

SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

STAINED GLASS CONCERT

MUSIC of the SPHERES



OCTOBER 28, 2023

CONCERT SEASON 28

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SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Ryan Enright, Organist SCSO Chamber Ensemble

STAINED GLASS CONCERT

MUSIC of the SPHERES

Saturday, October 28, 2023 ~ 7:30 p.m.

Fremont Presbyterian Church

In memory of

 **Dr. Samuel Allison** 

1942 – 2023

Sarah Sy, Soprano
Joshua Simka, Tenor

Kenneth Dulay, Countertenor
Chris Mackey, Bass

Jubilate 1713

- | | |
|---------------------------------------|-------------------------------|
| 1. Be Joyful in the Lord | 5. For the Lord is gracious |
| 2. Serve the Lord with gladness | 6. Glory be to the Father |
| 3. Be ye sure that the Lord He is God | 7. As it was in the beginning |
| 4. O go your way into His gates | |

G. F. Handel 1685–1759

i thank You God for most this amazing day 2018

Poem – E. E. Cummings 1894–1962

Dan Forrest 1978–

Magnificat

- | | |
|----------------------|--------------------|
| 1. Magnificat | 6. Esurientes |
| 2. Et exultavit | 7. Suscepit Israel |
| 3. Et misericordia | 8. Sicut locutus |
| 4. Fecit potentiam | 9. Gloria Patri |
| 5. Deposuit potentes | |

Antonio Vivaldi 1678–1741

Organ Concerto in B-flat 1736

Ryan Enright, Soloist

A tempo ordinario, e staccato – Allegro – Adagio, e staccato –
Allegro, ma non presto

G. F. Handel 1685–1759

Luminous Night of the Soul 2011

Jamee Wall, Soloist

Ola Gjeilo 1978–

Dixit Dominus 1726

1. Dixit Dominus

Jan Dismas Zelenka 1679–1745

2. Sicut erat

3. Amen



MISSION

The mission of the Sacramento Choral Society & Orchestra (SCSO) is to provide world-class choral orchestral music for the people of 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 AND CEO



WE WARMLY WELCOME YOU to this evening's *Music of the Spheres* performance as we proudly launch our 28th season!

We respectfully dedicate this evening's concert in memory of Dr. Sam Allison, a longtime arts supporter whose wife Marilyn continues to sing in the SCSO. As a doctor who healed people for some 55 years, Dr. Allison understood and valued the healing power of great music.

This season we offer **four exciting matinee performances** including a *Messiah Sing-Along* for you and your family.

Our ***Home for the Holidays*** concert at Memorial Auditorium on Saturday December 9th at 3 PM will provide a heartwarming and festive afternoon featuring baritone Finn Sagal, a young *Frank Sinatra reborn*.

To conclude the holiday season, we invite you to participate in the SCSO's annual Handel's ***Messiah Sing-Along*** on December 26th at 2 PM, hosted at First United Methodist Church in Midtown, Sacramento. Purchase tickets online at sacramentochoral.org for this informal community event.

Our ***European Masterworks*** concert on Saturday March 2 at 3 PM at SAFE Credit Union Performing Arts Center will showcase Dvorak's powerful *Stabat Mater*, arguably considered his finest work.

The season finale on Saturday May 4 at 3 PM at SAFE Credit Union Performing Arts Center will pay tribute to the music of ***Rodgers & Hammerstein***, with beloved songs from your favorite musicals. Cocktail attire is encouraged.

Please note: the SAFE CU Box Office has additional ticket sellers, and they have expanded their office hours: Tuesday-Friday, 10 AM-4 PM. **Save big on online fees by purchasing your tickets through the SAFE CU Box Office: 916-808-5181.**

WE WILL WRAP UP SEASON 28 as international choral ambassadors on yet another self-funded tour to Northern Italy in June 2024 with three performances of Mozart's *Requiem* in the Lake Como and Lake Maggiore regions.

Lastly, we extend our heartfelt gratitude for your friendship and support throughout these many years! The SCSO continues to demonstrate its resilience and dedication to bringing beautiful music to our community and beyond. Welcome to what promises to be another extraordinary season!



