

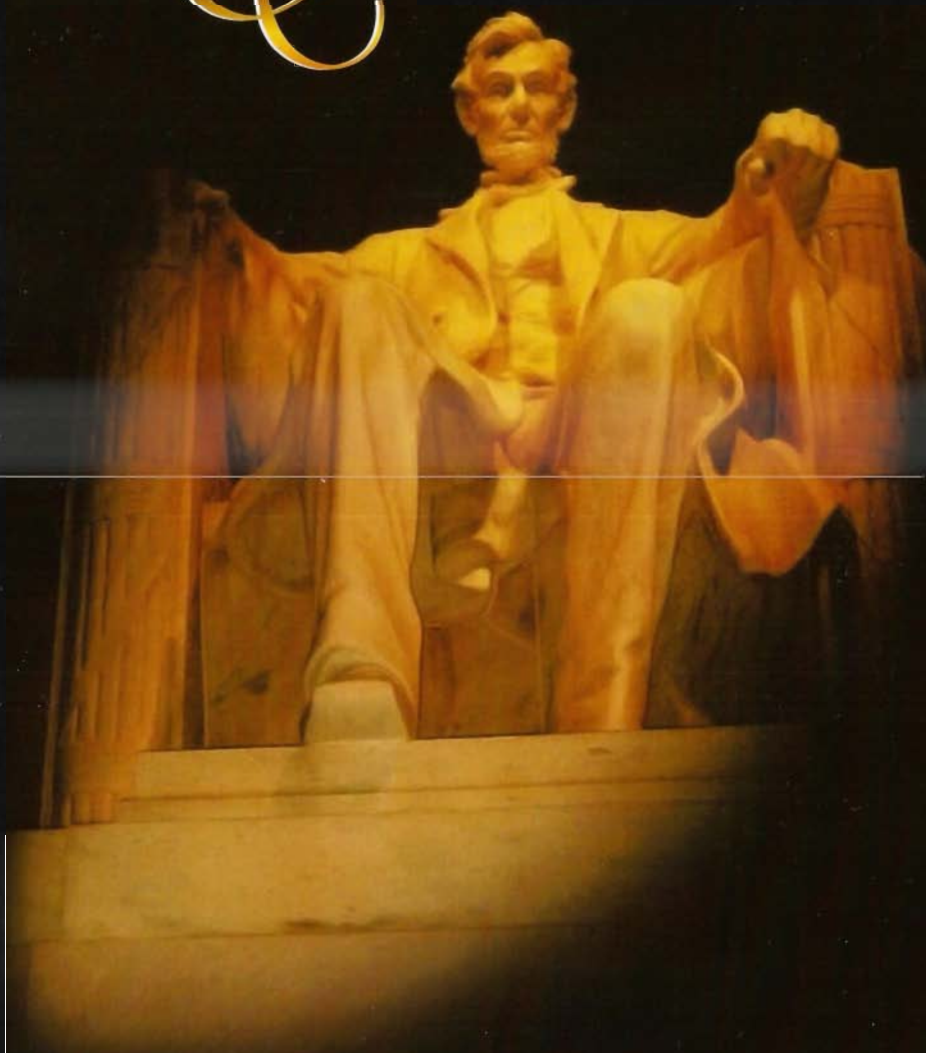
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DIRECTOR'S MESSAGE

Dear Friends,

These are exciting times! We are embarking on a new era for Camerata California. We started the year with our "Day of the Kings" concert and right after left to perform in New York at Carnegie Hall with the featured composer of our last Memorial Day concert, Jonathan Willcocks. Today's concert of McKay's works marks the beginning of our Lincoln tour.

I must recognize and thank the vision of our conductor and artistic Director, Peter Nowlen, for giving new direction and much support. He is truly God's gift to me and the Camerata California.

Mary Wesley
General Director



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The VITA Symphony and Chorus is a flexible ensemble that meets the performance needs of our innovative programming and arts engagement activities. Like today's performance, collaborations with area organizations strengthen our ties to the region and we hope, in turn, through our artistic work, we all have a deeper sense of community when we come together through music and art.

VITA's Teaching Artist Learning Community assists emerging artists to develop entrepreneurial, performing and teaching skills to shape a new career path as a performing musician who also engages learners and advocates for the arts.

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PROGRAM

The Presentation of the Colors

Our National Anthem

(Francis Scott Key — Arrangement by: Pete Nowlen)

To a Liberator

(George Frederick McKay)

Lincoln Lyrics

(George Frederick McKay – On poems of Edwin Markham)
Camerata California

— INTERMISSION —

Lincoln Man of the People

Read by Chardonnay Needler • 6th Grade - Sacramento Country Day School
(The poem was read at the dedication of the Lincoln Memorial)

Words of Lincoln (Earlene Rentz)

The Davis Children's Chorale • Camerata Californin

Shenandoah

(Arrangement by: Mary Goetze)
The Davis Children's Chorale

Toward the Unknown Region

(Ralph Vaughan Williams – On a poem of Walt Whitman)
Camerata California

The Battle Hymn of the Republic

(Arrangement by: Peter J. Wilhousky)
Camerata California,
The Davis Children's Chorale

