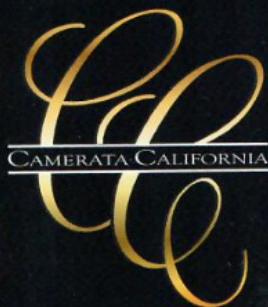


By George Frideric
HANDEL

presented by



SUNDAY • April 9th, 2017
4:00 pm

First United Methodist Church
21st and J Streets • Sacramento

CONDUCTOR:
Peter Nowlen

www.cameratacalifornia.net

MESSIAH

In Memoriam

*Say not in grief they are no more,
but live in thankfulness that they were.*

— Hebrew proverb

BARBARA LAZAR was a life-long Sacramento resident.

Barbara began in music as an instrumentalist, studying piano, trumpet, and organ. For years, before computers took over the job, she worked both as a music copyist and transposer, transposing orchestra parts for the Music Circus. She also has dabbled in choral arranging and many of her pieces

have been performed locally. She retired after 25 years of teaching music at Sacramento Country Day School, and although she has been organist for many local churches over the years, she had her longest stint at the Unitarian Universalist Church. Barbara also did a little singing in high school and college, but began taking it more seriously when she joined first the Sacramento Chamber Singers and then the Mark Clark Chorale. Barbara was one of Camerata California founding members, she also sang with the Chanteuses.



Barbara Jean Lazar
(1938 - 2017)



Rodney Ernesto Parada
(1967 - 2017)

RODNEY ERNESTO PARADA began singing with Camerata California in 2012 and the Sacramento Opera in 2011. A native of El Salvador, Rodney considered himself a modern-day troubadour. Born into a very musical family on both sides, he grew up singing and playing guitar in family reunions. Rodney started singing bel canto in 2002 at the National Art Centre in San Salvador and participating at the Opera de El Salvador. He became recipient of a scholarship to study in Germany, getting the opportunity to learn German, Italian and Portuguese and to get involved with music from around the world. Rodney performed for more than 20 years as lead singer in bands of diverse genres such as Andean, Caribbean/Salsa, Pop/Rock and Folk.

*In loving memory of two beautiful, gifted
musicians who chose to share their hearts and voices
with us. We were blessed to know them and
honored to perform with them*

CAMERATA CALIFORNIA CHAMBER CHOIR

CONDUCTOR

Pete Nowlen

SOPRANO

Jacque Wright • Maria Bueb* • Athol Wong • Glena Jue Clark

ALTO

Laurel Jensen • Mary Wesley • Christine Keightley
Ava DeLara* • Kathleen Moss-Miller*

TENOR

Mark Kane • Matt Hidalgo* • Kevin Wilson • Joel Wright
Doug Leggett • Steve Pierce

BASS

Don Dittmer • Edward Gibson • Daniel Yoder* • Roy Domoe

*asterisk denotes soloist



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Mary Blanchette, Asst. Concertmaster
Catherine Palmer
Jennifer Keck

2ND VIOLINS

Elyssa Harvey
Peiyun Lee
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VIOLAS

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BASS

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Camerata California Artistic Director, Pete Nowlen, has been a dynamic part of the northern California musical scene for nearly 30 years. Dedicated to renewing and sustaining classical music's relevance in our society, Pete's career has led him to surprisingly diverse opportunities.

Currently, he holds artistic and musical director positions with seven organizations ranging from Music in the Mountains in

Nevada County to the San Francisco Lesbian/Gay Freedom Band and including the Rancho Cordova Civic Light Orchestra, the CalCap Chamber Music Workshop and Sacramento's VITA Academy. A long-time faculty member at both UC Davis, where he is director of Concert Bands, and Sacramento State, Pete has mentored a generation of musicians and music educators for our region and beyond.

As a guest conductor, Pete has led performances of the Sacramento Symphony and Philharmonic and the, Auburn, Camellia, Veridian, UCD and CSUS Symphonies as well as numerous honor bands and orchestras. He has served as musical director for more than a dozen theatrical productions ranging from *La Bohème*, *Magic Flute* and *Hansel und Gretel* to *Rocky Horror Show* and *Little Shop of Horrors*.