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PROGRAM NOTES



Jubilate, HWV 279

George Frideric Handel

George Frideric Handel (1685–1759) is among the world's most famous Baroque composers, remembered for many operas, instrumental works, and oratorios—namely his 1741 oratorio *Messiah*, which decorates concert halls across the globe during the Christmas season each year. The son of a barber-surgeon (a curious but debatably sensible professional combination),

Handel spent his childhood studying music and law throughout Germany, finding work as an organist in his hometown Halle before joining the Hamburg Opera Theater as a violinist and harpsichordist. From 1706 to 1710, Handel traveled Italy composing various works while making his acquaintance with other prominent musical figures, such as Arcangelo Corelli, and Alessandro and Domenico Scarlatti. After achieving international fame as a master of the Italian style, Handel made a brief return to Germany before spending the rest of his life in England.

Indeed, Handel found even greater success in England. His opera *Rinaldo* (1711) was a hit with English audiences, and in 1713, Handel premiered the *Utrecht Te Deum* and tonight's *Jubilate*, earning himself favor with the concert-going public and an allowance of £200 per year from the court of Queen Anne (nearly \$40,000 today)! These two pieces were composed in celebration of the first Treaty of Utrecht, ending the War of the Spanish Succession that wreaked havoc across Europe and England for more than a decade. Along with the *Utrecht Te Deum*, Handel's *Jubilate* was among the first of his sacred works composed in England. Set to Psalm 100:1–5, this choral-orchestral masterpiece makes the most of an otherwise short text—the orchestra, choir, and soloists display their virtuosity with rapid, florid vocal and instrumental runs, breathtaking moments of introspective dialogue, and glorious, collective jubilation in the wake of newfound peace. It is no wonder that this work has survived for over 300 years to be heard and enjoyed again and again!

i thank You God for most this amazing day

Dan Forrest

American composer **Dan Forrest** (b. 1978) is known across the globe as a distinguished choral and orchestral composer. Beginning his musical career at just 8 years old, he has been recognized for his talents as a pianist and composer, receiving numerous awards for his performances and works throughout his career. Forrest's choral works encompass a broad spectrum of concert and church music and he is celebrated for his ability to write complex music suitable for professional ensembles as well as accessible works for student and amateur groups.



i thank You God for most this amazing day was commissioned by the Atlanta Master Chorale and published in 2019. This work breathes life into a poem by

PROGRAM NOTES

twentieth-century artist E. E. Cummings that sings praise to each new day, the beauty of nature, and the human experience. This work is brimming with lush, expansive harmonies and remarkable clarity in the choral writing, enhancing and emphasizing Cummings' poetic text. This work exudes beauty in every measure, evoking the feelings of joy that accompany the morning's perpetual return—another chance, another day to experience glorious nature and revel in the gift of humanity.

Magnificat, RV 610

Antonio Vivaldi

Venetian **Antonio Vivaldi** (1678–1741), like Handel, has endured as one of the most celebrated and prolific composers of the eighteenth-century. By the end of his life, Vivaldi had composed some 800 known works in various instrumental and choral settings. He trained as both a violinist and a priest in Venice, eventually being fully ordained. His career as a priest fell short, however, following difficulty with what historians believe to be bronchial asthma, preventing him from delivering mass on a regular basis. This left Vivaldi with the time to commit fully to music, and in 1703, he was appointed violin master of a combined orphanage, convent, and music school in Venice—the Ospedale della Pietà. It is from this position that we see the beginning of Vivaldi's composing career, a career that would continue with great success both within the Pietà and internationally for the remaining 38 years of his life.



Known today as the father of the concerto, Vivaldi was famous in his time for his sacred vocal works as well. While musicologists debate on its original date of composition, it is agreed that Vivaldi first composed tonight's *Magnificat* some time between 1715 and 1720 during his appointment as the Pietà's director of music. He revised the *Magnificat* on several occasions, though the most famous rendition,

A TOAST *to* James McCormick

PROGRAM NOTES

RV 610, came about in the 1720s during the height of his composing career. Set in nine movements, Vivaldi employs two soprano soloists, alto and tenor soloists, choir, strings, oboes, and basso continuo to express with awe the words of Mary during her visit to her cousin Elizabeth, pregnant at the time with John the Baptist. In the first movement, the choir and orchestra emerge from silence in striking block chords, expanding as they progress with overlapping harmonic suspensions. The remaining movements are filled with vigor and dramatic intrigue, painting the text of each movement with vivid musical color that combine and contrast progressive solo lines with traditional choral writing. Vivaldi closes the work by bringing the opening musical themes into the final verse, emphasizing its message: “as it was in the beginning, is now, and will be forever, world without end, Amen.”

