



PRESENTS

Magnificent Magnificats

Pergolesi
Vaughn Williams

A New World Premiere

“Magnificat”

by Composer

Gabriel Ruiz - Bernal

Sunday, November 29, 2015

First United Methodist Church • 21st & J Streets, Sacramento

Save the date

EASTER'
Messiah

March 20th 2016

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PROGRAM

George Frideric Handel
Arrival of the
Queen of Sheba from Solomon
Camerata California Chamber Orchestra

Giovanni Pergolesi
Francesco Durante
“MAGNIFICAT”

SOLOISTS:

Maria Bueb — Soprano • Ava DeLara — Mezzo-Soprano
Kathleen Moss — Mezzo-Soprano • Norman DeVol — Tenor
Burr Phillips — Bass

Vaughan Williams
“MAGNIFICAT”
Kathleen Moss — Contralto
Maquette Kuper...Flute

— I N T E R M I S S I O N —

Gabriel Ruiz-Bernal
“MAGNIFICAT”

A New World Premiere

SOLOISTS:

Ava DeLara — Soprano • Kathleen Moss — Mezzo-Soprano
Norm DeVol — Tenor • Burr Phillips — Bass

FROM THE FOUNDER

Dear Friends,

We are privileged to have Gabriel Ruiz-Bernal with us today. It has been a great joy to have worked on his "Magnificat."

I've been thinking about people's reaction when they hear "modern composer" and immediately think loud, discordant and who knows what. Instead, composers such as Gabriel and many others today are the Bachs, Beethovens and Brahms of tomorrow. I can assure you that when you look back in a few years, you will say, "I met him in Sacramento." "Can you believe that?"

I hope that you will enjoy this concert as much as we do performing it.

— Mary Wesley
General Director



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and a quick run to the finish line for Camerata.

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

MAGNIFICAT

(“*Magnificat anima mea Dominum*”).

The Magnificat has had numerous musical settings from such composers as Palestrina, Bach and Mozart and takes its name from the first line of its text in Latin (“*Magnificat anima mea Dominum*”).

Traditionally, the Magnificat has occupied an important place in the Liturgy of the Church since around the fourth century. Taken from the Gospel of Luke (1:46-55), it is a hymn expressing joy and thanksgiving, sung by Mary dur-

ing her visit to her cousin Elizabeth. Elizabeth, who was pregnant with John the Baptist at the time, greeted Mary with the well-known phrase “Blessed art thou amongst women, and blessed is the fruit of thy womb”...” For, lo, as soon as the voice of thy salutation sounded in mine ears, the babe leaped in my womb for joy”.

Mary responds with the canticle
“My soul doth magnify the Lord.”



Magnificat — Giovanni Battista Pergolesi (1710-1736)

In his own lifetime, Pergolesi was a composer of comic operas but later turned to sacred music. However, like so many pieces connected with the gifted composer, this Magnificat may not be by him at all, having also been attributed to Francesco Durante, one of Pergolesi’s teachers at the Conservatoire. The circumstances surrounding the composition are unknown, and no autograph exists to prove it as an authentic work by Pergolesi. But neither is there definitive proof it was written by Durante.

In this piece, one can hear the early shoots of stylistic traits which were to grow, over the coming few decades, into the mature classical style, and which would one day be called “Mozartean”. In structure it follows a cantata-like approach typical of the 18th-century baroque. Thus it is laid out in six movements.

Movement one opens with the sopranos presenting the cantus firmus, the original Gregorian chant melody. The melody leaps from voice to voice and is decorated with elaborate running passages. Movement two,

Et Misericordia, begins with a gentle dialogue between female soloists on the text “Et misericordia,” only to be interrupted by the chorus commenting forcefully, “Fecit potentiam.” Movement three, Deposuit potentes, the chorus again makes strong and fervent comments, sending the major theme from part to part, to be followed by a more gentle second statement in the same pattern. Towards the end of the movement, the choral texture becomes thicker as the choral lines come together. In movement four, Suscepit Israel, bass and tenor soloists describe the Lord’s assistance to Israel. Movement five, Sicut locutus est, begins as call and response, one voice stating the text which is echoed by the other voices. All voices come together solemnly in the Gloria. The composition comes full circle in movement six, Sicut erat in principio. The sopranos again present the cantus firmus melody introduced in the first movement. The work concludes with the vibrant intertwining of the texts “Et in secula seculorum” and “Amen.”

