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of *Love*

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CAMERATA CALIFORNIA

**Camerata California**  
**dedicates this concert to our dear friend,**  
**Jim, whose love of life and music was**  
**an inspiration to all of us.**



**Dr. James Clayton Almond**

*September 4, 1933 – January 3, 2014*

James Clayton Almond of Elk Grove, a long-term singer with Camerata California, passed away January 3, 2014. His life exemplified that of a larger-than-life multi-talented international renaissance man: he was an adventurer, traveler, scientist, musician, teacher, historian, gardener, family man, and best-friend, life-soulmate to his loving wife, Nanni.

Jim spent his early years in rural Gresham, Oregon and later lived in Stuttgart Germany, Austin Texas, and Redding England before retiring to Sacramento in 2001.

He excelled in his higher education at Reed College (OR), Brigham Young University (UT), and the University of Washington, earning multiple degrees including a PhD in Chemical Engineering and mathematics-related subjects.

Jim applied his skills in mathematics, chemistry and high-powered computing to both the corporate and academic realms. The highlight of his career was his leadership in the installation of the first supercomputer in Europe at the Unviersität Stuttgart, Germany. He also served as Director of the University of Texas Center for High Performance Computing in Austin. He served at the European Weather Research Center in England; as Technical Lead for Daimler Benz in Stuttgart; and as a technical consultant for 20+ years for the Unviersität Stuttgart.

Throughout his life Jim had a passion for the outdoors, hiking and backpacking around the world. On his 80th birthday, he enjoyed an overnight hike with his family to the summit of Old Man Mountain, an 8,000 ft peak in the Sierra Nevadas.

Jim loved music and gave of himself in many ways. He sang in the Sacramento Opera chorus and with Camerata California for many years. He also performed for the Elk Grove Strauss Festival. Nearly every day, he played his guitar, cello, or ukulele, singing songs of life and love.

Jim's large family surrounded him often and loved him dearly. He cared for, loved, and strove to teach his children and grandchildren to live their lives sensibly and with an appreciation for the wondrous world around them. In his homes he created worlds of interest and beauty and gardens with the splendor of paradise.

Jim's intellect, music, energy, love, and passion for life touched many people around the world. His words, wisdom, humor, and songs will continue to live in our hearts and memories forever.

## **Serenade to Music**

*Composer Ralph Vaughn Williams • Conductor Peter Nowlen*

### **Soloists**

Edward Gibson, Niels Krop, Kate Murphy, Kate Clark, Jan Truesdail,  
Michael Accinno, Alex Stalarow, Don Dittmer, Ava DeLara

## **Five Mystical Songs**

*Composer Ralph Vaughn Williams • Conductor Peter Nowlen*

### **Soloist**

Sean Bianco

— INTERMISSION —

## **Cooroo, Cooroo**

*Composer Steve Kupferschmid*

## **Snowflakes**

*Conductor Tania Mannion*

*Text by Clive Sansome • Arranged by Eugene Butler*

**Davis Children's Chorale**

*Accompanied by Barbara Laza*

## **In The Arms of Music**

*Composer & Conductor Matthew Harris*

### **Soloists**

Ava DeLara, Soprano • Don Dittmer, Bass • Laurel Jensen, Soprano  
Michael Accinno, Tenor • Daniel Ostrom, Boy Soprano

With the Davis Children's Chorale



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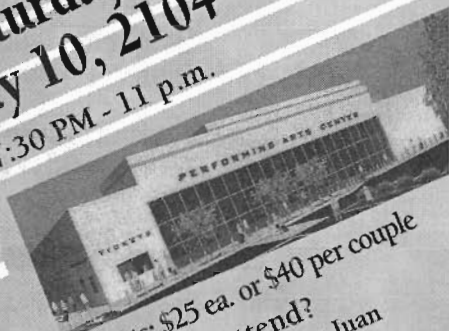
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# PROGRAM NOTES

## Five Mystical Songs

Ralph Vaughan Williams, Composer  
George Herbert, Poet

The “Five Mystical Songs,” composed of familiar poems by George Herbert (1593-1633), appeared before the First World War, a year or so after Vaughan Williams’ “A Sea Symphony”. Blending his music with the rhythm of the words, the composer smoothly spans three centuries to create the ideal settings for the writings of the poet who, as one critic has said of Vaughan Williams himself, “sees Heaven open at the door of his own home.”