A prize-winning French hornist, Pete came to Sacramento in 1987 to join the horn section of the Sacramento Symphony. He joined the Music in the Mountains Orchestra in 1989 and has performed frequently with the San Francisco Symphony, Opera and Ballet Orchestras and all of the prominent orchestras of the Bay Area and Northern California. For several years he served as principal hornist of the International Orchestra of Italy, performing and recording in Italy's most prestigious festivals and venues.



Camerata California would like to thank all who supported us in "The Race For The Arts" last Summer!

The 2017 race will be held on August 26.
Please put it on your calendar now for an early start
and a quick run to the finish line for Camerata.

HANDEL'S MESSIAH

*"Handel's Messiah: The First Performance" David van Asch. 1992.
Naxos Liner Notes for Scholars Baroque Ensemble.*

CITATION

Tonight's Performance — *A note before we begin . . .*

The complete Messiah's structure follows the liturgical year, Part I (the most familiar section) corresponding with Advent, Christmas and the life of Jesus, Part II with Lent, Easter, Ascension and Pente-

cost, Part III with the end of the church year, dealing with the end of time, the Resurrection of the dead and Christ's glorification in heaven. Tonight's performance will be Parts II and III.

— PROGRAM —

Part II:

"The accomplishment of redemption by the sacrifice of Christ, mankind's rejection of God's offer, and mankind's utter defeat when opposing the power of the Almighty"

Scene 1:

The redemptive sacrifice, the scourging and the agony on the cross

1. Sinfonia
2. Chorus: Behold the Lamb of God
3. Aria: He was despised
Kathleen Moss, Mezzo-soprano
4. Chorus: Surely He hath Born Our Griefs
5. Chorus: And with His stripes we are healed
6. Chorus: All we like sheep
7. Recit: All they that see Him
Matt Hidalgo, Tenor
8. Chorus: He trusted in God, that He would deliver Him
9. Recit: Thy Rebuke Hath Broken His Heart
10. Aria: Behold and See
Matt Hidalgo, Tenor

Scene 2:

His sacrificial death, His passage through Hell and Resurrection

1. Recit: He Was Cut off
2. Aria: But Thou Didst Not Leave his Soul in Hell
Matt Hidalgo, Tenor

Scene 3:

His ascension

1. Chorus: Lift Up Your Heads

Scene 4:

God discloses his identity in Heaven

1. Aria: Thou Art God upon High
Kathleen Moss, mezzo-soprano
2. Chorus: The Lord Gave the Word

Scene 5: Whitsun,* the gift of tongues, the beginning of evangelism

- 1: Aria: How Beautiful Are the Feet
Maria Bueb, Soprano
- 2: Aria: Why do the Nations
Daniel Yoder, bass
- 3 Let Us Break Their Bonds

Scene 6: God's triumph

- 1: Recit: He That Dwelleth
- 2: Aria: Thou Shalt Break Them
Matt Hidalgo, Tenor
- 3: Chorus: Hallelujah



INTERMISSION

PROGRAM

Part III:

A Hymn of Thanksgiving for the final overthrow of Death

Scene 1:

The promise of bodily resurrection and redemption from Adam's fall

- 1: Aria: I Know That My Redeemer Liveth
Ava DeLara, soprano
- 2: Chorus: Since By Man Came Death

Scene 4:

The glorification of the Messianic victim

- 1: Chorus: Worthy is the Lamb/
Blessing and Honor/Amen

Scene 2:

The Day of Judgement and general Resurrection

- 1: Recit: Behold I Tell You A Mystery
- 2: Aria: The Trumpet Shall Sound
Daniel Yoder, bass

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PROGRAM NOTES

Historical Background

Handel's Messiah: The First Performance

Handel's Messiah, first performed 250 years ago, is undoubtedly one of the great musical masterpieces of all time. Composed in only 24 days, it is the work of a genius which holds an extraordinary place both among the composer's works and in the history of music. No other work of its time has seen a continuous sequence of performances from 1742 to the present day.