Organ Concerto in B-flat Major,

George Frideric Handel

Op. 4 no. 2, HWV 290

Ryan Enright, soloist

We return to Handel with the **Organ Concerto in B-flat Major**, composed during 1735 and 1736. The first concerti of their kind, Handel combines the powers of the orchestra with the chamber organ. Though J.S. Bach had already composed for orchestra and organ, Handel did not have the same access to Bach's grand organs equipped with double manuals and pedals, instead opting for the smaller single-manual, pedal-less chamber organ available in his opera theater. The opus 4 concerti were originally performed as interludes between performances of Handel's oratorios in the newly opened Covent Garden theater in London. Tonight's concerto saw its premiere in the gaps between movements of Handel's *Esther*, performed in March and April of 1735 during his composer residency at the theater.

The B-flat concerto is brought to life by the SCSO orchestra and organist Dr. Ryan Enright as they provide a delightful and highly virtuosic collaboration that exemplifies Handel's mastery of Baroque sophistication. Filled with moments of elegance, playfulness, lightness, and drama, this concerto serves its original role in this concert as a relaxing and entertaining interlude in tonight's program.

Luminous Night of the Soul

Ola Gjeilo

Ola Gjeilo (b. 1978) is a Norwegian composer and pianist currently residing in the United States. After studying composition at the Norwegian Academy of Music and the Royal College of Music in London, Gjeilo moved to study at the Juilliard School in New York City. Since then, he has taken the choral and symphonic world by storm—a cursory glance at his repertory highlights his profound success. With over 40 published works and nine albums of choral and piano works, Gjeilo writes for several ensemble configurations that include piano, strings, and choir.



Honoring
the life and memory of
Dr. Samuel Allison
1942–2023



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SCSO gratitude for a life well lived, including:

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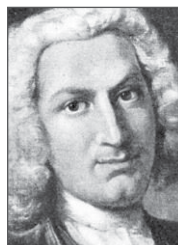
PROGRAM NOTES

Luminous Night of the Soul (2011), a sequel movement to Gjeilo's *Dark Night of the Soul*, is set to text by Charles Anthony Silvestri with a concluding stanza from a poem by St. John of the Cross. Combining the forces of string quartet, piano, and choir, Gjeilo creates a rich sonic space with a texture delicately crafted to soothe the soul and immerse the listener in sublimity. A perfect companion to Forrest's *i thank You God for most this amazing day*, the musical forces trade the spotlight throughout the work as they praise the Divine Spirit that illuminates life on Earth—inspiring the potter, giving voice to the author, and providing a role for the actor to play. The final bars see unification across the ensemble in a powerful drive with astonishing clarity in the choir, the strings, and the piano, emphasizing the theme of individual purpose celebrated in collective acclamation.

Dixit Dominus, ZWV 68

Jan Dismas Zelenka

Jan Dismas Zelenka (1679–1745) was born in the Central Bohemian region of the modern day Czech Republic. Not much is known about his early life—he likely studied music with his father, who was an organist in his hometown of Lounovice pod Blaníkem, before continuing his musical training in Prague playing the bass viol. He was later appointed to the Dresden Hofkapelle court orchestra in Germany, occasionally working in Vienna and Prague before becoming the Dresden court's *Kapellmeister* (master of the chapel choir) where he spent the remainder of his life. Zelenka's compositions were highly regarded by many of his contemporaries, including J.S. Bach. Rediscovered in 1863, Zelenka's music is marked by a sophisticated harmonic creativity and a masterful command of counterpoint.



Zelenka maintained a personal collection of the sacred works he composed at the Dresden Hofkapelle. Among them is tonight's *Dixit Dominus* (1726), the third of four *Dixit Dominus* settings he wrote for Vespers between 1725 and 1728 (the fourth has no critical edition and remains unknown). Set in three movements, Zelenka puts his musical excellence on full display—the first movement, the longest, juxtaposes electrifying orchestral writing with majestic choral parts and beautiful soli sections. It contains fast tutti sections, cantabile instrumental lines, and heart-wrenching solo and choral passages. The short second movement returns to the grandeur of the opening bars, ending with a gentle lead-in to the final movement, a fugal Amen. Zelenka writes with fire and vigor, each independent line weaving with fluidity before the choir and orchestra join together in the final bars, concluding Zelenka's *Dixit Dominus* on a grand "Amen."