From Sea to Shining Sea

Samuel A. Ward (Paraphrased by Maurice C. Whitney) Lyrics by: Katharine Lee Bates
Camerata California

The Retiring of the Colors





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Pete Nowlen

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the VITA Symphony Orchestra

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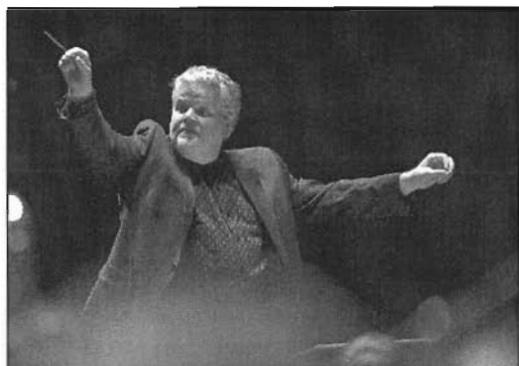
REHEARSAL ACCOMPANIST Rachel Kang

GENERAL DIRECTOR Mary Wesley





CONDUCTOR



Pete Nowlen, Conductor — has been a member of the UC Davis faculty since 1988, and the CSU Sacramento faculty since 1990. He was a member of the French horn section of the Sacramento Symphony from 1987 to 1996, and since has been active as an orchestral and chamber performer and conductor.

Mr. Nowlen is currently Artistic Director of VITA Academy and Camerata California, and has been the Director of Concert Bands at U. C. Davis since 2002. Opera, ballet and theater conducting credits include *La Boheme*, *Hansel und*

Gretel, *Magic Flute*, *Amahl*, *Orpheus in the Underworld*, *La Finta Giardiniera*, *Billy the Kid*, *L'Histoire du Soldat*, *Façade*, *Little Shop of Horrors*, *Falsettos*, *Company*, and *Man of La Mancha*.

Orchestral conducting credits include the Sacramento Symphony, UCD Symphony, CSUS Symphony, Camellia Symphony, VITA Symphony, Auburn Symphony and the Music in the Mountains Orchestra.

In 1992, Pete was the third prize winner of the International Competition for Solo Horn of the Castle of Duino, Italy, and in 1994 was a semi-finalist in the prestigious American Horn Competition.

Horn performance credits include the San Francisco Symphony, Opera and Ballet orchestras, Symphony Silicon Valley, Sacramento Philharmonic and Opera, and the International Orchestra of Italy.

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PROGRAM NOTES



To a Liberator

George Fredrick McKay, Composer

A lush and beautiful orchestral tone poem inspired by Lincoln's life and legacy, *To a Liberator* is featured on Leonard Slatkin's album, "Lincoln Portraits." It was the beauty of this recording that inspired Maestro Nowlen to further explore the music of George Frederick McKay – and to discover the next piece on the program, *Lincoln Lyrics*.

Lincoln Lyrics

George Fredrick McKay, Composer
Edwin Markham, Poet

Lincoln Lyrics is a choral cantata depicting scenes from the life of Lincoln, and contains some of the most charming Americana ever composed. Popular in the 1940s, it faded from the repertoire during the experimentalist 50s and 60s. No recording of this American masterpiece exists, and this performance will be the first in some 60 years. Composer McKay's children will be in attendance at the concert. The piece is built on the ode *Lincoln Lyrics* by the poet Edwin Markham, who taught school in this region in the 1870s before acquiring acclaim as the poet of *The Man and the Hoe*

and *Lincoln, Man of the People*, which was selected to be read at the dedication of the Lincoln Memorial.

Toward the Unknown Region

R. Vaughan Williams, Composer
Walt Whitman, Poet

Vaughan Williams' beautiful setting of Whitman's poem *Darest Thou Now, O Soul* catapulted the composer to prominence. The Whitman poem, published in *Leaves of Grass*, contemplates the soul's journey upon death – as did much of his work following his service as a nurse during the Civil War.

Words of Lincoln

Earlene Rentz

The Davis Children's Chorale joins Camerata and the orchestra for this lovely setting of some of Lincoln's most stirring words – including excerpts from the Gettysburg Address, whose anniversary we celebrate.

Shenandoah

The Davis Children's Chorale performs this beautiful American song popular during the Civil War in a setting by Mary Goetze.

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**Lincoln Lyrics***Words by Edwin Markham***1. Natal Song**

Bring the cradle, friendly fates,
For a babe is at the gates.
Stoop and lift the little form,
Sent to face the coming storm,
Destined by a pow'r on high
Freedom's cause to glorify.

Bring the panther skin to fold him,
Bring the hollow log to hold him.
He must go a road untrod,
For he has wars to fight for God.

Bring him cradle gifts tonight,
Power to lead a lonely fight,
Power to battle outworn laws,
Power to lead a sacred cause,
Give him toil and give him tears,
Harden him for coming years.