In the course of these 250 years the Messiah has been performed in many different ways. The wish to adhere closely to the composer's own practice was followed by gestures of conscious departure, particularly in the 19th and early 20th centuries, when the availability of piano scores spawned the practice of performing the work with large (usually amateur) choirs accompanied by a single instrument, an organ or even a piano, resulting in versions which not only distorted the Handelian score, but also ignored the composer's intentions. Recently, however, there has been a general awareness of the argument of authenticity in modern

performances. Much research has been done and many articles and books have been published, particularly in 1985, the Handel anniversary year, all of which have led up to a greater understanding of the work. Nevertheless, despite the frequent use of original instruments, large scale performances are still very much the norm.

It is therefore perhaps surprising to many to discover that Handel, when composing the work, was guided by an unusual wish for economy. Uncertain of what forces he would find in Dublin, he had written for a small string ensemble with trumpets and timpani. Nor was there a complete distinction between soloists and choristers. Some of the soloists were drawn from the Dublin Cathedral choirs used by Handel and the other soloists also sang in the chorus. The modern practice of performing the work with four soloists and a separate choir was not Handel's intention. In fact, he rarely used less than six soloists and they almost always sang in the choruses as well



The following notes will be of interest to those who are familiar with the work:

Singers: Handel had sixteen singers including both female and boy sopranos. The soloists formed part of the choir and Handel used both contralto and counter tenor soloists as well as more than one soprano, tenor and bass. For later performances in London he also revised two bass arias for a castrato soloist.

Instrumentation: There were no oboes or bassoons in the first performance, only a small string band with 2 trumpets and timpani. Oboes were also added for later performances, but only served to double the voices. Although there are no separate parts for a double bass, there are clear indications in the score of its use by changes of clef in the part.

The aria "Thou art gone up on high" was originally written for bass. The commonly-heard versions for alto date from 1750 and were written for a castrato.

"How beautiful are the feet," the now famous aria for soprano, was marked as "A Song omitted in the performance" and was probably reinstated in 1749 to precede immediately the chorus "Their sound is gone out," which was written in 1749 and therefore not part of the earlier performances (this chorus is the only one with separate oboe parts which gives added support to the fact that oboes were not used until about 1749). The original version was for alto duet leading straight into the chorus "Break forth into joy".

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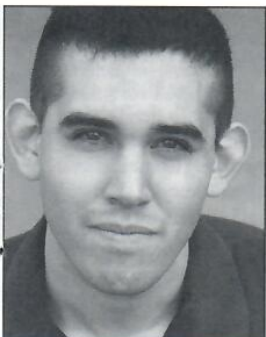


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FEATURED SOLOIST

Matt Hidalgo — Tenor



Matt Hidalgo returns to the stage with Camerata after his beautiful performance at Christmas singing Saint-Saëns' Christmas Oratorio and Vaughan Williams' The First Nowell. Matt is a graduate of California State University, Sacramento; and holds a Bachelor's of Music in Vocal Performance. He has sung and performed regularly throughout the greater Sacramento region and is a familiar face with many local performing groups. Matt performs regularly with St Mark's United Methodist Church, Fifth Church of Christ Scientist, Sacramento Opera, The Sacramento Choral Society, Capella Antiqua, Sacramento's Classical Revolution, the choirs at UC Davis, the Carson City Chamber Singers in Carson City, NV; and is also a regular performer for the St Mark's annual Bravo Bach! Festival.