PROGRAM NOTES

Magnificat — Ralph Vaughan Williams (1872-1958)

As a youth growing up just outside London, Ralph Vaughan Williams studied piano and harmony with an aunt and also took piano, organ, and violin lessons. He entered the Royal Academy of Music in 1890, continuing his studies two years later at Trinity College, Cambridge where he earned degrees in music and history. He followed this with another year of study at the Royal Academy of Music. In 1895 Vaughan Williams met Gustav Holst (1874-1934) while studying at the Royal Academy of Music. The two young composers established a close friendship, becoming one another's chief critics. Vaughan Williams and Holst continued these critiques of each other's work until Holst's death.

When Gustav Holst died in 1934, Vaughan Williams lost his greatest friend. He missed Holst for the rest of his life and seems to have invoked his spirit in several works of the 1930s and 1940s. This setting of the Magnificat is one, written in 1932. Musically, it seems to look back to the Holst of The Hymn of Jesus – spare, concerned with both the otherness and timelessness of the religious past. For mezzo-soprano, solo flute (appearing as the Holy Ghost), women's choir, and orchestra. The work has made it to recording and live performance very rarely, so tonight will be an exceptional treat, being graced with the voluptuous voice of Kathleen Moss.



Magnificat in D — Gabriel Ruiz-Bernal

Gabriel Ruiz-Bernal is a composer established in the Washington DC area and actively connected with his native land of Spain. He holds a Ph.D. in Aesthetics from the University of Sevilla, Spain and he is currently Senior Faculty at the Levine School of Music in Washington, DC.

As an awarded pianist he has a large experience as performer, instructor and adjudicator, his most recent appearance of note was being the pianist for Pope Francis' Mass in Washington DC this past September. His CD recordings cover the range from Bach, Mozart, Beethoven, Chopin, Scriabin, Rachmaninoff and Gershwin, as well as Spanish composers Albéniz, De Falla and Granados.

His latest composition assignments include the song collection "Across the Wide: Songs of Farewell" for soprano solo, violin, choir and piano.

"Theme and Five Variations on the Spanish folk song 'La Tarara'" for piano solo. "Andante" for string ensemble. He is the co-composer for the PBS documentary "PS Dance!" and collaborates with film and documentary projects. Gabriel has extended his musical studies at Yale University, and film scoring techniques at NYU Steinhard.

"Magnificat in D" is an oratorio created in 2013 for choir, orchestra and soloists and today is the first time it is performed in the U.S.



Gabriel Ruiz-Bernal

MAGNIFICAT in D is an 11-movement composition written in traditional language, for SATB choir, soloists SATB, and a very similar orchestration to Bach's Magnificat: string ensemble with two flutes, two

oboes, three trumpets, timpani and piano. It was commissioned by the Choir of the University of Seville, Spain in July 2013 and premiered in December 4, 2013 at the Teatro Lope de Vega of Seville with the Orquesta Sinfónica Hispalense under the direction of Prof. Dr. José Carlos Carmona.

This work was conceived for its premiere side by side to Magnificat in D by J.S. Bach. Bach's Magnificat was featured on the first half of the program, and Ruiz-Bernal's Magnificat in the second half. The parameters given for this composition determined that it should have orchestral configuration

PROGRAM NOTES

(I replaced piccolo trumpets for trumpets in C, and replaced the harpsichord for piano), it should have the same text, also in latin, and the choir should have minimum divisi. The same soloists that sung for Bach's Magnificat would sing at this Magnificat. The timpani available for the premiere could not be re-tuned, therefore only two timpani would be available for the entire concert, and the timpani parts had to be composed with this consideration: the first timpani would be tuned to D and the second one tuned to A. For the premiere, the Alto solo was sung by a countertenor. In the later version, the score was adapted for the voice of a contralto.

As part of the the parameters, the resulting work could not be difficult to learn, and the music had to keep the audience's interest throughout the entire performance. With these parameters I composed this Magnificat in eleven short contrasting movements, all reflecting closely the character of the written text.

Today's concert by Camerata California will be the first time that "Magnificat in D" is performed in the United States.