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TEXT & TRANSLATION

Jubilate 1713

G. F. Handel 1685–1759

1. **O be joyful in the Lord**, all ye lands
2. **Serve the Lord with gladness**
and come before his presence with a song.
3. **Be ye sure that the Lord He is God:**
it is He that hath made us, and not we ourselves;
we are his people, and the sheep of His pasture.
4. **O go your way into His gates** with thanksgiving
and unto His courts with praise: be thankful unto Him,
and speak good of His name.
5. **For the Lord is gracious**, His mercy is everlasting,
and His truth endures from generation to generation.
6. **Glory be to the Father**, glory be to the Son, and to the Holy Ghost,
7. **As it was in the beginning**, is now, and ever shall be, world without end.
Amen

i thank You God for most this amazing day 2018

Dan Forrest 1978–

Poem – E. E. Cummings 1894–1962

i thank You God for most this amazing day:
for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes
i thank You God

(i who have died am alive again today,
and this is the sun's birthday;
this is the birth day of life and of love and wings:
and of the gay great happening illimitably earth)

how should tasting touching hearing seeing breathing
any—lifted from the no of all nothing—
how should any human merely being doubt
unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

i thank You God for most this amazing day



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TEXT & TRANSLATION

Magnificat

Antonio Vivaldi 1678–1741

1. **Magnificat** anima mea Dominum;
2. **Et exultavit** spiritus meus in Deo salutari meo, Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam, me dicent omnes generationes.
Quia fecit mihi magna, qui potens est, et sanctum nomen eius,
3. **Et misericordia** eius a progenie in progenies timentibus eum.
4. **Fecit potentiam** in brachio suo; dispersit superbos mente cordis sui;
5. **Deposuit potentes** de sede, et exaltavit humiles;
6. **Esurientes** implevit bonis et divites dimisit inanes.
7. **Suscepit Israel** puerum suum, recordatus misericordiae suae,
8. **Sicut locutus** est ad patres nostros, Abraham et semini eius in saecula.
9. **Gloria Patri**, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper: et in Saecula saeculorum. Amen.

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

Luminous Night of the Soul 2011

Ola Gjeilo 1978–

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the Spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of Thy artistry
Our Divine Spirit, all glory to Thee.

O guiding night!
O night more lovely than the dawn!
O night that has united
The Lover with his beloved,
Transforming the beloved in her Lover.



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TEXT & TRANSLATION

Dixit Dominus 1726

1. Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero, ante luciferum, genui te.

Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri et Felio,
et spiritui Sancto.

2. Sicut erat in principio et nunc et semper, et in saecula saeculorum.

3. Amen

Jan Dismas Zelenka 1679–1745

1. The Lord said unto my Lord: Sit thou at My right hand, until I make Thine enemies Thy footstool.

The Lord shall send the scepter of Thy power out of Sion: rule Thou in the midst of Thine enemies.

In the day of Thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.

The Lord hath sworn, and He will not repent: Thou art a priest for ever after the order of Melchisedech.

The Lord at Thy right hand hath broken kings in the day of His wrath.

He shall judge among nations; He shall fill ruins: He shall crush the heads in the land of many.

He shall drink of the torrent in the way: therefore shall He lift up the head.

Glory be to the Father, and to the Son, and to the Holy Ghost.

2. As it was in the beginning, is now, and ever shall be, world without end.

3. Amen

ARTISTS



Ryan Enright, Organist

Dr. Ryan Enright, recognized for his organ playing and improvising, has performed recitals in Canada and the United States with his organ repertoire dating from around 1540 to the present day. He attempts to approach each period's music in an informed and expressive way. Improvisation plays a crucial role in his activities, from reharmonizing a verse of a hymn to creating a prelude and fugue on command.

A native of Montreal, Quebec, Enright studied the organ privately with Marc-André Doran, Gaston Arel and Jean LeBuis while enrolled at the Conservatoire de Musique et d'Art Dramatique. Enright received his bachelor's and master's degrees—and Artist Diploma—in organ performance from McGill University. Enright received the DMA in Organ Performance & Literature from the Eastman School of Music (2012), where he studied repertoire and improvisation with William Porter and played harpsichord and organ continuo for Eastman's Collegium Musicum. Enright has studied improvisation with William Porter and Julian Wachner, and taken workshops with Gerre Hancock, Thierry Escaich, Pamela Ruiter-Feenstra (on clavichord), and Christophe Mantoux.

