nobis,
memoria mirabilium Dei.
Panis supersubstantialis,
miserere nobis.

3. Verbum Caro Factum – Chor, SATB solo

Verbum caro factum, habitans in nobis,
miserere nobis.
Hostia sancta, calix benedictionis,
mysterium fidei, miserere nobis.
Praeelsum et venerabile sacramentum,
miserere nobis.
sacrificium omnium sanctissimum,
miserere nobis.
Vere propitiatorium pro vivis et defunctis,
miserere nobis.
Coeleste Auditotum,
quo a peccatis praeservamur.

1. Kyrie – Chorus

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.
Christ, hear us, graciously hear us.
God the Father of heaven,
have mercy on us.
God the Son, Redeemer of the world,
have mercy on us.
God the Holy Spirit,
have mercy on us.
Holy Trinity, one God,
have mercy on us.

2. Panis Vivus – Soprano Solo

Living bread, who from heaven descended,
Hidden God and Savior,
grain of the elect
Vine sprouting forth virgins,
Wholesome Bread and delicacy of kings,
have mercy on us.
Perpetual sacrifice, clean oblation,
Lamb without spot,
have mercy on us.
Most pure feast, food of the angels,
Hidden manna,
have mercy on us,
memory of God's wonders.
Supersubstantial bread,
have mercy on us.

3. Verbum Caro Factum – Chorus, SATB solo

Word made flesh, living in us,
have mercy on us.
Holy Victim, Cup of blessing,
mystery of faith, have mercy on us.
Most high and venerable sacrament,
have mercy on us.
Most holy of all sacrifices,
have mercy on us.
True atonement for the living and the dead,
have mercy on us.
Heavenly antidote,
by which we are preserved from sin.

TEXT & TRANSLATION

Stupendum, supra omnia miraculum,
miserere nobis.
Sacratissima Domini cae
passionis commemoratio,
Donum transcendens omnem plenitudinem,
memoriale praecipuum divini amoris,
divinae affluentia largitatis,
miserere nobis.
Sacrosanctum et augustissimum mysterium,
pharmacem immortalitatis,
miserere nobis.

4. Tremendum ac vivificum – Chor
Tremendum ac vivificum Sacramentum,
miserere nobis.

5. Panis omnipotentia – Tenor Solo
Panis omnipotentia verbi caro factus
in cruentum Sacrificium,
Cibus et conviva, miserere nobis,
dulcissimum convivium,

Most stupendous of all miracles,
have mercy on us.
Most holy Commemoration
of the Passion of Christ,
Gift transcending all abundance,
extraordinary memorial of divine love,
affluence of divine largesse,
have mercy on us.
Most holy and august mystery,
medicine of immortality,
have mercy on us.

4. Tremendum – Chorus
Awesome and life-giving Sacrament,
have mercy on us.

5. Panis omnipotentia – Tenor Solo
Bread made flesh by the omnipotent Word,
Bloodless sacrifice,
Our food and guest, have mercy on us,
sweetest banquet,

Lights of the World

Sacramento



CHORUS

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CONDUCTORS:

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Jessica Suderman



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www.sacramentochildrenschorus.org (916)646-1141

TEXT & TRANSLATION

cui assistant angeli ministrantes,
miserere nobis.
Sacramentum pietatis, vinculum caritatis,
offerens et oblatio, Spiritualis
dulcedo in proprio fonte degustata,
miserere nobis.
Refectio animarum sanctarum,
miserere nobis.

6. Viaticum – S Solo and Chor

Viaticum in Domino morientium,
miserere nobis.

7. Pignus futurae gloriae – Chor

Pignus futurae gloriae,
miserere nobis.

8. Agnus Dei – S Solo and Chor

Agnus Dei, qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei, qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.

at which the angels serve,
have mercy on us.
Sacrament of goodness, bond of love,
offerer and offering,
Spiritual sweetness, tasted at its source,
have mercy on us.
Refreshment of holy souls,
have mercy on us.

6. Viaticum – S Solo and Chorus

Parting gift for those who die in the Lord,
have mercy on us.

7. Pignus of future glory – Chorus

Pledge of future glory,
have mercy on us.

8. Agnus Dei – S Solo and Chorus

Lamb of God, who takes away the sins of the
world, spare us, Lord.
Lamb of God, who takes away the sins of the
world, graciously hear us, Lord.
Lamb of God, who takes away the sins of the
world, have mercy on us.