Composed for baritone solo, mixed chorus, and a normal full orchestra, with woodwinds in pairs and a harp, the song cycle was first performed at the Three Choirs Festival, on September 14, 1911, in Worcester Cathedral, with Vaughan Williams conducting.

Like Herbert’s simple verse, Vaughan Williams’ songs are fairly direct, but have the same intrinsic spirituality as the original text, Herbert’s “The Temple: Sacred Poems.” The styles of the five songs vary significantly, with the baritone soloist taking a key role in the first four songs – Easter, I Got Me Flowers, Love Bade Me Welcome, The Call -- and the chorus taking a supporting or background role. The fifth song, Antiphon, is a triumphant hymn of praise sung by the full chorus. H.C. Colles, the “London Times” critic, who attended the premier performance, recognized, as have succeeding generations, that this work is mystical “not with the mystery of complexity which leads to confusion but with the deepest kind which is compatible with simplicity.”

## Serenade to Music

Ralph Vaughan Williams, Composer  
William Shakespeare, Words from *The Merchant of Venice*

Serenade to Music was composed in 1938 for 16 vocal soloists and orchestra. The text is an adaptation of the discussion about music and the music of the spheres that appears in Shakespeare’s *The Merchant of Venice* (Act V, Scene 1).

Vaughan Williams wrote the piece as a tribute to the conductor Sir Henry Wood to mark the fiftieth anniversary of Wood’s first concert. The solo parts were composed specifically for the voices of 16 eminent British singers chosen by Wood and the composer. Wood conducted the first performance at his jubilee concert at the Royal Albert Hall on October 5, 1938.

In later years, Vaughan Williams revised the piece to use only four soloists plus a choir and orchestra; this version premiered in February 1940. For the opening of the Avery Fisher Hall in New York on September 23, 1962, Leonard Bernstein conducted the New York Philharmonic and returned to the original soloist-dominated version. This event included a multitude of opera stars as soloists, including Adele Addison, Eileen Farrell, Shirley Verrett-Carter, Richard Tucker, Jon Vickers, George London, Donald Bell and others.

*(Continued on page 6)*





# PROGRAM NOTES


## **In the Arms of Music**

**Matthew Harris, Composer**

**Poetry by Elizabeth Bishop, Galway Kinnell, Robert Herrick,  
Deborah Mitchell, Carl Rakosi, and Emily Dickinson**

Camerata California is honored to present Matthew Harris' *In the Arms of Music* under the baton of the composer himself. This will be the west coast premier of this piece and only the second time it has ever been performed. *In the Arms of Music* is a Cantata for Soloists, Chorus, Children's Chorus, and Chamber Orchestra that Mr. Harris composed to celebrate the Hopewell Valley Chorus's 50th Anniversary. Its premier, by the Hopewell Valley Chorus itself, was held in Princeton, New Jersey on May 23, 2010. Mr. Harris's program note explains:

Though the poems in my piece span four centuries, they all describe the transformative effects of music: how it lets us find serenity (Sonnet), feel beautiful (The Choir), bear mortal suffering (To Music, to Becalm His Fever), understand nature (Earth Song) and – though it must always be played just so (Instructions to the Player) – survive life's winters (I Shall Keep Singing!) to ultimately “bring a fuller tune.”



## DIRECTOR'S MESSAGE

Dear Friends,

It is such a pleasure to have Matthew Harris back with us again in person and with his music. Every rehearsal has been enlivened by the fun of working on “In The Arms of Music.”

This composition is genius, filled with rhythmic surprises and turns unexpected. We are honored that he has shared his music and himself with us and our northern California audience.