Movement One, "Magnificat anima mea Dominum" (My soul proclaims the greatness of the Lord) builds its thematic material directly from the original gregorian chant, first with a broad statement by the choir, continued by an intimate call from the soprano soloist. The original gregorian chant is quoted by the choir in the center of the movement.

Movement Two, "Et exultavit spiritus meus in Deo salutari meo" (my spirit rejoices in God my savior) reflects the lyrics with a rhythmic meter of 3/4, emulating the Spanish folk dance of Sevilla, filled with energy, in which not only the choir, but also the trumpets and timpani have a very important role.

"Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent" (He has looked with favor on his lowly servant. From this day all generations will call me blessed) sets the lyrics on a gentle and humble dialogue between soprano and tenor, backed by the choir with the words "Ecce enim ex hoc beatam me dicent".

The very energetic fourth movement "Omnes generationes qui potens est quia fecit mihi magna et sanctum nomen eius" (the almighty has done great things for me and holy is his name, from generation to generation) has an intense orchestration filled with power and movement, in which the choir represents the past, present and then with the modulation to a higher key, the future generations.

Movement Five, "Et misericordia eius ad progenie in progenies timentibus eum" (His mercy is from generation to generation, on those who fear him) starts with a bell call (piano) and literal quotation of the gregorian chant, followed by the singing of "et misericordia" by the trio soprano, alto and tenor, melting the melody in a warm harmonic progression with subtle unexpected resolutions. In the mean time the rest of the phrase is recited in the background.

"Fecit potentiam in brachio suo dispersit superbos mente cordis sui, deposit potentes de sede" (He has shown strength with his arm and has scattered the proud in their conceit, casting down the mighty into their thrones). The music illustrates the lyrics, first alerted with three bell calls for attention, and the duet tenor and baritone proceed to present the statement with energetic yet angular singing lines, while the orchestra accompanies them with a scattered instrumentation in pizzicato, reflecting the image of the scattered crowds.

Movement Seven, "Et exaltavit humiles" (and lifting up the lowly) gently elevates the humble with a dialogue between the contralto, trumpet and oboe, while strings provide a flowing accompaniment that blends a rhythmic pizzicato and legato lines.

"Esurientes implevit bonis, et divites dimisit inanes" (He has filled the hungry with good things and sent the rich away empty) is a darker, dramatic description of the text, sung by the baritone fully wrapped up in dense strings that blend bitter and sweet harmonic turns, as illustration of the double statement "filling the hungry" and "sending away the rich empty".

"Suscepit Israel puerum suum recordatus

PROGRAM NOTES

misericae suae" (He has come to the aid of his servant Israel, to remember his promise of mercy) A soprano solo that navigates among a warm accompaniment of strings, in a sweet, almost ethereal and timeless environment with a broad range of expression from both the soloist and the orchestra.

"Sicut locutus est ad patres nostros Abraham et semini eius in saecula" (The promise made to our ancestors, to Abraham and his children for ever) Inspired in Bach's "Sicut Locutus" but instead of creating motion through a fugue, this instance creates a driving pulse through the use of heavily syncopated theme.

Sicut Locutus blends into the final move-

*Today's concert by
Camerata California
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"Magnificat in D"
is performed in the USA.*

ment "Gloria patri. Gloria filio, et spiritui sancto. Sicut erat in principio nunc et semper et in secula seculorum. Amen" (Glory to the father, and to the son, and to the holy spirit, As it was in the beginning, both now, and always, and to ages of ages. Amen) which is created as a replica of the first movement

"Magnificat". This way the complete Magnificat closes a full circle using the material presented in the first movement, returning to the familiar beginning as the lyrics sing "as it was in the beginning, both now, and always, and to ages of ages. Amen" ("Sicut erat in principio nunc et semper et in secula seculorum. Amen").

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FEATURED SOLOIST



Norman DeVol — Tenor

Is an accomplished soloist from San Francisco Peninsula currently living in San Bruno. He received his B.A. in voice from San José State University where he studied with Jeanne Garson. Norman has performed with professional symphonies and opera companies throughout Northern California, including the Sacramento Symphony, Auburn Symphony, Apollo Opera, Camellia Symphony, Monterey Symphony, Opera La Piccola Scala, Mission City Opera, Pocket Opera, West Bay Opera and Berkeley Opera.