Donald Kendrick, Music Director

MESSIAH SING-ALONG

Tue, December 26
at 2:00 pm

Ryan Enright, Organist

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(including the soloists' parts)*

First United Methodist Church
2100 J Street, Sacramento

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ARTISTS

Enright has competed internationally, receiving 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 was a finalist in the CIOC (Canadian International Organ Competition), 2011.

Enright relocated from Rochester to Sacramento in October of 2011 to become Organist of St. John's Lutheran Church and Accompanist for the Sacramento Choral Society and Orchestra, Sacramento State's choirs, and Schola Cantorum of Sacred Heart Church. In August of 2016 Enright recorded an album entitled *St. John's Resounds* with virtuoso harpist Beverly Wesner-Hoehn. Recorded at St. John's on the splendid Bedient organ, the album consists of Rachel Laurin's *Fantasy for Organ and Harp* and solo organ and harp works. In California, Enright has performed at churches in the San Francisco Bay Area and also in the states of Washington and New York. In the summer of 2013, Enright accompanied the Sacramento Choral Society and Orchestra (SCSO) on their tour of Italy (Venice, Lucca, and Rome). At St. Peter's Basilica, Enright played solos at communion (an improvised fughetta) and Bach's Fugue in F, BWV 540, for postlude. In 2015, he accompanied the SCSO again, to Northern France, Paris, and England, performing a grand improvisation in French Classical style on the great 1741 Parisot organ in Normandy. (The improvisation can be found on YouTube.) He also had the honor of accompanying the SCSO from the (now-destroyed) orgue-de-choeur of Notre Dame Cathedral, Paris.

Since fall of 2018 Enright is also Accompanist II at CSUS, where he accompanies two classical choirs, two voice studios, and the Opera Theatre Workshop. From 2021-2023 he was Co-Dean of the American Guild of Organists, Sacramento Valley Chapter. He teaches for the Guild's young organ scholarship program for promising pianists and teaches organ privately.

Enright's passions away from the organ loft include Argentine Tango, hiking, camping, and whitewater kayaking.



Sarah Sy, Soprano

Sarah Joy Polante Sy is a Northern California-based soprano known for her fluid phrasing and vivid expressions while on stage as well as a sound designer for commercial audio and video production. When not performing in concerts, she can be found in theatrical productions around the region.

She has finished her Master of Music in Performance from California State University, Sacramento in 2022, wherein she created her one-woman show, *Sylvah!*, as her capstone project that explored the realm of crossover singers. She also completed her two concurrent undergraduate degrees in 2019: a Bachelor of Music in Vocal Performance at California State University, Sacramento, and a Bachelor in Fine Arts: Music Production and Sound Design at Academy of Art University, San Francisco.

ARTISTS

She performs and tours with Schola Cantorum directed by Don Kendrick and has been an audio engineer and an international recording artist with performances in Manila, Vancouver, Norway, and London. Her recent roles and productions include Aline in Gilbert and Sullivan's *The Sorcerer*, Sacramento Choral Society and Orchestra's production of *Carmina Burana*, Celia in *Iolanthe*, and Cisco in Woody Guthrie's *American Song*. She has also performed with Camerata Capistrano, Sacramento City Theatre, Splinter Group Theatre, and Light Opera Theatre Sacramento.

Her prominent experience in performing involves twelve years of performing with Sinag-tala Theatre and Performing Arts Association, a touring non-profit Filipino cultural ensemble wherein she was appointed choral director for five seasons. She has been an award recipient for the SFBAC NATS Singing Festival, Mu Phi Epsilon competitions, and the Sacramento Saturday Club Scholarship for Voice.

She has been the collegiate president of the Mu Phi Epsilon-Alfa Delta chapter in Sacramento since 2020, and has been active in the Sacramento Alumni Chapter since 2022. When not performing, she is frequently behind the soundboard or technical portion of productions in the Northern California region.

Sarah thanks her family and friends for their support, and she is excited and honored to be a soloist for the SCSO's Music of the Spheres!



