



# *Armistice 100<sup>th</sup> Anniversary Concert*

Ralph Vaughan Williams

## *Dona Nobis Pacem*

Pete Nowlen, conductor

**"Music To Unite a Nation"**

**Songs of World War I  
and the Story of  
Ernestine Schumann-Heink"**



November 11, 2018 • 4:00 pm  
First United Methodist Church  
21st and J Streets • Sacramento  
[www.cameratacalifornia.net](http://www.cameratacalifornia.net)

## A Brief Overview of the Life of Ernestine Schumann-Heink

Ernestine Schumann-Heink (1861-1936) made her opera debut at the age of 17 in 1879 and became the greatest contralto of her era. Her first starring role occurred by chance when the Hamburg (Germany) Opera asked Schumann-Heink to sing the title role in Bizet's "Carmen" without any rehearsals. She was a hit and the following night she was asked to sing in another opera without rehearsal. On the third night Schumann-Heink was offered a principal role in Wagner's "Lohengrin," again with no rehearsals. On this basis, she was offered a ten-year contract. She debuted at the Met in 1898 and continued there through 1932. The Austrian-Czech contralto was considered one of the finest opera singers of her day.

Schumann-Heink became an American citizen in 1905, but had sons fighting on both the American side and the German side during the First World War (1914-1918). When the war broke out in Europe in 1914, she found that her love for her new country clashed with her nostalgia for her old. But she made her choice swiftly, devoting her energies to promoting an American victory, opening her homes to servicemen and touring hospitals and army camps. It earned her the nickname "Mother of the A.E.F" (American Expeditionary Force). Her loyalties were unabashedly American and she sang tirelessly at the camps throughout that war. Long before the USO existed, she crossed the country, entertaining troops, selling Liberty Bonds and appearing at Red Cross fundraisers.

After the war, Madame Schumann-Heink insisted that her performances should be free or that admission prices should be kept low. In 1930, when she sang at the dedication ceremonies for the memorial auditorium in Sacramento, she took a moment to chastise those who had protested the presence of Chinese and black children at the event. "It is up to the war mothers to teach their children the love of law and not make a difference between black or yellow or brown or white skins. You make war among yourselves through your children."

She gave her last performance at the Metropolitan Opera House in 1932 at the age of 70. But she never stopped speaking. In 1933 she railed against the growing Nazi movement in Germany, reminding listeners that her mother was half-Jewish.

Madame Schumann-Heink died in 1936 of leukemia. As the train carrying her coffin rolled through towns on its way to San Diego, where she was buried, honor guards from the American Legion, Disable American Veterans and Veterans of Foreign Wars stood at attention and thousands of those who loved her lined the tracks to bid farewell to the "beloved mother" of the veterans of the Great War.

The logo for Camerata California, featuring a stylized, cursive signature of the word "Camerata" above the word "CALIFORNIA" in a smaller, sans-serif font.

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# CAMERATA CALIFORNIA CHAMBER CHOIR

## CONDUCTOR

Pete Nowlen

## SOPRANO

Taylor Graham<sup>+</sup> • Katie Thorpe<sup>+</sup>  
Athol Wong • Glena Jue • Ava DeLara\*

## ALTO

Laurel Jensen • Mary Wesley  
Valerie Loera<sup>+</sup> • Savannah Swan<sup>+</sup>  
Jan Truesdall

## TENOR

Mark Kane • Matt Hidalgo  
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## BASS

Don Dittmer • Edward Gibson  
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\* asterisk denotes soloist  
+ denotes scholarship recipient

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Judy Bromley  
Peiyun Lee

### 2ND VIOLINS

Aubrey Fisher, Principal  
Catherine Palmer  
Lorraine Crozier

### VIOLA

Laura Huey, Principal  
Howard Montenegro

### BASS

Jeremiah Bears

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Alexandra Roedder, Principal  
Martha Brown