Reviewing a recent performance of Mozart's *Die Zauberflöte*, the Santa Clara WEEKLY called him "the vocal standout of the evening. . . . His clear and flexible voice rang from beginning to end with strength, stability, and true artistry, as one hopes to

hear in a heroic Tamino. One sensed the experience and knowledge behind every nuance, and true artistic respect for each famous note."

Norman's interpretation of Rodolpho in the Piccola Scala production of *La Bohème* garnered him a nomination for a Elly Award. When he's not singing, Norman also teaches voice privately, is a choral director and accompanist. He is currently the assistant conductor of the internationally acclaimed Masterworks Chorale based at the College of San Mateo and is a member of the San Francisco Opera Chorus.

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Ava Delara — Soprano

Has been a member of Camerata California for 15 years. She is also an experienced performer of operas, oratorios, concerts and recitals. The youngest in a very musical family, Ava early on 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 loved...opera. Since then, she 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.

On March 21, 2015, Ava performed the lead role of Sylvia in Mascagni's *Zanetto*, for the opening of Capitol Opera, Sacramento. Other leading 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 a Sacramento regional theater Elly Award.

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'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*.

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 currently planning joint concert performances with the amazing violinist Michelle You.

FEATURED SOLOIST



Kathleen Moss — Mezzo

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. She has 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.

She can be heard on the American original cast recording of *The 3 Musketeers* with music by George Stiles. In 2009 Ms. Moss appeared as Carmen in Pocket Opera's *Carmen* and Dorabella in North Bay Opera's *Così fan tutte*. In 2008 Ms. Moss 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 also appeared a soloist in the world premiere of *Divide Light*, a new opera based on the poems of Emily Dickinson.

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

On the concert stage, Ms. Moss appeared most recently as the Angel in *The Dream of Gerontius* with the Sacramento Choral Society & Orchestra. She has performed as a soloist in the *Messiah* with the Stockton Symphony and as a featured soloist in the San Francisco Earthquake Centennial Concert, broadcast live on National Public Radio.



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FEATURED SOLOIST



Burr Cochran Phillips — Bass-Baritone

Two notable headings in the operatic career of bass-baritone Burr Cochran Phillips include his 1988 debut with the Santa Fe Opera in the U.S. stage premiere of Richard Strauss's *Friedenstag* as the Musketeer and his debut with the Houston Grand Opera in the world premiere of Sir Michael Tippett's *New Year* in 1990. In December of 2004, Mr. Phillips joined The Dallas Opera as Alidoro in student performances of Rossini's *La Cenerentola* under the baton of Edoardo Müller, and again in 2006 as Ein Lakai in Richard Strauss's *Ariadne auf Naxos* under the company's music director, Graeme Jenkins.

Other operatic performances include Benoit and Alcindoro in Puccini's *La Bohème* with the Tulsa Opera under conductor Robert Spano and most recently with the Sacramento Opera under the baton of Timm Rolek, where he also sang the role of Bartolo in Mozart's *Le Nozze di Figaro*. He sang the role of Ariodote in Handel's *Xerxes* with the Carmel Bach Festival under the baton of Bruno Weil. Mr. Phillips has also appeared with The Dallas Opera, The Fort Worth Opera, San Antonio Opera Theater and Chautauqua Opera. He performed Peter/Father in Humperdinck's *Hansel and Gretel* (1997, 98 & 99) and the dual roles of Sciarrone/Il carceriere in Puccini's *Tosca* (2000), both with the San Antonio Symphony Orchestra under the baton of Christopher Wilkins.