Mary Wesley  
General Director





C O N D U C T O R

Pete Nowlen

S O P R A N O

Jean Alford, Kate Clark, Ava DeLara  
Laurel Jensen, Kate Murphy

A L T O

Mary Honsinger, Barbara Lazar,  
Jan Tuedsail, Mary Wagoner, Mary Wesley

T E N O R

Michael Accinno, Alan Lazar,  
Rodney Ernesto Parada, Eric Stetson

B A S S

Don Dittmer, Edward Gibson  
Niels Krop

O R C H E S T R A

Camerata California Chamber Orchestra

**STAGE MANAGERS** Jack Mootz & Tom Smith

**REHEARSAL ACCOMPANIST** Rachel Kang

**GENERAL DIRECTOR** Mary Wesley



# DAVIS CHILDREN'S CHORALE

## LEVEL 2

Daniel Ostrom\*  
Emily Miller  
Genna Olavarri  
Iyanna Lowry  
Janessa Rodriguez  
Jessical Westworth

Kate Unger  
Madison Walker  
Naomi Kumar  
Pietra Currow  
Rose Moylan  
Sophia LaPerle

Ben Cross  
Catie Fee  
Daniel Ruiz-  
Jiminez

Hannah Whithaus  
John Thompson  
Oliver Steissburg  
Selam Carver

\* Boy soloist

## LEVEL 3

# ORCHESTRA

## 1ST VIOLIN

Michelle Xiao You  
Ray Anthony Trujillo  
Judy Bromley

## BASS

Kyle Wong

## HORNS

Kyle Thomasen  
Karen Koenig

## 2ND VIOLIN

Sandro Ladu  
Paolo Reyes  
Jennifer Keck

## FLUTE

Maquette Kuper  
Becky Reily

## TRUMPET

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Percussion  
Nick Micheels  
Trevor Hall

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Randy Fisher  
Rhennie Boyle

## OBOE

Crystal Bingen

## HARP

Larisa Smirnova

## CLARINET

Deborah Pittman  
Bassoon  
Jack Fanning

## CELLO

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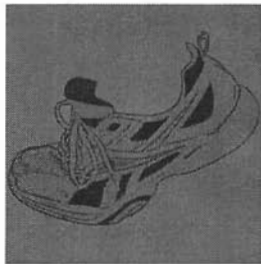
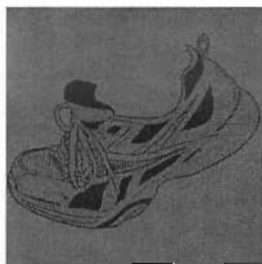
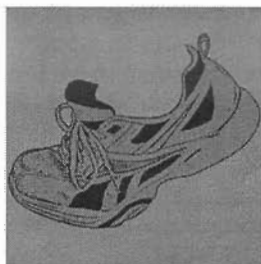
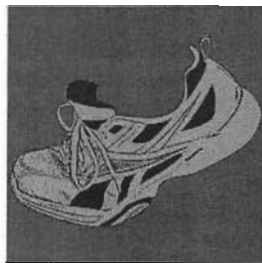
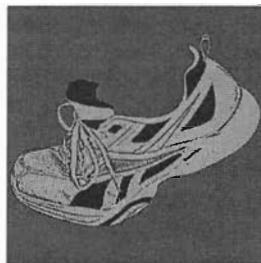
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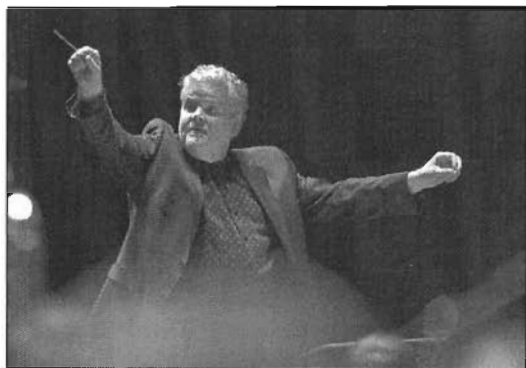


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# PROGRAM



**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.

## **Rona Commins, M.A. in Music**

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## GUEST CONDUCTOR



**Matthew Harris, Composer, Conductor** — This Valentine's Day, British label Resonus Classics will release "Music and Sweet Poetry: Choral Music by Matthew Harris," performed by the Kantorei of Kansas City. Seven other labels also present his music, performed by ensembles such as The Phoenix Chorale.