### FLUTE

Maquette Kuper

### OBOE

Curtis Kidwell, Principal

### ORGAN

John Hillebrandt

### TRUMPET

Chuck Bond, Principal

### HORN

Christopher Jones, Principal  
Jaimie Mangonon, Second

### TIMPANI

Marcus Cambridge

### PERCUSSION

Trevor Hall  
Sean Chiles  
Leone Rivers

### HARP

Emily Mader

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## ARTISTIC DIRECTOR



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

Currently, he holds artistic and musical director positions with

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

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

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



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

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— PROGRAM —

**Audio/Video Tribute to Legendary Contralto Madame  
Ernestine Schumann-Heink**

**Re-enactor --** Zoila Muñoz, Mezzo-Soprano  
Ken Hardin, Piano

**Habañera (from *Carmen*)      Georges Bizet**  
(1838-1875)

— INTERMISSION —

**DONA NOBIS PACEM      Ralph Vaughan Williams**  
(1872 — 1958)

Dr. Joseph Wiggett, Baritone  
Ava DeLara, Soprano



Supported by the Sacramento Metropolitan Arts Commission's  
Cultural Art's Award program, funded by the City and County  
of Sacramento



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## PRESIDENTS MESSAGE

Dear Friends,

This year marks the 100th anniversary of the armistice that ended the “war to end all wars”, World War 1.

It was a brutal war that consumed a generation and long affected the American psyche, instilling a deep longing for peace across the world. In this vein, Camerata California presents Vaughan Williams “Dona Nobis Pacem,” give us peace. It is a deeply moving musical reflection on the yearning for the end of all wars forever.

In addition we are proud to showcase the life, in a multi-media presentation, of the great opera contralto, Ernestine Schumann-Heink. Schumann-Heink worked tirelessly for the American war effort , selling war bonds, raising funds for organizations like the Red Cross and especially for her beloved troops. She was known as the mother of our fighting forces. This presentation is especially meaningful for my family as she was my children’s great-great grandmother. We wish to give many thanks to Pete Nowlen for all of the work that he did to put this together. I think that he is a genius!

As there is no Christmas concert this year, we wish the happiest of holidays and a great new year. See you in April for the Mozart Requiem.

— Mary Wesley



### **Become a Camerata benefactor . . .**

Your Tax Deductible gift to Camerata California helps to offset the cost of our musical scores, rehearsal accompanists, orchestra fees and other necessities we need to bring you our concerts.

**Donate on line at: [www.cameratacalifornia.net](http://www.cameratacalifornia.net)**

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**Ralph Vaughan Williams** — *A central figure in British 20th Century music. . .*

Born in Gloucestershire, England, Ralph Vaughan Williams has come to be regarded as one of the finest British composers of the 20th century. He has a particularly wide-ranging catalogue of works, including choral works, symphonies, concerti, and opera. His searching and visionary imagination, combined with a flexibility in writing for all levels of music-making, has meant that his music is as popular today as it ever has been. His studies of English folk song and his interest in English music of the Tudor period fertilized his talent, enabling him to incorporate modal elements (i.e., based on folk song and medieval scales) and rhythmic freedom into a musical style at once highly personal and deeply English.

Vaughan Williams's compositions include orchestral, stage, chamber, and vocal works. He wrote many songs of great beauty, including *On Wenlock Edge* (1909), and *Five Mystical Songs* (1911), set to poems of George Herbert. Particularly notable among his choral works are the *Mass in G Minor*, the cantatas *Toward the Unknown Region* (1907) and *Dona Nobis Pacem* (1936; *Grant Us Peace*), and the oratorio *Sancta Civitas* (1926; *The Holy City*).

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## **EMERGING YOUNG ARTISTS SCHOLARSHIP FUND**

Camerata California is proud to award its EMERGING YOUNG ARTISTS SCHOLARSHIP to young deserving vocal and instrumental musicians to help them continue the legacy of artistic expression through music performance.

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

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# Camerata California 2018-2019 Season Continues in March 2019

In 2019, Camerata California will perform Mozart's stirring *Requiem* Mass for Palm Sunday followed by the annual Memorial Day concert.