Recently, Matt returned to his alma mater to perform the role of Paolino in Domenico Cimarosa's *Il Matrimonio Segreto* with the Sacramento State Opera Theater under the direction of Omari Tau. In Spring 2014, Matt was also asked to return to Sacramento State to perform the role of Pluto in Jacques Offenbach's *Orpheus in the Underworld*; also under the direction of Tau. In 2013, Matt made his Sacramento Opera solo debut as Eddie Pensier for Sacramento Opera's 2013 opening production of *The Bremen Town Musicians* at Fairy Tale Town. Matt's operatic career highlights include Don Ottavio in Mozart's *Don Giovanni*, Tamino in Mozart's *Die Zauberflöte*, Sir Hugo in Gerald Cockshott's *The Faun in the Forest*, Don Basilio and Don Curzio in Mozart's *Le Nozze di Figaro*, Mercury in Offenbach's *Orpheus in the Underworld*, and Luiz in Gilbert and Sullivan's *The Gondoliers*.

A distinguished concert performer, Matt Hidalgo has performed the tenor solos in Benjamin Britten's *Serenade for Horn and Tenor*, Haydn's *Missa Celensis*, Händel's *Messiah*, Saint-Saëns' *Oratorio de Noël*, Bach's *Coffee Cantata*, Haydn's *Paukenmesse*, and Pergolesi's *Magnificat*.



Daniel Yoder — Bass

Daniel Yoder, a Native American bass-baritone, returns to sing with Camerata and share his large, beautiful voice in one of Händel's best arias for bass – *The Trumpet Shall Sound*. Daniel has performed the roles of Zurga in Bizet's *Pearl Fishers*, Leporello and Masetto in Mozart's *Don Giovanni*, Betto in Puccini's *Gianni Schicchi*, Guglielmo in Mozart's *Così fan tutte*, Omar in Weber's *Abu Hassan*, and Silvio in Leoncavallo's *Pagliacci*. In concert, Mr. Yoder has sung the bass solos in the *Requiems* of Mozart, Duruflé, Fauré, and Malcolm Archer. He has also performed Händel's *The Messiah*, the *Coronation Mass* of Mozart, Haydn's *Paukenmesse*, Vivaldi's *Gloria*, *The Seven Last Words of Christ* by Theodore Dubois, and Bach's

Durchlauchster Leopold (BWV 173a) cantata.

FEATURED SOLOIST



Maria Bueb — Soprano

Maria has been a singer and actress in the Sacramento area for many years. Her theatrical credits include productions with Music Circus, the Sacramento Theatre Company, and a seven-year stint as one of the Six Women with Brain Death. She also served for 17 years as Soprano Choral Scholar with the Trinity Cathedral Choir. During her tenure there Maria did four tours to England where she had the opportunity to sing Choral Evensong in cathedrals such as York Minster, Canterbury Cathedral, and Westminster Abbey. In addition to the Camerata California, Maria also performs with the Sacramento Opera Chorus and the Sacramento Choral Society and Orchestra.



Ava Delara — Soprano

Although Ava has performed leading roles with several of California's regional opera companies, including Townsend Opera Players, North Bay Opera and the San Francisco Children's Opera, she has primarily focused on concert and recital work.

Ava's oratorio work includes Rossini's Stabat Mater, Händel's The Messiah and Dixit Dominus, Haydn's Missa in Augustiis and Die Schöpfung, Fauré's Requiem, Mozart's Vesperae Solennes de Dominica, Verdi's Messa da Requiem (a television broadcast) and Te Deum, Saint-Saëns' Oratorio de Noël, Randall Thompson's The Nativity according to St. Luke, Vaughn Williams' Dona Nobis Pacem, Respighi's Lauda per la Natività

del Signore, Vivaldi's Gloria, Pergolesi's Stabat Mater, and J.S. Bach's Magnificat, St. Matthew Passion and B Minor Mass.

As a guest soloist with many Regional California orchestras, Ava has had the great privilege to sing many beautiful and challenging concert works, such as Das himmlische Leben from



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FEATURED SOLOIST

Mahler's Symphony No. 4, Mendelssohn's Hear My Prayer, Ravel's Kaddisch, and Händel's Gloria in excelsis Deo and Salve Regina. However, her membership with Camerata California has given her the rare and exciting opportunity sing the music of some of the world's leading living contemporary composers (Karl Jenkins, John Corgliano, Gabriel Ruiz-Bernal, Matthew Harris, James DeMars). Camerata also gave her the honor of singing Gounod's Gallia for the Centennial of the Panama Pacific Exhibition at the Palace of Fine Arts in San Francisco.