He joined the Dallas ensemble in 2005 as soloist in a pair of works under a pair of conductors: Carl Nielsen's *Symphony No. 3 (Sinfonia Espansiva)* under Laurence Loh and Gabriel Fauré's *Requiem* under David R. Davidson. Other engagements in 2005 included performances of Mozart's *Requiem* with the Allen Symphony Orchestra in Allen, Texas, Dvořák's *Stabat Mater* at Texas Christian University with members of the Fort Worth Symphony under Ronald Shirey, and Haydn's *Creation* with the Tulsa Oratorio Chorus under Donald Studebaker in Tulsa, Oklahoma. No stranger to the recital stage, Mr. Phillips, partnered by Dallas pianist Tara Emerson, performed recitals for the Whim Concert Series in St. Croix, U. S. Virgin Islands in January of 2003. He has also performed in Honolulu, Hawaii with the Honolulu Symphony Orchestra in the spring of 2005 in Handel's *Messiah* under the baton of Samuel Wong, and twice in 2003 in Mozart's *C Minor Mass* under the musical direction of Karen Kennedy as well as in Brahms's *Ein Deutsches Requiem*, also under Maestro Wong. 2003 also witnessed Mr. Phillips's concert debut in South America, as he joined Orquesta Quito Barroco in Quito, Ecuador under the baton of Jorge Gómez Tamarin in a December concert featuring music of Handel and Mozart.

From 1991-2000, Mr. Phillips was a faculty member of the University of Texas at Arlington, where he chaired the Division of Voice from 1998-2000. He joined the faculty of the Meadows School of the Arts at Southern Methodist University in Dallas from 2000-05, as the Assistant Professor of Voice. In the 2006-07, he was a member of the voice faculty of Northern Arizona University in Flagstaff. Mr. Phillips currently serves on the faculty of the Conservatory of Music at the University of the Pacific in Stockton, as Associate Professor. He holds the Master of Music degree in Vocal Pedagogy and Performance from Texas Christian University and the Bachelor of Music degree in Vocal Performance from the University of North Texas.

FEATURED SOLOIST



Maria Bueb — Soprano

Maria Bueb has been a singer and actress in the Sacramento area for the past 35 years, having performed with both Music Circus and the Sacramento Theatre Company, among others. In addition, Maria spent seven years as a cast member of Six Women with Brain Death. She served 18 years as Soprano choral scholar for the Trinity Cathedral Choir, including four tours of England singing in various cathedrals including Winchester, York, and Canterbury. During the most recent tour she had the opportunity to sing a choral evensong at Westminster Abbey. In addition to Camerata California, Maria currently sings with Chanteuses and the Sacramento Choral Society and Orchestra. She is a member of the newly formed women's vocal ensemble, Una Voce.



Maquette Kuper — Flute

Maquette Kuper plays principal flute with the Auburn Symphony and was a featured soloist in the orchestra's 2006-07, 2010-11 and 2011-12 series. Ms. Kuper is a founding member of Sacramento's Capitol Chamber Players and most recently, Trio MÔD. She is also a member of the Crocker Art Museum Music Board, helping to organize the Classical Concert Series at the museum. A longtime Davis resident, she is the founder and director of the Davis Youth Flute Choir. Last July the choir toured China.

Ms. Kuper is a graduate of the New England Conservatory of Music, spent two summers as a fellowship student at Tanglewood, and studied in Paris on a Fulbright fellowship. Ms. Kuper is a winner of the Mu Phi Epsilon International Young Artist Competition and has appeared as soloist with the Boston Pops Orchestra. Ms. Kuper has been listed in Outstanding Young Women of America and was recently named as an ACME member of Mu Phi Epsilon as a distinguished artist and educator.

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B I O G R A P H I E S

— SOPRANOS —

JEAN ALFORD has been singing in choirs all her life. Not unusual when your parents and grandparents were church choir directors in S-California for several decades. Besides her membership with Camerata California, Jean has also sung with the Sacramento Symphony Chorus, the Sacramento Choral Society, Sacramento Opera Chorus, and the women's vocal ensemble, Chanteuses. In her retirement, she enjoys singing with a select women's ensemble, Una Voce. She toured France with Chanteuses, and Hungary with Camerata California. She currently sings with the Trinity Episcopal Cathedral Choir and Resurrexit under the direction of Canon David Link.

MARIA BUEB has been a singer and actress in the Sacramento area for the past 35 years, having performed with both Music Circus and the Sacramento Theatre Company, among others. In addition, Maria spent seven years as a cast member of Six Women with Brain Death. She served 18 years as Soprano choral scholar for the Trinity Cathedral Choir, including four tours of England singing in various cathedrals including Winchester, York, and Canterbury. During the most recent tour she had the opportunity to sing a choral evensong at Westminster Abbey. In addition to Camerata California, Maria currently sings with Chanteuses and the Sacramento Choral Society and Orchestra. She is a member of the newly formed women's vocal ensemble, Una Voce.