Palm Sunday concert -- April 14, 2019  
First United Methodist Church  
Sacramento

Memorial Day concert - May 26, 2019  
First United Methodist Church  
Sacramento

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## **Program Notes —**

### ***Dona Nobis Pacem* — (Grant us peace) . . .**

The cantata *Dona Nobis Pacem* was written at a time when the country was slowly awakening to the possibility of a second European conflict. When invited to provide a work for the centenary of the Huddersfield Choral Society in October 1936, Vaughan Williams drew from one of his unpublished settings of Walt Whitman's 'Dirge for Two Veterans'. The poem is from Whitman's 1865 collection *Drum Taps* inspired by the American Civil War which had just ended.

Vaughan Williams had written the "Dirge" in 1911 before the First World War, and now resurrected it as the centerpiece of this new work, preceding it with two further poems by Whitman, also from *Drum Taps*: 'Beat! Beat! Drums!' and 'Reconciliation'. He prefaced this group of Whitman poems with a setting of the words of the Agnus Dei of the Latin Mass, and followed it with a passage from a speech given in Parliament by John Bright in 1855 at the time of the Crimean War. ('The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings . . .'. Vaughan Williams claimed to be the only composer ever to have set a passage from the proceedings of the House of Commons!) In the last two sections he used a series of passages drawn from the Old Testament which together express optimism for future peace. The text is rounded off with the verse from St. Luke 'Glory to God in the Highest and on earth peace, Good will towards men' and a final repetition of the plea 'Grant us peace' in the work's title.



— notes courtesy of HUGH COBBE

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## ***Dona Nobis Pacem***

I  
Agnus Dei qui tollis peccata mundi  
Dona nobis pacem

II  
Beat! beat! drums! – blow! bugles! blow!

Through the windows – through the doors –  
burst like a ruthless force,  
Into the solemn church, and scatter the  
congregation,  
Into the school where the scholar is  
studying;

Leave not the bridegroom quiet – no  
happiness must he have now with his  
bride, Nor the peaceful farmer any peace,  
ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums –  
so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!

Over the traffic of cities – over the rumble  
of wheels in the streets; Are beds prepared  
for the sleepers at night in the houses?  
No sleepers must sleep in those beds, No  
bargainers' bargains by day – would they  
continue?

Would the talkers be talking? would the  
singer attempt to sing?

Then rattle quicker, heavier drums – you  
bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!

Make no parley – stop for no expostulation,  
Mind not the timid – mind not the weeper  
or prayer,

Mind not the old man beseeching the young  
man, Let not the child's voice be heard, nor  
the mother's entreaties,

Make even the trestles to shake the dead  
where they lie awaiting the hearses,

So strong you thump O terrible drums – so  
loud you bugles blow.

– Walt Whitman

### **III - Reconciliation**

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage  
must in time be utterly lost,  
That the hands of the sisters Death and Night  
incessantly, softly, wash again and ever  
again this soiled world;

For my enemy is dead, a man divine as myself  
is dead,

I look where he lies white-faced and still in  
the coffin – I draw near, Bend down and touch  
lightly with my lips the white face in the  
coffin.

– Walt Whitman

### **IV - Dirge for Two Veterans**

The last sunbeam lightly falls from the  
finished Sabbath, On the pavement here, and  
there beyond it is looking down a new-made  
double grave.

Lo, the moon ascending, up from the east the  
silvery round moon, beautiful over the house-  
tops, ghastly, phantom moon, immense and  
silent moon.

I see a sad procession, and I hear the sound of  
coming full-keyed bugles, all the channels of  
the city streets they're flooding as with voices  
and with tears.



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I hear the great drums pounding, and the small drums steady whirring, and every blow of the great convulsive drums strikes me through and through.

For the son is brought with the father, in the foremost ranks of the fierce assault they fell, two veterans, son and father, dropped together, and the double grave awaits them.