2. The Boy and the Book

See him there, by the light
Of the log-fire burning bright,
With open book, now he lies
And reads with eager eyes.
There is rose light on his face
Flashing from the chimney place.

But an inner beam,
Mystic light as in a daring dream,
Light unknown and from afar,
Light from guiding star
Falls to fire his spirit's need.
He is chosen, he must lead.

Yea, the fates are moulding him
For a battle grave and grim;
They are fashioning a soul
To attain a goal.
O step softly, fates;
Swing for him, immortal gates!

3. The Rail-splitter

Hear the crack of the ax and
the tree's loud fall —
Then the strange new gap in
the woodland wall!
Now hark as he trims
The long leafy limbs,
And whistles a tune
From the camp-meeting hymns.

The oar in the stream,
The plow in the soil,
The pen at the theme —
They all were good.
But the happiest toil
Was the ax in the wood.

Now the wedges are crashed
to the log's live heart,
They go in with a groan till it shivers apart.
Blow falling on blow,
The long wedges go.
Till the rails lie split
With the sap aflow.

The oar in the stream,
The plow in the soil,
The pen at the theme —
They all were good.
But the happiest toil
Was the ax in the wood.

With work-hardened hands
and a little quick smile,
He tosses the rails in an orderly pile,
And the scent of the rails
Is sweet on the gales
When the ox hauls them home
On the torn prairie trails.

The oar in the stream,
The plow in the soil,
The pen at the theme —
They all were good.
But the happiest toil
Was the ax in the wood.





4. Lovely Ann, Deathless Ann

She came like music,
Lovely Ann, deathless Ann.

She left upon his life a light,
A music sounding through his tears,
When she left, a silence fell upon the man;
Death took the sun away with her.
She was the dream within his dream,
Lovely Ann, deathless Ann,
But when she turned and went away,
She took romance from moonlit night
And rapture from the day
Lovely Ann, deathless Ann,
A spirit singing through the years —
A memory.

5. The Spelling School

Everyone that hain't a fool
Loves to go to spelling school.
Stand up leaders, take your pick,
Choose your spellers, call 'em quick!
Abe, the wrestler, leads the fight,
He can spell a thousand right.
Ann, his sweetheart — just as fine —
She must lead the other line.

Hear them spell, hear them yell:
Ypsilanti, Corybante;
Carthaginian, Carolinian;
Soporific, Hieroglyphic;
Phrenology, Anthropology;
Empyrean, Aeschylean;
Kalamazoo, Timbuctoo,
"Terra-del-fuego" floors
All that weathered "sycamores."
Spellers totter, spellers fall,
Who will stand up last of all?

Farmer Jim goes down on "bruise";
Reuben flops on "Syracuse";
Nance and Nell get on right well
Till they trip on "parallel";
Ten young huskies meet their fate
Grappling "sieve" and "separate".
"Eleemosynary" hits,
Till young Abe puts on the mitts.

All go down but Abe and Ann,
How we love them, maid and man!
Now the words fly, getting hot —
"Hallelujah," "Hottentot."
Abe stands pat on "yacht" and "phthisic,"
He goes big on "phlegm" and "Physic,"
But falls flat on "terrapiin,"
Just to let Ann Rutledge win!

6. Jubilation

Get the banjos all a-thrummin',
Neighbors, get you all a-hummin',
Hoe down, toe down,
Never make a slowdown,
Shout, neighbors,
shout for Father Abe's a-comin',
He's a-comin'!

When you see him come a-walkin'
You will think he always knew yah.
When you hear his tongue a talkin'
All of heaven thunders through yah,
Hallelujah, hallelujah!

Shout the news to old Savannah,
Wear your meetinghouse bandanna,
Dancin', prancin',
When he comes advancin',
Down, neighbors, down will drop
the heavenly manna.
He's a-comin'!

When you see him come a-walkin'
You will think he always knew yah.
When you hear his tongue a talkin'
All of heaven thunders through yah,
Hallelujah, hallelujah!

He will free us all from hoein',
He will start the fiddles goin',
Sing now, swing now,
Father Abe is king now,
Hear, neighbor,
hear the heavenly horns a-blowin'
He's a-comin'!

When you see him come a-walkin'
You will think he always knew yah.
When you hear his tongue a talkin'
All of heaven thunders through yah,
Hallelujah, hallelujah!





7. Lamentation

In the moment of his glory,
Treason strikes the leader down,
And a wail of lamentation
Sweeps across the mourning nation,
Road to road and town to town.

Dead he lies, the great beloved,
Dead the captain in command,
And the cries of desolation
Moan across a stricken nation,
Moan across a lonely land.

Hushed are April's singing thrushes
And her lilacs flaunt no more;
But the people are one people
In the knell from tower to steeple,
In the grief from shore to shore.

8. In All that Pities and Forgives

In all that pities and forgives,
He has arisen;
He lives to shed a fire,
That all men may aspire.

Even now, as when in life he led,
He leads us onward from the dead.
Yea, o'er the whole wide world he bends
To make the world a world of friends.