She has appeared with the Solano Symphony, Camellia Symphony, Auburn Symphony, Gold Country Chamber Orchestra, Camerata California Chamber Orchestra, the Sacramento Choral Society Festival Symphony, VITA Academy and the Valley Choral Society Orchestra.

Ava has also performed in recitals, music festivals and concerts extensively throughout Northern and Southern California, Europe, Central Mexico, and the Philippines. In addition, she has sung benefit performances for the Sacramento Women's Chorus and a local AIDS care program, a benefit concert for Habitat for Humanity to help rebuild homes in New Orleans after the devastation from hurricane Katrina, and for "at risk" children in Napa, CA. She is also an accomplished vocal instructor.



Kathleen Moss — Mezzo

A favorite soloist with Camerata returns! Kathleen has been recognized as a singer with a "great voice and projection, and a dramatic ability seldom seen on the opera stage." (San Francisco Classical Voice) She has a diverse performing background, having sung with many San Francisco Bay Area opera companies including Opera San Jose, West Bay Opera, and San Francisco Opera. Kathleen is equally at home on the musical theater stage and has performed with such companies as American Musical theater of San Jose, TheatreWorks of Palo Alto, and Sacramento's Music Circus.

Kathleen can be heard on the American original cast recording of *The 3 Musketeers* with music by George Stiles. In 2009, she sang the role of Carmen with Pocket Opera and Dorabella in North Bay Opera's production of *Così fan tutte*. In 2008, Kathleen appeared as Judith in Berkeley Opera's *Bluebeard's Castle*, Mrs. Grose in San Francisco Lyric Opera's production of *The Turn of the Screw*, and as Maddalena in *Rigoletto* with Opera San Jose. She was also a soloist in the world premiere of *Divide Light*, a new opera based on the poems of Emily Dickinson.

Recent credits include: Suzuki in *Madam Butterfly* (Opera San Jose), Polina in *Pique Dame* (West Bay Opera), Second Lady in *Die Zauberflöte*, Bianca in *The Rape of Lucretia*, and Donna Elvira in *Don Giovanni* (San Francisco Lyric Opera), Cherubino in *Le Nozze di Figaro* and Suzuki in *Madama Butterfly* (Cinnabar Opera), Mad Margaret in *Ruddygore* and Ruth in *Pirates of Penzance* (The Lamplighters), Boulotte in *Bluebeard* and Maddalena in *Rigoletto* (Pocket Opera), Hansel in *Hansel and Gretel* (Opera a la Carte), and covered the role of Anna Hope in *The Mother of Us All* with San Francisco Opera.

BIOGRAPHIES

— SOPRANOS —

ATHOL WONG has spent a lifetime singing in choirs, beginning in elementary school, and the local church youth choir where she was often performed solos and descants. She sang with her high school mixed chorus, played guitar and sang through the 70's, and has continued to sing with church choirs and doing occasional solo "gigs." As her children grew, she also directed youth choir and the contemporary choir at St. Columba's Episcopal Church in Camarillo. It was through her local church choir that she was introduced to Camerata California. She came to Sacramento by way of Ventura County, where she recently retired as Principal of Newbury Park High School.

MARIA BUEB has been a singer and actress in the Sacramento area for many years. Her theatrical credits include productions with Music Circus, the Sacramento Theatre Company, and a seven-year stint as one of the Six Women with Brain Death. She also served for 17 years as Soprano Choral Scholar with the Trinity Cathedral Choir. During her tenure there Maria did four tours to England where she had the opportunity to sing Choral Evensong in cathedrals such as Canterbury Cathedral, and Westminster Abbey. In addition to the Camerata California, Maria also performs with the Sacramento Opera Chorus and the Sacramento Choral Society and Orchestra.