Kenneth Dulay, Countertenor

Kenneth (Ken) Dulay is an up-and-coming countertenor currently in his senior year at California State University, Sacramento as a student of Julie Miller. His journey with music started at a very young age, both singing and eventually playing the organ for the church he was part of at the time. Now, Ken

performs with groups in the Sacramento area including the Sacramento Choral Society and Orchestra and Camerata California. He also serves as the alto section leader at the Westminster Presbyterian Church in Downtown Sacramento. Ken was awarded first place at the 2022 Robert S. Dinsmore Opera Competition, and was also the recipient of the Sacramento Renaissance Society Scholarship and the Shields-Baugh Music Scholarship for the 2022 school year. Aside from his love for performing, he has a passion for teaching new musicians and is a private voice and piano instructor at the Natomas School of Music.

ARTISTS

Joshua Simka, Tenor

Tenor Joshua Simka, born in Pompano Beach, Florida, moved to Sacramento in 2022. He has sung excerpts from the roles of Tamino, Tonio, Nemorino, and Lurcanio. At Opera America, he sang the role of Rudi in a presentation of scenes from a new opera called *Steal a Pencil for Me* by Gerald Cohen. Simka has also sung in numerous opera choruses and given shared and solo recitals, most recently at St. Robert Catholic Church in Hollywood Park and at Newport Beach Library, as part of its Sunday Musicales series. He has sung with choirs and as an oratorio soloist at churches throughout New York City, where for nearly 10 years he worked as a professional cantor. Also a writer, Simka is assistant editor at the Juilliard Journal and has written numerous articles on opera and has contributed to the industry publication Musical America. Simka studied voice with Marlena Malas while completing his undergraduate degree at Juilliard and his teachers include Gregory Lamar. He also studied orchestral conducting with Mark Shapiro.



Chris Mackey, Bass

Bass-Baritone and Stockton native Chris Mackey is thrilled and honored to be joining SCSO for their Stained Glass concert. Currently a member of Sacred Heart Church's Schola Cantorum in Sacramento, he has always had a love for baroque music and chamber ensemble singing. Chris recently had the joy of participating as the Bass soloist in SCSO's Summer Sing performance of the Mozart *Requiem*.

Before moving to Sacramento in 2020, Chris sang with various vocal ensembles over the years, including the Los Angeles based Seraphim Vocal Ensemble with director Tiffany Warren and San Francisco Choral Artists with director Magen Solomon.

Chris studied voice at University of the Pacific with Burr Phillips and San Joaquin Delta College with Seija Anderson from 2007 to 2012. While at UOP, he appeared in Pacific Opera Theater productions of *The Magic Flute* as Papageno and *The Threepenny Opera* as Mack the Knife. Chris has also appeared as a chorus member with Stockton Opera in productions of *La Boheme*, *Gianni Schicchi* and *Pagliacci*.

Join Our SCSO Board – In Concert With The Community

SINCE OUR FOUNDING IN 1996, the Sacramento Choral Society and Orchestra boasts a dynamic, thriving **Board of Directors**, working behind the scenes to keep our organization performance-ready all year long. Even during the Covid-19 pandemic, the Board managed to convene – albeit via Zoom, and continued to keep our chorus and followers engaged, solvent and connected with their leadership, energy and creative problem-solving. Thanks to the vitality and skills of CEO/President **Jim McCormick**, the talents of Music Director **Don Kendrick**, and the dedication of our Board of Directors, for their collective **resilience** and **resolve**, we are thrilled to **return** to the stage again with our *Season 28 Opening performance*.

*We invite you to put your passion
for the arts to work for the good of
the community.*

WE ARE ALSO THRILLED to recruit **new members** to our growing Board as we continue our mission to provide world-class choral-orchestral music to our local community and beyond. We seek talented and enthusiastic individuals who embrace our mission and can help in a variety of ways, including Community Outreach, Marketing & Social Media, Technology, Fundraising, Legal, Finance, Diversity, Equity & Inclusion and more.

Prior Board experience is not required, and we encourage both singers and non-singers to apply. Our members serve a minimum two-year term, during which they actively participate in ensuring our continued success and forging new personal and professional alliances along the way.

For more information about Board Membership, please contact our office at (916) 536-9065.



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 38 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 SAFE Credit Union Performing Arts Center, 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 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 their performances.

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

MUSIC DIRECTOR

recorded eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria and Germany.

During his tenure at Sacramento State, 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. Don took great pleasure in linking Sacramento State to the Community, and 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 organized high school festivals such as "Real Men Sing" and the "Women's High School Festival," and has served as the Choral Representative of the 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. In addition to Sac State, 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.

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