His cantata, *A Child's Christmas in Wales*, which is often performed in the US and UK (including Camerata California in 2010) received its German premiere in December. Other major works of his have been played by the Minnesota, Houston,

Florida and Spokane Symphony Orchestras. Last season, Chelsea Opera of New York City premiered his one-act opera, *The Mark of Cain*. Previously, New York City Opera and Lake George Opera Festival presented excerpts of his three-act opera, *Tess*.

The Fromm Foundation, Aspen Music Festival, Verdehr Trio, and Modesto Symphony Orchestra have commissioned him; the National Endowment for the Arts, New York Foundation for the Arts and Tanglewood have awarded him fellowships; and the Chautauqua Chamber Singers, Georges Enesco Foundation, Society for New Music, National Association of Composers, ASCAP and BMI have awarded him prizes in composition. G. Schirmer and C. F. Peters publish his works.

Mr. Harris has taught at Fordham University and Kingsborough College and is currently at Brooklyn College, City University of New York.

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**Ava DeLara** — Soprano

Ava DeLara is an experienced performer of operas, oratorios, concerts and recitals. The youngest in a very musical family, Ava received her theater training and experience performing musical theater during her high school and junior college years before daring to make the leap to performing what she loves . . . opera. Since then, she has performed leading roles with many 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*, Verdi), *Cio-cio-san* (*Madama Butterfly*, Puccini), *Aida* (*Aida*, Verdi), *Ariadne* (*Ariadne auf Naxos*, Strauss), *Erste Dame* (*Die Zauberflöte*, Mozart), *Georgetta* (*Il Tabarro*, Puccini), *Esmeralda* (*The Bartered Bride*, Smetana), *Cinderella* (*Cinderella*, Gingold), *Josephine* (*H.M.S. Pinafore*, Gilbert and Sullivan), *Phyllia* (*A Funny Thing Happened on the Way to the Forum*, Sondheim) and Polly Peachum (*The Beggar's Opera*, J. Gay) which garnered her a nomination for an Elly Award.

Ava's oratorio work includes Rossini's *Stabat Mater*, Händel's *Messiah* and *Dixit Dominus*, Haydn's *Missa in Augustiis* and *Die Schöpfung*, the *Fauré 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*, *Karl Jenkin's The Armed Man*, *Respighi's Lauda per la Natività del Signore*, *Vivaldi's Gloria*, and *J.S. Bach's Magnificat*, *St. Matthew Passion* and *B Minor Mass*.

As a guest soloist with many Regional California orchestras, Ava's performances include *Das himmlische Leben* from Mahler's Symphony No. 4, *Mendelssohn's Hear My Prayer*, *Ravel's Kaddisch*, the *Pie Jesu* by L. Boulanger, *Händel's Gloria in exelsis Deo* and *Salve Regina*, *Fern Hill* by John Corigliano, and much more. 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, and the Valley Choral Society Orchestra.

Ava has also performed in recitals, music festivals and concerts throughout California, Europe, 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, and for "at risk" children in Napa. She is currently planning joint concert performances with the amazing violinist Michelle You.



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## FEATURED SOLOIST

### Sean Bianco — Tenor



Sean Bianco was born in Stockton, CA in 1966. He began his passionate journey into the world of music with violin and viola lessons at the age of 8. He studied in the Suzuki violin program and privately for 10 years while performing in recitals and in several regional youth orchestras.

When Sean was 11, one of his favorite things to do was go to garage sales on Saturday morning on his bike. One fateful day, an album caught his eye. It was a highlights record of La Gioconda with Zinka Milanov, Giuseppe di Stefano and

Leonard Warren. He was hooked. That record, to this day, holds a very special place in his collection. When he was 17 he began to sing in his high school choir and quickly became a featured soloist, winning many top awards at regional solo festivals and competitions. Sean also participated in several summer music programs and master classes. He studied voice and violin at the University of the Pacific and continued his singing and conducting training at Chapman College. In 1989, Sean was a finalist in the Metropolitan Opera Regional Vocal Competition.