Laudes Organi

Zoltán Kodály

Audi chorum organicum
instrumentum musicum
modernorum artificum
documentum melicum
canentem ludere amabiliter
ludentem canere laudabiliter
docens breviter,
leniter utiliter,
dulciter, humiliter.
Ideo persuadeo
hic attendere
jubeo commoneo
haec apprehendere,
mentifigere humiliter.

Listen to the chorus of the pipes
the musical instrument
of modern artists
a paragon of melody
which plays sweetly
and sings full of praise
which speaks short of words
friendly and beneficial
pleasantly modest.
So I advise you
to stand still here
and ask you urgently
to listen to it
with humble attention.

Musice! milites
te habiles
Usum exercites
artem usites
habilem corpore
te prebeas
facilem pectore te exhibeas

Musician! you must behave
like a warrior.
Let your craft hear
and practice your art
show the skill
of your body
and the dignity of your mind.

TEXT & TRANSLATION

Follibus provideas
bene flautes habeas
Istare praetereas
diligenter caveas
His prae habitis
sonum elice
doctis digitis
modum perface
neumis placitis.

Gravis chorus succinat
qui sonorus buccinat
vox acute concinat
choro chorus succinat
diafonico modo
et organico.

Nunc acutas moveas
nunc ad graves redeas
modo lyricis.

Look after the bellows in advance
to have enough air
Standing still must be avoided
watch out for that.
When you have looked after this
then let the sound hear
with nimble fingers
bring about the series of tones
which have a pleasant sound.

The heavy choir below
which makes itself heard sonorously
the high voice sounds against
choir and counterchoir
in the series of tones
after the melody of the organ.

Now you must play the high ones
now go to the low ones
as with the lute.



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TEXT & TRANSLATION

nunc per voces medias
transvolando salias,
saltu melico
manu mobili,
delectabili,
cantabili.

Tali modulo,
mellis aemulo
placens populo;
qui miratur et laetatur
et cantatur et laudatur
Deo sedula
qui regnat in saecula.

Huius artis praeceptor
secum Deus det Guidoni
vitam aeternalem.
Fiat, Amen.

then through the middle voices
jump like lightning
melodious
with a smooth hand
pleasing
and tuneful.

With such modulating
sweet as honey
pleasing to the people
who are surprised and pleased
and sing and praise
and serve God
who rules in eternity.

To the master of this art
may God, to Guido
grant eternal life.
So be it, Amen.



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MUSIC DIRECTOR

Dr. Donald Kendrick

A native of Calgary, Alberta, Canada, Donald Kendrick first arrived in Sacramento in 1985 to become the Director of Choral Activities at California State University, Sacramento (CSUS). For the past 33 years, he 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: Community, State, and Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on national and international levels.



In 1996, Don 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 Fremont Presbyterian Church. Under Don's leadership, SCSO also undertakes extensive education and outreach to Veterans and countless nonprofits serving the underprivileged.

Under Don's direction, the SCSO has produced eleven professionally mastered CDs and has a unique KVIE PBS documentary that is shown nationally throughout the United States. (Available on Youtube) He has received numerous awards including a "Legend of the Arts" award from the Sacramento Metropolitan Arts Commission for his dedication to our Community.

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

Don and the SCSO have represented Sacramento as great international choral ambassadors around the world with performances in Europe in Munich, Prague, Vienna and Budapest (2004), in Venice, Lucca and at the Vatican in Rome (2013), in Notre Dame in Paris, the American Cemetery, L'Abbaye St. Martin de Mondaye (Normandy), and St. Paul's Cathedral in London (2015), and in Latvia, Estonia and Finland (2017). Don also led a contingent of 220 Sacramento singers and guests to China with performances 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 Don led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia.

In 1993, Don co-founded the Sacramento Children's Chorus (SCC) with his former graduate student Lynn Stevens. The SCC regularly partners with the SCSO in its *Wells Fargo Home for the Holidays* and other performances throughout the season. Under Lynn's direction, the SCC has brought great acclaim to the Sacramento region. (A very warm welcome to the SCC's new conductor Alexander Grambow.)

Don 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

MUSIC DIRECTOR

eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria and Germany. In 2005, Schola Cantorum was selected to perform at the National Convention of the American Choral Directors Association in Los Angeles. Under Don's direction, Schola has performed for two Popes at the Vatican in Rome: Pope Benedict in 2007 and Pope Francis in 2013.