Lincoln, the Man of the People*Words by Edwin Markham*

WHEN the Norn Mother saw the Whirlwind Hour
Greatening and darkening as it hurried on,
She left the Heaven of Heroes and came down
To make a man to meet the mortal need.
She took the tried clay of the common road
Clay warm yet with the genial heat of earth,
Dashed through it all a strain of prophecy;
Tempered the heap with thrill of human tears;
Then mixed a laughter with the serious stuff.
Into the shape she breathed a flame to light
That tender, tragic, ever-changing face.
Here was a man to hold against the world,
A man to match the mountains and the sea.

The color of the ground was in him, the red earth;
The smack and tang of elemental things:
The rectitude and patience of the cliff;
The good-will of the rain that loves all leaves;
The friendly welcome of the wayside well;
The courage of the bird that dares the sea;
The gladness of the wind that shakes the corn;
The pity of the snow that hides all scars;
The secrecy of streams that make their way
Beneath the mountain to the rifted rock;
The tolerance and equity of light
That gives as freely to the shrinking flower
As to the great oak flaring to the wind—
To the grave's low hill as to the Matterhorn
That shoulders out the sky.

Sprung from the West,
The strength of virgin forests braced his mind,
The hush of spacious prairies stilled his soul.
Up from log cabin to the Capitol,
One fire was on his spirit, one resolve:—
To send the keen axe to the root of wrong,
Clearing a free way for the feet of God.
And evermore he burned to do his deed
With the fine stroke and gesture of a king:
He built the rail-pile as he built the State,
Pouring his splendid strength through every blow;
The conscience of him testing every stroke,
To make his deed the measure of a man.

So came the Captain with the mighty heart;
And when the judgment thunders split the house,
Wrenching the rafters from their ancient rest,
He held the ridgepole up, and spiked again
The rafters of the Home. He held his place—
Held the long purpose like a growing tree—
Held on through blame and faltered not at praise.
And when he fell in whirlwind, he went down
As when a lordly cedar, green with boughs,
Goes down with a great shout upon the hills,
And leaves a lonesome place against the sky.





Words of Lincoln

To this place, and the kindness of these people, I owe everything. I have passed from a young man to an old. My children have been born, and one is buried here. I leave, knowing not when I'll return. A task greater than my self lies before me. Without the Divine, I cannot succeed, but with the Divine, I cannot fail. I commend you to the Divine, I commend you to His care, and I trust the Divine who goes with me will also remain with you. Let us hope that all will yet be well. Four score and seven years ago our fathers brought forth a new nation, conceived in Liberty, where all men are created equal. Now we are met on a battle-field of this war, a great civil war. The world will not remember what we say here, but it can never forget what they did here. We hope this scourge of war may speedily pass away. This country belongs to the people. With malice toward none; with charity for all, let us bind up the nation's wounds. This country belongs to the people. With high hope for the future, all persons shall be free. We shall have freedom. And the government of the people, by the people, for the people, shall not perish from the earth.

Shenandoah

Oh, Shenandoah,
I long to see you,
Away you rolling river.
Oh Shenandoah,
I long to see you,
Away, I'm bound away,
'cross the wide Missouri.
Oh Shenandoah,
I love your daughter,
Away, you rolling river.

For her I'd cross,
Your roaming waters,
Away, I'm bound away,
'Cross the wide Missouri.
'Tis seven years,
since last I've seen you,
And hear your rolling river.
'Tis seven years,
since last I've seen you,

Away, we're bound away,
Across the wide Missouri.
Oh Shenandoah,
I long to see you,
And hear your rolling river.
Oh Shenandoah,
I long to see you,
Away, we're bound away,
Across the wide Missouri.

Toward the Unknown Region

Words by Walt Whitman

DAREST thou now, O Soul,
Walk out with me toward the Unknown Region,
Where neither ground is for the feet, nor any path to follow?

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

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

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

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





Battle Hymn of the Republic - Manuscript Version
Excerpted from Jone Johnson Lewis, *Your Guide to Women's History*

In 1861, after a visit to a Union Army camp, Julia Ward Howe wrote the poem that came to be called "The Battle Hymn of the Republic." It was published in February, 1862, in *The Atlantic Monthly*.

Howe reported in her autobiography that she wrote the verses to meet a challenge by a friend, Rev. James Freeman Clarke. As an unofficial anthem, Union soldiers sang "John Brown's Body." Confederate soldiers sang it with their own version of the words. But Clarke thought that there should be more uplifting words to the tune. Howe met Clarke's challenge. The poem has become perhaps the best-known Civil War song of the Union Army, and has come to be a well-loved American patriotic anthem.

The published words in the February, 1862, issue of *The Atlantic Monthly* are slightly different from her original manuscript version as documented in her *Reminiscences 1819-1899*, published in 1899. Later versions have been adapted to more modern usage and to the theological inclinations of the groups using the song.

First Published Version

Here is "Battle Hymn of the Republic" as written by Julia Ward Howe when she published it in February, 1862, in the Atlantic Monthly:

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword: His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps: His day is marching on.