Sean has performed with the Los Angeles Opera and the opera companies of Stockton, Sacramento and Orange County. He has also appeared as a soloist with the Stockton, Sacramento, Napa and Merced symphonies. Sean has conducted children's musical theater, as well as the Sacramento Opera Chorus in concerts. His conducting credits also include Davis Comic Opera, Runaway Stage, Capitol Opera, Orange County Lyric Opera and Light Opera Theater of Sacramento and Verismo Opera.

Sean joined Capital Public Radio as an on-air announcer in 1998 and has been a supportive voice for opera in the region ever since. In addition to local audiences, At the Opera is also enjoyed by a world-wide audience via the Internet.

Sean has been a guest lecturer on opera for the UC Davis Extension program and is also the emcee for the classical concerts series at the Crocker Art Museum. Sean can also be seen giving pre-performance talks for the Sacramento Opera Association. Sean has also assisted with the string programs for the Waldorf School and has taught violin and voice for Sacramento Country Day School.

Sean is a voice and violin teacher and is currently a rehearsal conductor for the Sacramento Youth Symphony. Sean lives in the Sierra Nevada foothills with his lovely and supportive wife Paula and their two chickens Pip and Squeak. Some of Sean's other interests include gardening and listening to lounge music.



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**Five Mystical Songs**

Ralph Vaughan Williams, Composer • George Herbert, Poet

**1. Easter**

Rise heart; thy Lord is risen.  
Sing his praise without delays,  
Who takes thee by the hand,  
That thou likewise with him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and  
much more, just.

Awake, my lute, and struggle for thy part  
with all thy art.  
The cross taught all wood to resound his name,  
who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
pleasant and long;  
Or since all music is but three parts vied, and  
multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

**2. I Got Me Flowers**

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

**3. Love Bade Me Welcome**

Love bade me welcome; yet my soul drew back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning  
If I lack'd anything.

"A guest," I answer'd, worthy to be here:  
Love said, "You shall be he."  
"I the unkind, ungrateful? Ah, my deare,  
I cannot look on thee."  
Love took my hand, and smiling did reply,  
"Who made the eyes but I?"

"Truth Lord, but I have marr'd them:  
let my shame  
Go where it doth deserve."  
"And know you not," says Love,  
"who bore the blame?"  
"My deare, then I will serve."  
"You must sit down," says Love,  
"and taste my meat."  
So I did sit and eat.

**4. The Call**

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a light, as shows a Feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

*(continued on page 16)*

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# MUSIC

## 5. Antiphon

Let all the world in every corner sing:  
My God and King.  
The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow.

The Church with psalms must shout,  
No door can keep them out;  
But above all, the heart  
Must bear the longest part.

Let the world in every corner sing:  
My God and King.

---

## Serenade to Music

Ralph Vaughan Williams, Composer • William Shakespeare, The Merchant of Venice

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.

Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou beholds't  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.

Come, ho! And wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.

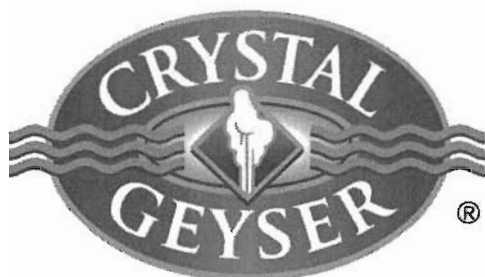
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive:  
The man that hath no music in himself  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted.

Music! hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it,  
How many things by season seasoned are  
To their right praise and true perfection!  
Peace, ho! The moon sleeps with Endymion  
And would not be awak'd.

Soft stillness and the night  
Become the touches of sweet harmony.

---

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**In The Arms Of Music**

**Sonnet**

(Elizabeth Bishop)

I am in need of music that would flow  
 Over my fretful, feeling finger-tips,  
 Over my bitter-tainted, trembling lips,  
 With melody, deep, clear, and liquid-slow.  
 Oh, for the healing swaying, old and low,  
 Of some song sung to rest the tired dead.