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* accord-

ing 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 opera companies, including Townsend Opera Players, North Bay Opera and the San Francisco Children's Opera. 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.

MARY HALL is a retired Registered Nurse. She worked in Sacramento Hospitals for 32 years, the last 17 as an instructor in the Sacramento City College nursing program. She began singing as a child as a chorister at Trinity Cathedral Church under the direction of organist and choir master, John Lewis. She had many years of piano instruction and sang in school choirs. She is currently a member of Trinity Cathedral Choir under the direction of organist and choir master, David Link. She enjoys singing with the accomplished members of Camerata. She is a member of the newly formed women's vocal ensemble, Una Voce.

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 sang in 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

BIOGRAPHIES

having an opportunity to sing with Camerata. She is a member of the newly formed women's vocal ensemble, Una Voce.

KELLIE PAREDES grew up in Minnesota where she attended the University of St. Thomas in St. Paul. She studied in Madrid, Spain for a year and returned to complete her B.A. in Spanish and secondary education. She went on to Perdue University for her Master's degree in Foreign Language Education with an emphasis on Spanish. She has worked at the middle school, high school, junior college and university levels as an educator. She currently works at Natomas Gateways Middle School and Natomas High School teaching Spanish.

She presently cantors at St. Francis Church and sings in the Sacramento Choral Society with whom she has traveled extensively.

— ALTOS —

CHRISTINE KEIGHTLEY began her musical career in Baltimore, MD, where she studied piano for many years. She and her husband, Chase, moved to California in 1986, where Chris sang with the Los Robles Master Chorale in Thousand Oaks, Cuesta Master Chorale in San Luis Obispo and was a member of a 4 part women's group that sang at Renaissance Faires throughout central California. When they moved back to Santa Fe from 2006 - 2013, Chris sang with the Santa Fe Women's Ensemble, Canticum Novum, and the Santa Fe Symphony and Chorus. She is a member of and continues to sing annually with the New Mexico Bach Chorale.

Chris and Chase moved to West Sacramento in 2013. She sings locally with Sacramento Choral Society and Orchestra, Chanteuses and is pleased to become a new member of Camerata California.

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. She is a member of the newly formed women's vocal ensemble, Una Voce.

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 is a teacher 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. She is a member of the newly formed women's vocal ensemble, Una Voce.

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

BIOGRAPHIES

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 —

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.

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 Uni-



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BIOGRAPHIES

versity, 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.

DOUGLAS LEGGETT 11st serious debut as a tenor was in college touring choir while in Portland OR; during this same time period, I performed in various groups including Modern Folk Quartet and Latin Trio. Once settling down in Sacramento CA. I participated mostly in church choirs until joining up with CSUS Community Choir under Don Kendricks. My most recent affiliation was singing with River City Chorale, which performs 3 times yearly. Camerata is my most recent venture as an ensemble singer.

KEVIN WILLSON is a local-area musician that has lived, worked, and studied abroad in Thailand and Russia. He regularly performs as an artist in solo piano recitals. His litany of musical appearances include performing on the trumpet, tuba, alto saxophone, and celeste with numerous community-based groups such as the Camellia Orchestra and at the Sacramento Jazz Jubilee. Kevin was invited to perform as a special guest artist at the 2011 Tree Lighting Ceremony hosted by the Governor at the California State Capitol. His studies include trumpet, voice, and creative writing at the renowned Interlochen Arts Academy in Michigan; piano in Yaroslavl, Russia; and California State University, Sacramento, where he worked with Richard Cionco. His vocal appearances include the Mozart Requiem and many concerts with choral groups as both performer and accompanist. Kevin also assists international nonprofit organizations and plans to lead a music camp outreach in Chechnya, Russia in the fall of 2014, focused on empowering and enriching the lives of youth through music.

JOEL WRIGHT began performing with his brothers and sister in a family singing group as a child. His early musical activities included singing the role of Captain Corcoran in H.M.S. Pinafore. He studied voice and piano. While at American River College, he joined the Madrigal Singers under Perla Warren. He later sang with the James Mitchell Choral and the Silver Swan Singers. He earned a Masters of Arts degree at CSU Sacramento. Joel has traveled ex-

tensively, including a two-year residency in Spain, a year in the People's Republic of China and a one year Rotary Fellowship in Ecuador. Joel speaks fluent Spanish and conversational Mandarin Chinese. He is a real estate professional in the Sacramento.