During his 33 years of teaching at Sacramento State, before his recent retirement in May 2018, Don oversaw the growth of three choirs, taught advanced conducting, led his students on international tours to Europe, China and Canada, and produced countless memorable performances. He also established the Graduate program in Choral Conducting and worked closely with more than 35 graduate students. Don took great pleasure in linking Sacramento State to the Community. Consequently, he was awarded one of the University's first Community Outreach Awards in 2004. He was named Outstanding Teacher of the Year by the Capitol Section of the California Music Educators Association (CMEA). He took great pride and joy in organizing high school festivals such as "Real Men Sing" and the "Women's High School Festival". For many years he has served as the Choral Representative of the California Music Educators Association (CMEA-Capitol Section), providing young singers with the opportunity to experience excellence in choral music together.

Don studied at the American Conservatory of Music in Chicago, the New England Conservatory of Music in Boston, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He has taught at Louisiana State University, the University of the Pacific Conservatory of Music in Stockton and at the University of Regina in Saskatchewan.

As Don embraces his semi-retirement years, we are pleased that he is continuing to guide and nurture the Sacramento Choral Society & Orchestra as well as his two choirs at Sacred Heart Church, Schola Cantorum and Vox Nova. Now that he has more free time, Don is looking forward to exploring the art of cooking, writing more music, traveling, gardening, and getting to know the American River Parkway.

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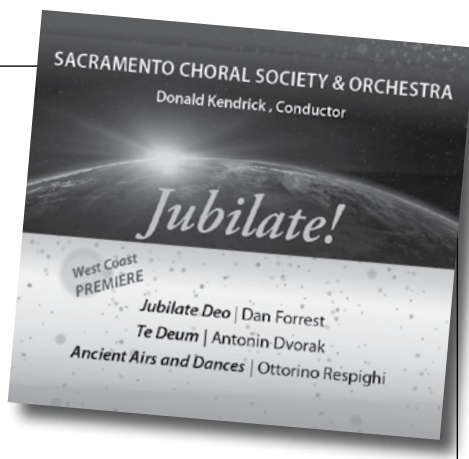
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ARTISTS



Dr. Ryan Enright, Organist

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

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

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

Patricia Westley, Soprano

New Zealand–American soprano Patricia Westley is gaining recognition as a young artist of great vocal and theatrical appeal. Her 2018 commitments include her San José Chamber Orchestra debut as a featured soloist, in partnership with the San Francisco Opera Center, and her Oakland Symphony debut as soprano soloist in Brahms' *Ein Deutsches Requiem*. She is currently spending the summer of 2018 in residency with San Francisco Opera's illustrious Merola Opera Program to perform the leading romantic role of Elisa in Mozart's early masterpiece *Il re pastore*.



A favorite with San Francisco audiences, Ms. Westley has performed with Pocket Opera as Adele in *Die Fledermaus*, for which she was critically hailed as "vocally-comically sensational", and with Lamplighters Music Theatre as Yum-Yum in *The Mikado*, Elsie in *The Yeomen of the Guard*, and Casilda in *The Gondoliers*.

ARTISTS

During the 2016–2017 season Ms. Westley fulfilled an artist residency with Shreveport Opera, making mainstage debuts as Musetta in *La bohème*, Despina in *Così fan tutte*, and Hodel in *Fiddler on the Roof*.

Ms. Westley's talents have been acknowledged and encouraged in the vocal competition circuit; she has won the 2016 East Bay Opera League Competition, has placed as a finalist in the Franco-American Vocal Academy's 2016 Vocal Competition (Grand Concours de Chant), and has earned a 2015 Encouragement Award from the Metropolitan Opera National Council Auditions. Her training includes young artist residencies with Pittsburgh Festival Opera, the International Vocal Arts Institute, the Tyrolean Opera Program, and SongFest. Ms. Westley earned her Master of Music in Opera Performance from the University of Oklahoma and her Bachelor of Fine Arts in Vocal Performance from Carnegie Mellon University.



Julie Miller, Mezzo

Hailed as possessing a voice of “spell-binding power and intensity” (The Register-Guard), mezzo-soprano Julie Miller has appeared as a soloist with wonderful organizations such as the Lyric Opera of Chicago, Kalamazoo Symphony Orchestra, Oregon Mozart Players, Grant Park Music Festival and Ravinia Festival. Recently, Ms. Miller appeared with Madison Opera, Lyric Unlimited/Lyric Opera Chicago and English National Opera/Hackney Empire Theatre as Baroness

Nica (Charlie Parker's *Yardbird*), and with Opera Idaho as Charlotte (*Werther*). In the coming months she looks forward to returning to Lyric Opera Chicago to cover Waltraute (*Die Walküre*); and appearing as the Mezzo Soloist with the Apollo Chorus of Chicago (Handel: *Messiah*), the Elgin Symphony Orchestra (Mozart: *Requiem*) and the Madison Symphony Orchestra (Janacek: *Glagolitic Mass*).