A song to fall like water on my head,  
 And over quivering limbs, dream  
 flushed to glow!

There is a magic made by melody:  
 A spell of rest, and quiet breath, and cool  
 Heart, that sinks through fading colors deep  
 To the subaqueous stillness of the sea,  
 And floats forever in a moon-green pool,  
 Held in the arms of rhythm and of sleep.

**The Choir**

(Galway Kinnell)

Little beings with their hair blooming  
 so differently on skulls of odd sizes  
 and their eyes serious and their jaws  
 very firm from singing in Gilead and with  
 their mouths gaping, saying  
 "Ah!" for God,  
 "O!" for an alphabet of O's,  
 they stand in rows, each suspended  
 from a fishing line

hooked at the breastbone, being hauled up  
 toward the heavenly gases.

Everyone who truly sings is beautiful.

Even sad music  
 requires an absolute happiness:  
 Eyes, nostrils, mouth strain together in  
 quintal harmony  
 To sing Joy and Death well.

**To Music, To Becalm His Fever**

(Robert Herrick)

Charm me asleep, and melt me so  
 With thy delicious numbers;  
 That being ravished, hence I go  
 Away in easy slumbers.

Ease my sick head,  
 And make my bed,

Thou Power that canst sever

From me this ill:

And quickly still:

Though thou not kill

My fever.

Thou sweetly canst convert the same  
 From a consuming fire,  
 Into a gentle-licking flame,  
 And make it thus expire.  
 Then make me weep

*(continued on page 18)*

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# MUSIC

My pains asleep;  
And give me such repose  
That I, poor I,  
May think, thereby,  
I live and die  
'Mongst roses.  
Fall on me like a silent dew,  
Or like those maiden showers,  
Which, by the peep of day, do strew  
A baptime o'er the flowers.  
Melt, melt my pains,  
With thy soft strains;  
That having ease me given,  
With full delight,  
I leave this light;  
And take my flight  
For Heaven.

## Earth Song

(Deborah Mitchell)

She speaks in tongues long banished  
to the other world.  
She knows all questions,  
all stories, all lies.  
Her words,  
mutterings of gods  
who are wind/water/earth/sky,  
grip my secret place.  
She envelops me  
in melodious nonsense  
that rides the pregnant wind.  
She cries the dirge of autumn,  
words that rattle in corpses of corn;  
secrets whisper in the liquid  
language of the streams,  
crickets snap calypso in the shadows.  
She is the voice of muses,  
of mysteries snatched away  
from simple ears and eyes.  
Her words are only for those  
who sleep in her womb,  
for the spirits who soar with her song.

## Instructions to the player

(Carl Rakosi)

Cellist, easy on that bow.  
Not too much weeping.  
Remember that the soul  
is easily agitated  
and has a terror of shapelessness.  
It will venture out  
but only to a doe's eye.  
Let the sound out  
inner misterioso  
But from a distance  
like the forest at night.  
And do not forget  
the pause between.  
That is the sweetest  
And has the nature of infinity.

## I shall keep singing!

(Emily Dickinson)

I shall keep singing! Birds will pass me  
On their way to Yellower Climes — Each  
— with a Robin's expectation — I  
— with my Redbreast —  
And my Rhymes — Late—  
when I take my place in summer  
— But — I shall bring a fuller tune —  
Vespers — are sweeter than Matins —  
Signor — Morning  
— only the seed of Noon —

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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.

**Katelyn Clark** has been singing since a very young age she recorded two songs at the age of 6 and 11. She was a part I the Contra Costa Children's Chorus and apart of her high school choirs including Acappella, Women's Ensemble and Select Singers. She went to college first at Chico State then transferred to Sacramento State to pursue vocal performance.

**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-Saëns'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.

**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 (*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.

## — 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.



## BIOGRAPHIES

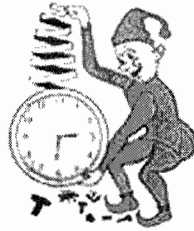
Mary's first love has always been choral performance, especially with small choirs. She sang for several years with the Silver Swan Singers, a madrigal group that was originally formed by members of her church choir at Westminster Presbyterian. She also sang with the Sacramento Symphony Chorus for twelve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

**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 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, the Sacramento Chamber Singers and Chanteuses. She also played percussion with the Sierra Nevada Winds and the Auburn Concert Band.