I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel, Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:
Oh, be swift, my soul, to answer Him! be jubilant, my feet! Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free, While God is marching on.

The song as sung today:

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! His truth is marching on.

(continued on page 20)



MUSIC



I have seen Him in the watch fires of a hundred circling camps
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! His day is marching on.

I have read a fiery Gospel writ in burnished rows of steel;
"As ye deal with My contemnners, so with you My grace shall deal";
Let the Hero, born of woman, crush the serpent with His heel,
Since God is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! Since God is marching on.

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment seat;
Oh, be swift, my soul, to answer Him! be jubilant, my feet;
Our God is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:
As He died to make men holy, let us live to make men free;
[originally ...let us die to make men free]
While God is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! While God is marching on.

He is coming like the glory of the morning on the wave,
He is wisdom to the mighty, He is honor to the brave;
So the world shall be His footstool, and the soul of wrong His slave,
Our God is marching on.

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! Our God is marching on.

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America, The Beautiful Lyrics
by Katharine Lee Bates - 1913

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America! God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern impassion'd stress
A thoroughfare for freedom beat
Across the wilderness!
America! America! God mend thine ev'ry flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America! May God thy gold refine
Till all success be nobleness,
And ev'ry gain divine!

O Beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America! God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!



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BIOGRAPHIES



— SOPRANOS —

JEAN ALFORD has been singing in choirs all her life. Not unusual when your parents and grandparents were church choir directors in Southern California for several decades. Besides her membership with Camerata California, Jean has also sung with the Sacramento Symphony Chorus, the Sacramento Choral Society, the Sacramento Opera Chorus and is a member of the women's vocal ensemble, Chanteuses. Jean currently sings with the Trinity Episcopal Cathedral Choir under choirmaster David Link.

AVA DELARA is a member and regular soloist with Camerata California. She has also been guest soloist with many regional California orchestras, including the Solano Symphony, Camellia Symphony, Auburn Symphony, Gold Country Chamber Orchestra, the Sacramento Choral Society Festival Symphony, and the Valley Choral Society Orchestra. Her oratorio work includes Rossini's *Stabat Mater*, Händel's *Messiah*, Haydn's *Missa in Augustiis*, Mozart's *Vesperae Solennes de Dominica*, a television broadcast of Verdi's *"Messa da Requiem"*, Saint-Saën's *Oratorio de Noël*, and J.S. Bach's *Magnificat* and *B Minor Mass*.

In December 2007, Ava sang the *Magnificat* from Randall Thompson's *The Nativity* according to St. Luke. In 2009 she added Vaughn Williams' *Dona Nobis Pacem* to her repertoire and gave her first ever performance of Mahler's *Symphony No. 4*. 2011 provided her the opportunity to perform Respighi's beautiful and difficult *Lauda per la Nativita Del Signore*.

Her opera experience includes performances of leading roles with several of California's regional opera companies, including Townsend Opera Players, North Bay Opera and the San Francisco Children's Opera. The roles she has performed include *Violetta* (*La Traviata*), *Cio-cio-san* (*Madama Butterfly*), *Aida* (*Aida*), *Erste Dame* (*Die Zauberflöte*), *Georgetta* (*Il Tabarro*), *Esmeralda* (*The Bartered Bride*), *Cinderella* (*Cinderella*), *Josephine* (*H.M.S. Pinafore*), and *Polly* (*The Beggar's Opera*) which garnered her a nomination for a Sacramento regional theater Elly Award.

LAUREL JENSEN started singing at a very young age - having 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 singing grade school and high school in community theatre and school choirs - including girl's ensemble, madrigals, and honor choir. She continued singing in college, but eventually focused on a geology degree. Laurel graduated from CSU, Sacramento and is working for the State of California as an engineering geologist. Laurel has been singing with Chanteuses - a women's ensemble choir - since 2002. Prior to that, she performed with the Sacramento Choral Society and Sacramento Chamber Singers. Laurel feels very honored to be singing with such incredible musicians, and having an opportunity to sing with Camerata.

VANESSA CAMILLE MARTUCCI was born and raised in Sacramento and began studying music at age 10. She began her music studies by taking piano lessons and performing in a local children's choir and drama group. In high school, she continued participating in choir, and had the opportunity to perform with the California Regional Honor Choir in 2006. She also played clarinet with a private high school band under the direction of Eric Rainwater. At age 16, she began studying voice with baritone opera singer Nicolai Mitakys, whom she studied under for 3 years. During that time she completed her Associates Degree in Communications at Sacramento City College. Upon transferring to Sacramento State University, Martucci decided to concentrate on music as well as Italian. Through the opera theatre department at Sacramento State, Martucci performed the role of Adele in Johann Strauss' *Die Fledermaus*, and Sandrina in Mozart's *La Finta Giardiniera*. She is currently a junior at Sacramento State University and has studied voice under Michael Sokol and Claudia Kitka.