Highlights of Ms. Miller's operatic career include Jo (*Little Women*) and Ma Joad (*The Grapes of Wrath*) with Sugar Creek Opera; Emilia (*Otello*), Ida (*Die Fledermaus*), Annina (*La Traviata*) and Krystina (*The Passenger*) with Lyric Opera of Chicago; Orlofsky (*Die Fledermaus*) with Vero Beach Opera; Annio (*La clemenza di Tito*) and Donna Elvira (*Don Giovanni*) with Ryan Opera Center; Stéphanie (*Roméo et Juliette*) with Townsend Opera; and Flora (*La Traviata*) with Festival Opera. She has also been heard with orchestra as a Soloist in performances of Mahler's *Symphony No. 2*, Bach's *Magnificat* and *Cantata No. 6*, Handel's *Messiah*, Duruflé's *Requiem*, Beethoven's *Symphony No. 9*, and both Mozart's *Mass in C minor* and *Requiem*.

Ms. Miller is the recipient of the the Jerome and Elaine Nerenberg Foundation Scholarship (Musicians Club of Women), the Rose McGilvray Grundman Award (American Opera Society of Chicago), the Richard F. Gold Career Grant (Shoshana Foundation) and the Edith Newfield Scholarship Award (Musicians Club of Women). She is an alumna of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, and a member of the inaugural class of Dawn Upshaw's Graduate Program in Vocal Arts at the Bard College Conservatory of Music.

ARTISTS



Michael Dailey, Tenor

A tenor whose voice was described by Opera News as being, "blessed with freshness", Michael Dailey most recently made his role debut as Don Basilio in *Le nozze di Figaro* and Lindoro in *L'italiana in Algeri* with Opera San Jose. Prior to this, he made his debut with Microscopic Opera performing the role of Ben in the world premiere of Todd Goodman's opera *Night of the Living Dead* as well as with Knoxville Opera performing the role of Prince Ramiro in *Cinderella*. In 2012,

Michael spent his summer as a returning member of the prestigious Santa Fe Opera Apprentice Program. There, he performed the role of Selimo in the world premiere of the critical edition of Rossini's *Maometto II*. From 2008-2012, Michael served as a Principal Resident Artist with Opera San Jose where he performed 12 leading roles including Almaviva in *Il Barbiere di Siviglia*, Ramiro in *Cenerentola*, Alfredo in *Traviata*, Nemorino in *E'lisir D'amore*, and Ferrando in *Così fan tutte*. Other companies he has performed roles with include Livermore Valley Opera, Virginia Opera, Tricities Opera, Ashlawn Opera Festival, Portland Opera to Go, and Des Moines Metro Opera.

Mr. Dailey's international credits include his performances in the roles of Lucano/1stSoldat/Famigliare in Monteverdi's *L'Incoronazione di Poppea* with Theater an der Wien in Vienna. As a member of the New York Harlem Production company, he performed the role of Sportin' Life in Gershwin's *Porgy & Bess* on a European tour of six countries in venues including The Semperoper in Dresden and The Carré Theater in Amsterdam.

On the concert stage, Mr. Dailey has been a featured soloist with the Berkeley Symphony, Virginia Choral Society, Todi Music Festival, Schola Cantorum, Open Opera, South Valley Symphony, Virginia Beach Symphony Orchestra, Virginia Chorale, Nova Vista Symphony, Silicon Valley Symphony, Cole Porter Society and on the Avedis Concert series.

Shawn Spiess, Baritone

Shawn Spiess, lyric baritone, is a graduate of the Sacramento State School of Music, earning his Masters of Music in Choral Conducting under the guidance of Dr. Donald Kendrick. Shawn received his Bachelor of Music degree in Vocal Performance as well as a Bachelor of Music degree in Music Education from the University of the Pacific Conservatory of Music. He has studied voice with Joaquina Calvo Johnson, Dr. Lynelle Wiens, and John DeHaan. Mr. Spiess performs frequently in the region as a baritone soloist and maintains a private voice studio in the greater Sacramento area. He is the conductor of the Rocklin High School Vocal and Choral Department where he has taught for 10 years. His passion and enthusiasm for singing, conducting and working with students of all ages continues to propel the Rocklin High School Choral program in continued growth in numbers as well as excellence in performing and educating. Mr. Spiess leads five different choral ensembles at Rocklin High School. The ensembles have performed with the Vancouver Philharmonic Orchestra, local festivals, and have made two appearances at Carnegie Hall in New York City, the most recent in April of 2015.



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