Now nearer blow the bugles, and the drums strike more convulsive, and the daylight o'er the pavement quite has faded, and the strong dead-march enwraps me.

In the eastern sky-up buoying, the sorrowful vast phantom moves illumined, 'tis some mother's large transparent face, in heaven brighter growing.

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!

O my soldiers twain! O my veterans passing to burial!

What I have I also give you.

The moon gives you light, and the bugles and the drums give you music, and my heart, O my soldiers, my veterans, my heart gives you love.

— Walt Whitman

## V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old..... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

— John Bright

Dona nobis pacem.

We looked for peace, but no good came; and

for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land..... and those that dwell therein.....

The harvest is past, the summer is ended, and we are not saved....

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

— Jeremiah VIII. 15-22

'O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

— Daniel X. 19

'The glory of this latter house shall be greater than of the former.... and in this place will I give peace.'

— Haggai II. 9

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

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And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

— (Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14)



## — FEATURED SOLOISTS —

### Zoila Muñoz — Mezzo-Soprano

Peruvian mezzo-soprano, Zoila Muñoz, received her musical training in Lima and at the New England Conservatory in Boston, where she received her Masters Degree in Voice. Following studies at the Mozarteum in Salzburg with Paul Schilhawsky, Erik Werba, and Nikolaus Harnoncourt, she was awarded First Prize in both the Mozart Competition and the International Opera Competition.

Zoila Muñoz has since established an outstanding reputation in Europe both in concert and in opera, especially from the sacred and secular Baroque repertoire, including Monteverdi's *Vespers and Orfeo* at the Holland Festival and George Frideric Handel's *Xerxes* under Jean-Claude Malgoire in France. She has also received acclaim as Rossini's heroines *Isabella* and *Rosina*, as *Carmen*, and *Baba the Turk* in *The Rake's Progress*. Her dramatic interpretation and remarkable voice have equally drawn praise. Among the major conductors with whom she has performed are Nikolaus Harnoncourt, Jean-Claude Malgoire, Jean-Francois Paillard, and Alan Curtis.

In the USA, Zoila Muñoz has sung with Portland Opera and Sacramento Opera. With Apollo Opera her roles have included *Dido*, *Gluck's Orfeo*, *Dorabella*, *Poppea*, and *Ersibe* in *Cavalli's L'Ormindo*. Muñoz also sang *Suzuki* with great success in 1997 production of *Madama Butterfly* with Apollo Opera.

Zoila Muñoz can be heard with Jeffrey Thomas and the American Bach Soloists in the recording of J.S. Bach's *B-Minor Mass (BWV 232)* and Haydn's "Lord Nelson" *Mass*.

She currently teaches voice on the faculty of UC Davis and is artistic director of Apollo Opera in the Sierra Foothills.





## Dr. Joseph Wiggett — Baritone

Dr. Joseph Wiggett is currently a Professor of Voice at California State University Stanislaus, where directs the Opera Workshop and maintains an extremely active Applied Voice studio in addition to his teaching duties in Vocal Pedagogy, Lyric Diction, and Vocal Literature. He is the former Director of the School of Fine and Performing Arts at Stanislaus State, as well as a past Artistic Director and principal Stage Director for Townsend Opera of Modesto, for which he produced operatic productions at the Gallo Center for the Performing Arts. In 2012, he was awarded the

Stanislaus Arts Council Excellence in Arts Award for Excellence in Music. Accompanying the award were commendations from the U.S. House of Representatives, the State Senate and California Legislature, the City of Modesto and the Stanislaus County Board of Supervisors in recognition of his "outstanding contributions to the Arts and Culture."

As a past member of the Juilliard Opera Center, the Lyric Opera of Chicago Center for American Artists and the Prague Mozart Academy, he has performed over three-dozen operatic roles and brings a wealth of hands-on experience to the studio and stage. He has given recitals and made concert appearances throughout the United States, Europe, China and the former Soviet Union and is the recipient of numerous awards and honors including three Birgit Nilsson prizes, as well as two grants from the Puccini Foundation.