KATE MURPHY is a soprano in the Sacramento area with a Bachelor's of Music in Vocal Performance from CSUS. Her roles include *Rapunzel* (*Into the Woods*), *Kate* (*The Pirates of Penzance*), *Fleta* (*Iolanthe*), *Third Boy* (*The Magic Flute*), *Victoria* (*The Gondoliers*), and *Ida*



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(Die Fledermaus). Last year, Kate sang with the chamber ensembles Capella Antiqua and Vox Musica, directing a choir at Sac High School as part of Vox's outreach program. Currently, she co-directs choir at Crocker Riverside Elementary and is the soprano choral scholar at Trinity Episcopal Cathedral under Canon David Link. In her spare time, Kate enjoys reading, writing, and teaching voice and piano.

TIFFANY PATTERSON began to study music at Shasta College in Redding, CA in 2008. There she sang in chamber choir, jazz choir, and opera chorus, and sang roles in Die Zauberflöte (1st lady), Gianni Schicchi (Nella), and Tales of Hoffmann (Giulietta). At Sac State she has performed various scenes from Emmeline and Griffelkin, and starred in the spring 2013 production of Sweet Betsy From Pike as the Narrator, and as a soloist for the Sac State Concert Choir in Vivaldi's Magnificat. In the fall of 2012, Tiffany received the Saturday Club Award. She has also been accepted to Lingua e Canto summer program in Italy. Tiffany studies voice with Dr. Robin Fisher.

— ALTOS —

MARY HONSINGER is a native of Sacramento and has been performing locally for more than thirty years. She graduated with a B.A. in Music from California State University, Chico and received her M.A. from C.S.U., Sacramento, where she studied vocal performance. She returned to school after a few years and earned a BSN, and has been working as a R.N. with Kaiser Permanente for the past twenty-five years.

Mary's first love has always been choral performance, especially with small choirs. She sang for several years with the Silver Swan Singers, a madrigal group that was originally formed by members of her church choir at Westminster Presbyterian. She also sang with the Sacramento Symphony Chorus for twelve seasons and was a founding member of Chanteuses, a local women's vocal ensemble.

MARY ANNE KERSHNER was singing in the church choir in utero when her mother was doing just that in Louisville, Ky. She learned Gregorian chant with block notes in the sixth grade and sang daily Mass for three years in that format. In high school and college she sang alto in the chorus for those eight years. She also sang in Holy Name Choral Club, a regional chorus, doing solo work for community concerts. After graduation, she continued her church affiliation, taking charge of and leading the weekly congregational singing in Oklahoma. After a break for marriage and children, she came back to choral singing, leading the Alta California Regional Center Christmas choral group from 1984 until 1992 here in Sacramento. In 1984 and 1985 she directed the Madrigal Singers for Shakespeare in the Park at McKinley Park. She was the vocal director for a presentation of Jesus Christ, Superstar, produced by Sacramento City College in 1983. She was a founding member of a vocal trio, "oh Yeah" which presented music of the 30s, 40s, and 50s, in the style of the Andrew Sisters until 1986. This group was featured for two years in the Community Showcase production. Since 2001, she has been singing alto in another vocal trio, "hot Ticket", which also features music of the 30s, 40s, and 50s, in the style of the Andrew Sisters. A member of the Sacramento Opera Chorus, since 1991, she has appeared in over 30 operas.

BARBARA LAZAR is a life-long Sacramento resident. Barbara began in music as an instrumentalist, studying piano, trumpet, and organ. For some 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 is retired after 25 years teaching music at Sacramento Country Day School, and though she has been organist in a number of local churches over the years, she had her longest stint at the Unitarian Universalist Church, from which she retired after a collective 25 years service. Though she did a little singing in high school and college, she began taking it more seriously when she



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joined first the Sacramento Chamber Singers and then the Mark Clark Chorale. Currently, besides Camerata California, Barbara also sings with Chanteuses.

JAN TRUESDAIL has many years of musical experience both singing and playing. A vocal major in college, she also played French horn through her college years, all while singing in a variety of choral groups. She holds a BA in Vocal Music and a MA in Music and Pupil Personnel Services. She has divided her career between teaching and school guidance counselor. She has sung with The Sacramento Chorale and the Sacramento Chamber Singers. She presently sings with the Chanteuses and plays with the Sierra Nevada Winds Orchestra.

MARY WESLEY received her education in voice and oboe performance at the University of Wisconsin. She has performed many classical roles with various symphonies in the Midwest and the east coast. She has sung throughout Europe and the United States. 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 has conducted numerous church choirs, community choruses and classical groups. She sits on the boards of many arts and community organizations. Mary was a founder of Camerata California.

— TENORS —

MICHAEL ACCINNO is finishing his second year as a doctoral student in Musicology. He holds a BM in Vocal Performance from Rice University's Shepherd School of Music, and a MA in Musicology from the University of Iowa. Michael's current research explores the reception of street musicians in urban centers of the United States during the nineteenth century and presented a paper on the topic at the Society for American Music's meeting in 2012.