JACQUE WRIGHT received her Bachelor of Music degree from the University of Utah and continued post graduate studies in Music History and Theory, as well as Business Administration. She has been a guest soloist of the Solano Symphony and toured Europe with the James Mitchell Chorale. Opera roles include Amahl and the Night Visitors (Mother), The Beggar and the Thief (Laetitia), The Princess and the Pea (Princess), and the Play of Daniel (Queen). She has participated widely in community and church choirs. Jacque is a violist and has played with the Utah Symphony, CSUS, Camellia and various community orchestras. She was one of the founding members of Camerata California and continues to appreciate the fine musical tradition that has been established by this outstanding group.

GLENA JUE CLARK enjoyed doing community theater as a dancer so much she decided it might be a good idea to be able to carry a tune.

This began years of voice training leading to a love of Opera. Her favorite roles to perform were Micaela (Carmen) and Suzuki (Madame Butterfly). She has also enjoyed singing in Musical Theater, church, Chinese association functions and in the past with Sacramento Choral Society. Camerata is pleased to have her lovely voice here to sing the Messiah.

— ALTOS —

CHRIS KEIGHTLEY began her musical career in Baltimore, Maryland, where she studied piano for many years and sang in school and church choirs. She and her husband have made several moves between California and New Mexico, and she always found time to sing regardless of her location. Groups she has performed with include the Los Robles Master Chorale in Thousand Oaks, the Cuesta Master Chorale in San Luis Obispo, a 4-part women's group that sang at Renaissance Faires throughout central California, the Santa Fe Women's Ensemble, Canticum Novum, the Santa Fe Symphony and Chorus, and the New Mexico Bach Chorale. She is also a member of the excellent women's choir, Chanteuses.

LAUREL JENSEN started singing at a very young age: with a theatrical and musical family, this was just part of everyday life. At age seven, Laurel began piano lessons and singing in church choirs. She continued through high school singing in Community Theater and school choirs - including girl's ensemble, madrigals, and honor choir. She also sang in college, but eventually focused on a geology degree. Laurel is a member of Chanteuses, and has sung with the Sacramento Choral Society and Sacramento Chamber Singers. Laurel currently studies voice with Ava DeLara.

MARY WESLEY received her education in voice and oboe performance from the University of Wisconsin. She has performed many classical roles with various symphonies in the Midwest and the east coast. Mary has sung throughout Europe and the USA. She was a member of the Sacramento Opera Company, The Silver Swan Singers, the James Mitchell Chorale, the Wisconsin Symphony Chorus, and The Melodies among others. Mary is a founder of Camerata California and sits on the boards of many arts and community organizations.

BIOGRAPHIES

AVA DELARA has been a member of Camerata California since 2001. She has been guest soloist with many Regional California orchestras, but Camerata California has given her the rare and exciting opportunity to sing the music of some of the world's leading living contemporary composers. Camerata also gave her the honor of singing Gounod's *Gallia* for the Centennial of the Panama Pacific Exhibition at the Palace of Fine Arts in San Francisco. She has appeared with the Solano, Camellia and Auburn Symphonies and many Orchestras including: Gold Country Chamber, Camerata California Chamber and Sacramento Choral Society.

— TENORS —

MARK KANE has been singing locally at St. Paul's Episcopal Church for the past 15 years. He frequently fills the rotating roll of cantor in the choir and also plays handbells in the church's handbell choir. Singing has always been a lifelong joy for Mark and he relishes the opportunity to sing with Camerata California.

DOUG LEGGETT began singing tenor in a college touring choir in Portland, Oregon. He has performed in various groups including Modern Folk Quartet and Latin Trio. since settling in Sacramento, Doug sang in church choirs until joining the CSUS Community Choir. Mark also sings with River City Chorale.

KEVIN WILSON has performed at numerous venues in the USA and Europe with groups such as the Capitol Opera, Camerata California, Camellia Symphony, Sacramento Philharmonic and the American Musical Ambassadors. Kevin is also a solo pianist and vocalist in many ensembles. He appeared onstage with Andrea Bocelli in June 2015 and with the Sacramento Opera Chorus during its 2015-16 season.