As a contest singer, Dr. Wiggett has ranked among the finest in the country and has taken first place honors in such renowned competitions as the Metropolitan Opera New England Regional Auditions, the Chicago Union Civic and Arts Leagues Competition, and the Center for Contemporary Opera International Competition. He is also the only three-time winner of the prestigious, Lillian Nordica Prize.

Among his major debuts are roles with the New York City Opera, the Lyric Opera of Chicago, a solo recital in the Carnegie Hall Weill Recital Series, and his Lincoln Center debut at Alice Tully Hall as the baritone soloist in Orff's *Carmina Burana*. As a concert performer, Dr. Wiggett has appeared with numerous orchestras including the Manhattan, Boulder, Modesto, Bangor, Portland, Milwaukee and Colorado Symphonies. He holds degrees in Music Education from the University of Maine, a Masters Degree in Performance from the Manhattan School of Music and a Doctorate in Vocal Performance and Pedagogy from the University of Colorado, Boulder.

Recent performances include the baritone solos in Carl Orff's *Carmina Burana* and the Brahms Requiem with the Modesto Symphony as well as recitals, master classes and concert appearances in Idaho, Los Angeles, U.C. Santa Barbara and Beijing and Shanghai China. Pending engagements include the solos in Beethoven's 9th Symphony with the Winchester and Modesto Symphonies and the Fauré Requiem at Carnegie Hall.

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## Ava DeLara — Soprano

Although Ava has performed leading roles with several of California's regional opera companies, including Townsend Opera Players, North Bay Opera and the San Francisco Children's Opera, she has primarily focused on concert and recital work. Her oratorio work includes Rossini's *Stabat Mater*, Händel's *The Messiah* and *Dixit Dominus*, Haydn's *Missa in Augustiis* and *Die Schöpfung*, Fauré's *Requiem*, Mozart's *Vesperae Solennes de Dominica*, Verdi's *Messa da Requiem* (a television broadcast) and *Te Deum*, Saint-Saëns' *Oratorio de Noël*, Randall Thompson's *The Nativity according to St. Luke*, Vaughn Williams' *Dona Nobis Pacem*, Respighi's *Lauda per la Natività del Signore*, Vivaldi's *Gloria*, Pergolesi's *Stabat Mater*, and J.S. Bach's *Magnificat*, *St. Matthew Passion* and *B Minor Mass*.



As a guest soloist with many Regional California orchestras, Ava has had the great privilege to sing many beautiful and challenging concert works, such as *Das himmlische Leben* from Mahler's *Symphony No. 4*, Mendelssohn's *Hear My Prayer*, Ravel's *Kaddisch*, and Händel's *Gloria in excelsis Deo* and *Salve Regina*. Her membership with *Camerata California* has given her the rare and exciting opportunity sing the music of some of the world's leading living contemporary composers (Karl Jenkins, John Corigliano, Gabriel Ruiz-Bernal, Matthew Harris, James DeMars). *Camerata* also gave her the honor of singing Gounod's *Gallia* for the Centennial of the Panama Pacific Exhibition at the Palace of Fine Arts in San Francisco.

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

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



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### **SPECIAL THANKS TO:**

Stage Managers: Don Dittmer/ & Tom Smith  
House Managers: Laurel Jensen & Beth Mora  
Program Design: Ava DeLara  
Go-to-guy: Kurt Hirzy

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## — CHORUS BIOGRAPHIES —

### — SOPRANOS —

**ATHOL WONG** can't remember a time in her life that was without singing. She grew up in Fresno when schools had complete arts instruction, singing first in the Glee Club in elementary school, then church choirs and high school choruses. When she began teaching English (after graduation from California State University, Fresno), her voice and guitar were regularly part of poetry lessons, talent shows, and other activities. She continued with church choirs even when her career changed to school administration, and time for singing was difficult to find. When her own children were growing up, she directed both youth and contemporary choirs at church for several years. After retiring from Principal of Newbury Park High School in 2014, she and her husband moved to Sacramento, where she now enjoys singing with the choir at Trinity Episcopal Cathedral, Camerata California, and Chanteuses.