ALAN LAZAR is a retired financial advisor by profession. Alan has enjoyed performing in groups since he sang with the UC Berkeley

Octet while in college. After taking time off from singing while serving as an officer the US Navy and advancing his education at Columbia University, he returned to California and subsequently sang with the Palo Alto Chamber Singers, the Sacramento Chorale, the Mark Clark Chorale, and the Sacramento Chamber Singers. Alan was a member of the Sacramento Opera Chorus for sixteen years.

RODNEY ERNESTO PARADA began singing with Camerata California in 2012 and the Sacramento Opera in 2011. Started singing bel canto in 2002 at the National Art Centre in San Salvador and participating at the Opera de El Salvador. Passionate about singing and music in general since the early childhood, Rodney was born in San Salvador, El Salvador to a very musical family on both sides, grew up singing and playing guitar in family reunions. 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 has been performing live for more than 20 years as lead singer in bands of diverse genres such as Andean, Caribbean/Salsa, Pop/Rock and Folk.

ALEX POTTS, originally from Montana, has made his home in Sacramento since 2009. He was introduced to choir in 7th Grade and from that time through graduating high school, he participated in various choral groups under the direction of Gene Reichert. These groups ranged from small men's ensembles to mass choir performances while on tour in the Midwest. In addition to having a rigorous 5-7 concert schedule per school year, his choir and ensembles throughout high school received many superior ratings at Montana music festivals. Upon arrival to California, some brief time not set aside for studies was spent participating in a church choir at Restoration Life. Now having completed a degree in Mechanical Engineering, more of his time can be devoted to singing again.

ALEX STALAROW is pleased to be making his debut with Camerata at today's concert. Originally from New York, Alex moved to



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California last year to start his PhD program in Musicology at UC Davis. Recent choral credits include singing tenor with the UC Davis Alumni Chorus and the Early Music Ensemble. Alex is also active in the local musical theater culture, having recently served as french hornist and assistant conductor for *Into the Woods* with the Light Opera Theatre of Sacramento, and as music director for a production of *Bat Boy: The Musical* with Davis' Studio 301.

ERIC STETSON is the music director at the Unitarian Universalist Society of Sacramento, a professional musician, multi-instrumentalist, teacher, and at age 27 is the youngest candidate in the country for the UUA Music Leadership Credentialing Program - a master study in choir directorship and music ministry. He is a film composer with recent credits for the PCS Film Festival 2011 (*The Breakup*, winner of the WAVE award, 2012), and the Sacramento Horror Film Festival 2010 (*Within, Best Short Film*). He is currently composing music for a new children's musical, "Choir Boys" (Byrd Brane Productions, LLC) to premier in Atlanta, summer 2013. A graduate of Georgia Southern University (B.M. Composition/Theory), Eric has been performing with Camerata California since winter, 2010.

— BASSES —

JIM ALMOND received his PhD in Chemical Engineering and Math from the University of Washington, and has had a career full of surprises. After heading Operations Research for Boeing's Supersonic Transport program, he went to the University of Stuttgart with a 2-year contract to install Germany's first supercomputer. Twenty-plus years later, he was surprised to still be there, with tenure, a wife, and three children. He was surprised again to be recruited as Director of the Texas state supercomputer center, followed 8 years later by a consulting career, first in England, then back to Germany, then to California and retirement. Jim has sung lead roles in "The Mikado" and "The Lute Song". In Seattle, he was the lead in the Pacific Northwest championship barbershop quartet "The Moonlighters". Singing in many choirs, including the Austin Lyric Opera,

and now the Sacramento Opera and Camerata California, he has directed church choirs in Texas and in England, and both men's and women's barbershop choruses in Germany. He plays cello in the Consumnes River College orchestra . . . insurance for when the voice becomes "mature."

JON ANDERSON is a California native and horn player currently living in Miami, FL, where he performs regularly with numerous South Florida ensembles including the Florida Grand Opera, the Ars Flores Symphony, Miami Symphony Orchestra, and the Category 5 Brass Quintet. Jon holds a B.S. in Electrical Engineering and Technology Management from University of California at Davis, an M.M. in Horn from Boston University, and is currently finishing a Doctorate at the Frost School of Music in Miami, FL. An active music educator, Jon Anderson coordinates the Frost MusicReach Outbound program, performing extensively in the Miami-Dade area with the Category 5 Brass at local schools, community venues and hospitals. Jon has appeared with the Martha Graham Dance Company, the San Francisco Opera Adler Fellows, the San Francisco Bay Brass, Boston Civic Symphony, the Boston Philharmonia, and the Berklee New Music Ensemble. His primary teachers include Richard Todd, Eric Ruske, Jason Snider and Pete Nowlen. Jon was a semifinalist in the 2010 USA International Music Competition and a finalist for the 2012 Frost School Concerto Competition. Jon has been a featured soloist and clinician at Skyline College and UC Davis. In addition, Jon is a member of the Henry Mancini Institute at the Frost School, with collaborations including Kenny Loggins, George Benson, Bobby McFerrin, and Chick Corea.