— BASSES —

ROY DOMOE A young, passionate student, Roy grew up in in Cottonwood, California, and he began to study music at Shasta College in Redding, where he received his AA just this year. He continues to study at California State University Sacramento, currently going towards his Bachelors of Music, with an emphasis on vocal performance in opera under the guidance of Robin Fisher.

Roy recently joined Camerata California just a couple of months ago, happy to lend his voice to the choir and be a part of the arts.

DON DITTMER began singing with Camerata California in 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 Columbia 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 elementary school. He

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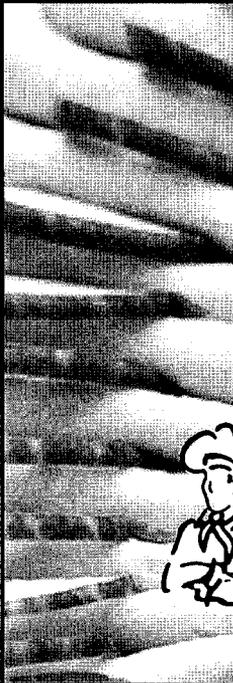
PROGRAM

was in the high school band as a clarinet player, so did not 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. 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. He has been a soloist at University functions and often sings solos at church.

MARK KANE is making his debut in Camerata California this season after being invited by members who also participated with him in the Voices of Sacramento group this summer. Mark has been singing locally at St. Paul's Episcopal Church for the past 15 years as a baritone/bass.

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 life-long joy for him and he relishes the opportunity to sing with Camerata California.

TODD TROUTMAN joins us for this concert not only as our accompanist, but as a tenor chorister. He is the Music Director/ Organist at St. Matthew's Episcopal Church in Sacramento. Since moving to California from Nashville, Tennessee in 1991, he has been accompanist for El Camino and Sacramento High Schools. He also has been a pianist for numerous theater productions here and in the theater district of San Francisco. In 2009-2011 he played piano for Carnival Cruises on six different ships as a show band pianist and later as a piano bar artist. He is presently living in Roseville and plays jazz piano with his duo, Jazmin.



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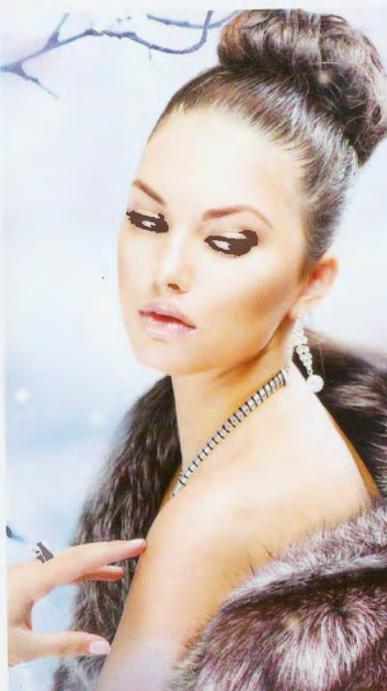
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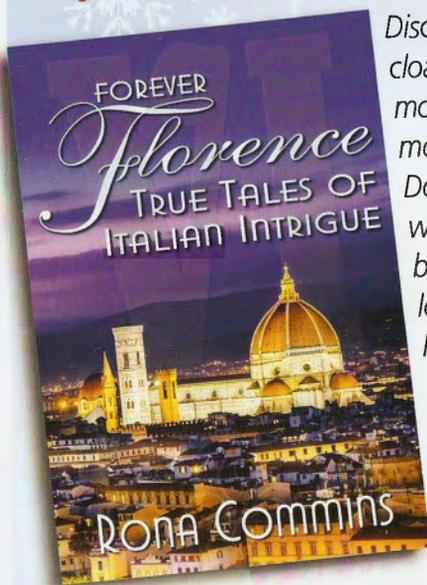
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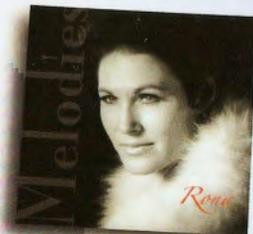
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