**TAYLOR GRAHAM** is in her first semester of grad school working towards a master's degree in Vocal Performance. Having completed her Bachelor of Music Degree in Vocal Performance at the University of Colorado Boulder, Ms. Graham is excited to continue her career path to performing professionally at Sacramento State studying with Dr. Robin Fisher. In Sac State's Opera Theater Scenes program, Ms. Graham is currently studying the roles of Despina from *Così fan Tutte* and Laetitia from *Old Maid and the Thief*. While attending CU Boulder, Ms. Graham performed with Eklund Opera in productions of *The Merry Widow* as *Clo Clo*, *Die Zauberflöte* as *Second Spirit*, and in the choruses for *Sweeney Todd*, *Die Fledermaus* and *Dialogues of the Carmelites*. In 2016,

she appeared as soprano soloist in Mozart's "Laudate Dominum" with CU's premiere choir, University Singers. Ms. Graham is excited to be singing with Camerata California for her first season.

**KATIE THORPE** is a sophomore and a Vocal Performance Major at Sacramento State University. This is her first time singing with Camerata California. Katie originally began singing in musical theatre, but later found a passion for choral music with the Sacramento Children's Chorus. Throughout middle, high school, and college she continued to sing in choral ensembles and grow her love for music.

**GLENA JUE** enjoyed doing community theater as a dancer so much she decided it might be a good idea to be able to carry a tune. This began years of voice training leading to a love of Opera. Her favorite roles to perform were Micaela (*Carmen*) and Suzuki (*Madame Butterfly*). She has also enjoyed singing in Musical Theater, church, Chinese association functions and in the past with Sacramento Choral Society.

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

**SAVANNAH SWAN** Recently moved to Sacramento from the Bay Area in hopes to further her education at CSUS. Savannah's vibrant personality from a very young age made her drawn to the arts. Growing up, she has been able to travel and sing internationally with Main Street Singers at Los Altos High School and West Valley College's Chamber Singers. In 2016, Savannah was recommended by a professor to joined the Opera San Jose chorus for La Boheme. She was then invited to sing chorus for the full 2017-2018 season, including the role of "Lolette" in Puccini's La Rondine. Ms. Swan will be joining Sacramento Philharmonic & Opera for Beethoven's Mass in C Major this coming January. Now under the guidance of Dr. Robin Fisher, Savannah hopes to continue growing as a young mezzo soprano opera singer in the years to come.

**LAUREL JENSEN** started singing and playing the piano at a very young age - with a theatrical and musical family that was just everyday life. Starting at age seven, Laurel began piano lessons and singing in church choirs. She continued through high school singing in Community Theater and school choirs - including girl's ensemble, madrigals, and honor choir. She also sang in college, but eventually focused on a geology degree. Laurel recently retired from the State of California with 30 years as an engineering geologist. Laurel is currently a member of Chanteuses - a women's choral group. She has also sung with Sacramento Choral Society and Sacramento Chamber Singers. Laurel has studied voice with Sharon Erman and Ava DeLara.

**MARY WESLEY** received her education in voice and oboe performance from the University of Wisconsin. She has performed many classical roles with various symphonies in the Midwest and the east coast. Mary has sung throughout

Europe and the USA. She was a member of the Sacramento Opera Company, The Silver Swan Singers, the James Mitchell Chorale, the Wisconsin Symphony Chorus, and The Melodies among others. Mary is a founder of Camerata California and sits on the boards of many arts and community organizations.