DON DITTMER began singing with Camerata California in the fall of 2005. He has a BA in Music from Immaculate Heart College, Los Angeles, where he was a member of the college madrigal group. His chorus experience includes singing with the CSU Sacramento chorus and the Gregg Smith Singers. Notable performances with the Gregg Smith Singers were Stravinsky's Mass and Les Noces with Stravinsky conducting at the Los Angeles Music



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Festival. The Mass was recorded for Columbian Records, also with Stravinsky conducting. His ongoing musical endeavors include song leader at church services for his congregation, guitar accompanist and cantor.

EDWARD F. GIBSON is an Emeritus Professor of Physics at CSU Sacramento where he taught for 38 years. His research specialty was medium energy experimental nuclear physics. He received the Universities Outstanding Scholarly Achievement Award in 2002. Edward performed his first solo in an elementary school play. He was in the high school band as a clarinet player, so didn't have another class period free for choir. As an undergraduate student at the University of Colorado, he sang in a barbershop quartet. He returned to singing in a church choir after graduate school. Now in Sacramento, he has sung in many church choral groups. He sang with the Sacramento Chorale for 20 years, with the Sacramento Chamber singers, and currently sings with the CSUS University Choir, and the Sacramento Choral Society and Orchestra. Edward has been a soloist at University functions and often sings solos at church.

ANDREW HUDSON is graduating from UC Davis this June with a degree in music composition and vocal performance. Prior to transferring

there, he spent three years studying composition at American River College, where he sang with the ARC Vocal Jazz Ensemble on their downbeat-award-winning album "Your Eyes". Andrew currently serves as director of the Davis Chamber Choir, sings with the UCD Early Music Ensemble, and plays viola with the Light Opera Theater of Sacramento. In his spare time, he pursues a side career as a freelance origami artist; his work has been featured at conventions in Berkeley, San Francisco, Singapore, and Cali, Colombia.

NIELS KROP was born in the Netherlands and immigrated to the United States with his family when he was seven. He grew up in the Bay Area completing his education with a degree in Psychology. Music was always present as Mom played the piano, Dad the guitar, Sister the violin, Brother the cello, and Niels the clarinet. Niels did some singing early on with his Elementary School choir and with the family singing Dutch folk songs at cultural events. Music took a hiatus in his life until he moved to Sacramento in 2000 and took up singing four years later. At that time he began pursuing his singing and performing. He has since performed with Sacramento Opera, Davis Comic Opera, Ad Hoc Opera, Light Opera Theater of Sacramento, and Camerata California.



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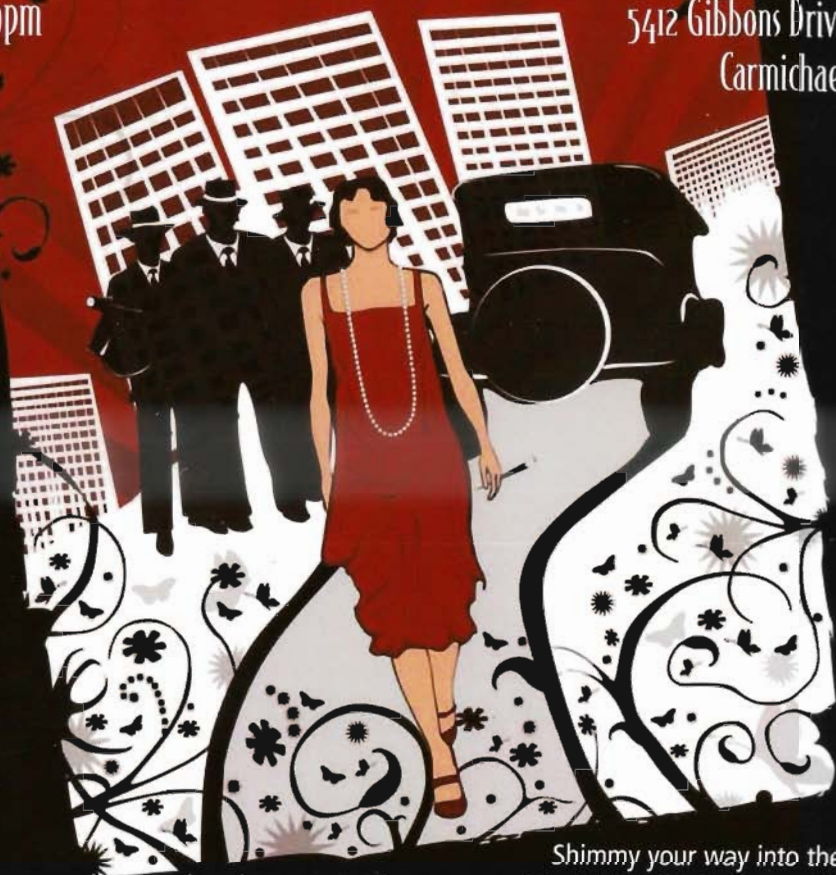
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