**MARY WAGONER** is a graduate of the UC Davis, School of Law, and the University of Central Oklahoma. Mary has worked as Administrative Law Judge for the California Department of Social Services, Staff Counsel for the same depart-



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# BIOGRAPHIES

ment, attorney in private practice, legal secretary and high school English teacher. Mary grew up in Oklahoma in a singing family and has wonderful memories of singing and playing the piano at home, school and church through high school. Mary reignited her joy of music-making when she joined the *Chanteuses* a women's ensemble. Mary is now delighted and honored to also be making beautiful music with the wonderful musicians of Camerata.

**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 a graduate student in musicology at UC-Davis. Originally from New Canaan, CT, Michael began his singing career as a boy soprano with the St. Thomas Choir of Men and Boys in New York City. In addition to his appearances with Camerata California, Michael has sung with several groups in the greater Sacramento area, including the UC Davis Early Music Ensemble, the UC Davis University Chorus, and the Sacramento Opera Chorus.

**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.



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# BIOGRAPHIES

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

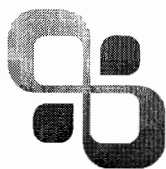
## — BASSES —

**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 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 ex-

perimental 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.

**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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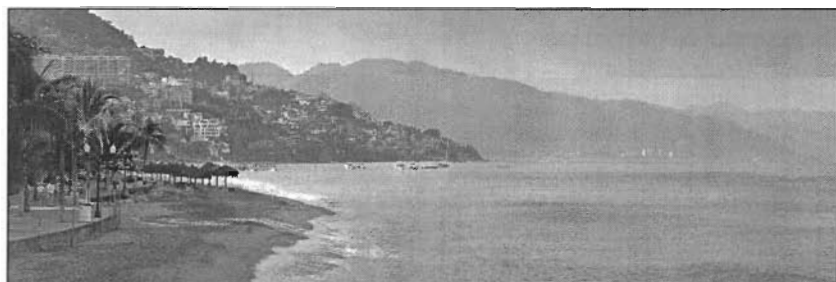
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# About First United Methodist Church

First United Methodist Church has been worshipping in Sacramento since 1849! The congregation has had several church homes in the area, with the current structure being constructed in 1925.

The original building was located on land at the southeast corner of 7th and L Streets donated by Captain John Sutter. It was known as the Baltimore Chapel. Prefabricated in Baltimore and shipped around the Horn, it became the first house of worship in Sacramento and the Great Valley.

A new building designated First Methodist Episcopal Church was erected in 1859 on 6th Street between K and L. In 1918 a merger occurred between that church and the Central Methodist Episcopal Church at 11th and I Streets which had been organized December 9, 1855. The combined churches at the 11th Street site adopted the name Grace Methodist Episcopal Church.

The present structure, designated again as First Methodist Episcopal Church was built in 1925. The denomination dropped Episcopal from the name in 1939, and in 1968, added

United; hence the First United Methodist Church.

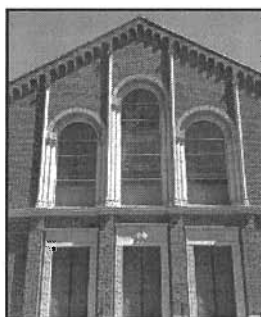
The sanctuary was part of the original construction, with the chapel being added later as funds were made available. The beautiful, stained-glass windows in the sanctuary were designed by Fred W. Links.

The chandeliers in the sanctuary were designed and built by choir members and installed in 1934 - 1936. The chandeliers iron work was all hand turned by the men and the work completed in a member's basement.

First United Methodist Church has played a roll in the history of Sacramento. Many generations have helped in the development and growth of the city and surrounding areas.

Today this congregation is known for its hospitality, community work in serving those in need, and inclusion of all who seek respite and comfort.

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