**VALERIE ELIZABETH LOERA** is currently pursuing a Masters of Music degree in Vocal Performance at Sacramento State under the instruction of Dr. Robin Fisher. Valerie holds a Bachelor of Arts degree in Vocal Performance from California State University, Fresno where she studied with Brigid de Jong and Helene Joseph Weil. Recent solo performances include Haydn's Stabat Mater with Capella Antiqua and Haydn's Lord Nelson Mass with Camerata California. Valerie is also the female voice for the Kevin A. Memley Studio Chorale and has also been a member of the Fresno Master Chorale, Fresno State Chamber Choir, Fresno State Concert Choir, and Fresno State Opera Theatre. Valerie has spent the past two summers studying and performing Italian Opera and Art Song as part of the Lingua e Canto Summer Program in Sant'Angelo in Vado, Italy. Past operatic roles include the Blind Woman in The Secret of Luca, Gypsy in Carmen, and Lady Billows in Albert Herring.

**JAN TRUESDAIL** has many decades of musical experience starting with learning piano in the 2nd grade and various brass instruments in the 4th grade. Singing in church and school choirs began in the 7th grade. She played the French horn for 12 years and majored in Vocal Music at Sacramento State. After earning a BA in vocal music, she then earned her teaching credential and ultimately MAs in both Music and Pupil Personnel Services. Her thirty four year career included teaching physical education, athletic coaching and guidance counseling. For many years Jan sang with the Sacramento Chorale, the Sacramento Chamber Singers, and Chanteuses. Never



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wanting to quit learning, she added playing percussion with Sierra Nevada Winds and Auburn Concert Band. In addition to singing with Camerata California, she currently plays in the Lake Havasu City Symphonic Winds along with her husband, clarinetist Gary. Performing music has definitely been an ongoing, lifelong passion for both.

— T E N O R S —

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

**DOUG CLAY** was raised on a ranch in Northern Nebraska where sang in the United Methodist Church Choir, Springview, NE. He is currently a long term member of St Paul's Episcopal Church Choir in Sacramento. He sang for many years with the Sunshine Cathedral Chancel Choir and sang second tenor with the Laudate Choir in Fort Lauderdale, Florida for over 10 year. This group focused on Classical, early church, and chant music. Music has always been an important part of his life and he is pleased to join Camerata California for his premier season.

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

**MATT HIDALGO** Matt Hidalgo is a graduate of California State University, Sacramento; and holds a Bachelor's of Music in Vocal Performance. He has sung and performed regularly through-out the greater Sacramento region and is a familiar face with many local performing groups. Matt performs regularly with St Mark's United Methodist Church, Fifth Church of Christ Scientist, Sacramento Opera, The Sacramento Choral Society, Capella Antiqua, Sacramento's Classical Revolution, the choirs at UC Davis, the Carson City Chamber Singers in Carson City, NV; and is also a regular performer for the St Mark's annual Bravo Bach! Festival.

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

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

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— B A S S E S —

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

**ROY DOMOE** is a recent graduate of Sacramento State's vocal program (BMVO) under Robin Fisher. Currently, he teaches at Newsongs School of Music in Elk Grove while performing. Roles that Roy has performed are Signor Deluso in Pasatieri's Signor Deluso; Leporello in Don Giovanni; and Geronimo in Cimarosa's Il Matrimonio Segreto. Scenes include Robert Ward's The Crucible and Handel's Acis and Galatea. In the spring he is will lend his voice in Pocket Opera's 2019 season.

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

**NATHAN HALBUR** studied Physics, Mathematics, and History at the University of California, Davis, and has studied voice with Dr. Robin Fisher and Zoila Muñoz. He has performed with ensembles such as the Pacific Chorale, John Alexander Singers, Schola Cantorum, and the Grace Cathedral Choir of Men & Boys, and served as Musical Director of the Davis Chamber Choir & Assistant Conductor of the UC Davis Early Music Ensemble. In 2015, he portrayed the role of Figaro in a production of Le Nozze di Figaro at UC Davis.





Mme. Schuman-Heink, known as the "Mother of the American Army" presenting colors to the twenty first Infantry, U.S. A. The famous singer has cancelled her professional engagements for one year so she may visit the various cantonements and with her marvelous voice cheer up the boys, among whom are four of her own.



Ernistine Schumann-Heink

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