Kevin studied music at CSU Sacramento, Interlochen Arts Academy in Michigan and with piano instructors in Russia. Kevin's broad musical background also includes such diverse instruments as the trumpet, tuba, saxophone and celeste. His other musical pursuits include composition, film scoring and orchestration. He's part of a production team for an upcoming documentary film chronicling the life of a decorated Vietnam veteran, and his compositions include a complete prelude cycle for solo piano and pieces for voice and orchestral instruments.

JOEL WRIGHT started singing with his family musical group at age five. Singing the lead in HMS Pinafore middle school, and in high school he sang in *The Music Man*. Since that time, Joel has sung consistently in choirs for church and college, including with Perla Warren at American River College. After college, he sang with the Jim Mitchell Choral and with Camerata California since 2000. Joe works as a local Real Estate Broker in Sacramento.

STEVE PIERCE sings tenor and is also currently the rehearsal accompanist for Camerata California. Steve hails from Northern California and holds a Bachelor of Music in horn performance. Steve has a strong background in music education, having taught general music, bands and choirs at different levels in California and in Texas. Also an arranger, Steve has arranged music for church orchestras and assorted instrumental groups, and is the music director at Lutheran Church of the Ascension in Citrus Heights.

— BASSES —

EDWARD F. GIBSON is an Emeritus Professor of Physics at CSU Sacramento where he taught for 38 years. Musically, Edward performed his first singing solo in elementary school. However, in high school, he played clarinet in the band, so did not have time for choir. Ed returned to singing in a church choir after graduate school. He sang with the Sacramento Chorale for 20 years, and currently sings with the CSUS University Choir, and the Sacramento Choral Society and orchestra.

ROY DOMOE is a passionate music student who grew up in Cottonwood, California. He began to study music at Shasta College in Redding, and earned his AA in 2016. He currently studies at CSU Sacramento, working for his BA of Music with an emphasis on vocal performance in opera under Robin Fisher.

DON DITTMER has sung with Camerata California since 2005. He has a BA in Music from Immaculate Heart College, Los Angeles. His chorus experience includes singing with California State University Sacramento chorus and the Gregg Smith Singers. His ongoing musical endeavors include song leader at church services for his congregation, guitar accompanist and cantor.

PRESIDENTS MESSAGE

Please join us in celebrating the lives of Barbara and Rodney. We are grateful for their being part of the Camerata Family.

I am always grateful for the members of Camerata. Their inspired musicianship is born of hard work, dedication, and love of music.

Most of all, I appreciate the strong community that is Camerata and its supporters. You are both an island and a touchstone of what is positive and giving in these unsettled times.

— Mary Wesley

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Camerata California is proud to award its **EMERGING YOUNG ARTISTS SCHOLARSHIP** to young deserving musicians to help them continue the legacy of artistic expression through music performance. This year we are pleased to sponsor bass, Roy Domoe, who studies at CSUS with Robin Fisher. We also sponsor a number of instrumental players.

You, too, can help a young deserving music major continue the legacy of artistic expression through music by donating to the **CAMERATA CALIFORNIA EMERGING YOUNG ARTISTS SCHOLARSHIP FUND** for 2017-2018. Your tax deductible donation to this fund helps deserving students continue their studies so they may share their talents with the world.

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Camerata California

Chamber Choir & Orchestra

P R E S E N T S

Remembrance

Memorial Day Concert

May, 28, 2017

First United Methodist Church

21st and J streets • 4:00 pm

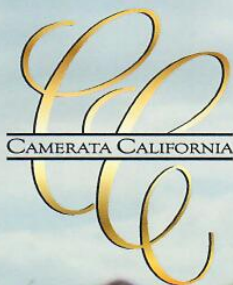
Sacramento Premier performance

American Requiem by James De Mars

Peter Nowlen, Conductor

TICKETS:

18 and under Free • Students \$10
Seniors \$20 • General \$22



www.cameratacalifornia.net