

Camerata California

presents

MESSIAH

for Easter

By George Frideric

HANDEL

Sunday, March 20th, 2016 • 4:00 pm

First United Methodist Church • 21st and J Streets • Sacramento

SOLOISTS:

Ava DeLara, Kathleen Moss, Norman Devol, Daniel Yoder

CONDUCTOR: Peter Nowlen



Performed with Handel's
original orchestration
by the

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ORCHESTRA



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Pete Nowlen

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Betsy Collins

2ND VIOLINS

Mica Phan, principal second
Lorraine Crozier, Section Second
Jeff Portalanza

BASS

Miles Tsue

Maquette Kuper, Contractor

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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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Please put it on your calendar now for an early start
and a quick run to the finish line for Camerata.

PROGRAM NOTES

Historical Background


Handel's Messiah: The First Performance

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

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

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

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



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

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

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

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

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

PROGRAM NOTES

CITATION

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

Tonight's Performance

A note before we begin . . .

The complete Messiah's structure follows the liturgical year, Part I (the most familiar section) corresponding with Advent, Christmas and the life of Jesus, Part II with Lent, Easter, Ascension and Pentecost, Part III with the end of the church year, dealing with the end of time, the Resurrection of the dead and Christ's glo-

rification in heaven. Tonight's performance will be Parts II and III.

Part II. Part I: "The accomplishment of redemption by the sacrifice of Christ, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty"

— PROGRAM —

Scene 1:

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

1. Sinfonia
22. Chorus: Behold the Lamb of God
23. Aria: He Was Despised
Kathleen Moss, mezzo-soprano
24. Chorus: Surely He hath Born
Our Griefs
25. Chorus: And With His Stripes
26. Chorus: All We Like Sheep
27. Recit: All They That See Him
Norm DeVol, tenor
28. Chorus: He Trusted in God
29. Recit: Thy Rebuke Hath Broken His
Heart
30. Aria: Behold and See
Norm DeVol, tenor

Scene 2:

*His sacrificial death,
His passage through Hell
and Resurrection*

31. Recit: He Was Cut off
32. Aria: But Thou Didst Not
Leave his Soul in Hell
Norm DeVol, tenor

Scene 3:

His ascension

33. Chorus: Lift Up Your Heads

Scene 4:

*God discloses his identity in
Heaven*

34. Aria: Thou Art ^{Gone Up On} God ~~upon~~ High
Kathleen Moss, mezzo-soprano
35. Chorus: The Lord Gave the Word

PROGRAM NOTES

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

- 36: Aria: How Beautiful Are the Feet
Ava DeLara, soprano
38: Aria: Why do the Nations
Daniel Yoder, bass
39: Let Us Break Their Bonds

Scene 7: God's triumph

- 40: Recit: He That Dwelleth
41: Aria: Thou Shalt Break Them
Norm DeVol, tenor
42: Chorus: Hallelujah



INTERMISSION



Part III:

A Hymn of Thanksgiving for the final overthrow of Death

Scene 1:

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

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

Scene 2:

The Day of Judgement and general Resurrection

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

Scene 4:

The glorification of the Messianic victim

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



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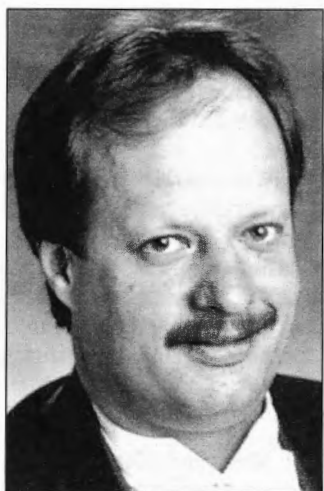


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FEATURED SOLOIST



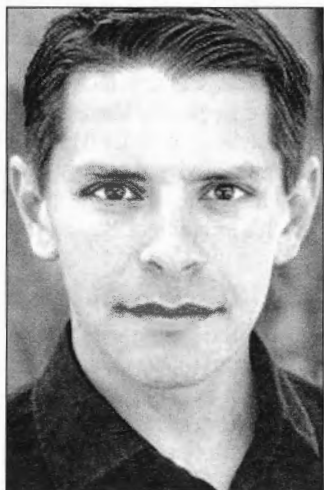
Norman DeVol — Tenor

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.



Daniel Yoder — Bass

Is a Native American bass-baritone Daniel Yoder is pleased to be performing with Camerata California! He has performed the roles of Zurga in Bizet's *Pearl Fishers*, Leporello and Masetto in Mozart's *Don Giovanni*, Betto in Puccini's *Gianni Schicchi*, Guglielmo in Mozart's *Così fan tutte*, Omar in Weber's *Abu Hassan*, and Silvio in Leoncavallo's *Pagilacci*. In concert, Mr. Yoder has sung the bass solos in the Requiems of Mozart, Duruflé, Fauré, and Malcolm Archer. He has also performed Handel's *Messiah*, the *Coronation Mass* of Mozart, Haydn's *Paukenmesse*, Vivaldi's *Gloria*, *The Seven Last Words of Christ* by Theodore Dubois, and Bach's *Durchlauchster Leopold* (BWV 173a) cantata.

FEATURED SOLOIST



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), Phillia (*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 Pachem*, 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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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.

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 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.

NICOLE JAMES is originally from Los Angeles. She is embarking on a career with the passion to inspire people through song. Nicole has studied in San Francisco and attended master classes in Italy. Studying with various different teachers throughout the years she has performed with San Francisco City College and Sacramento State University. She has also performed for weddings and events of friends and family. Currently she is studying music at Sacramento State learning the skills necessary to bring her voice to the professional stage.

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.

ATHOL WONG has spent a lifetime singing in church and school choirs, and it was through the church choir -and a fellow member - that she was introduced to Camerata California. She is a recent transplant to Sacramento from Ventura County, where she recently retired as Principal of Newbury Park High School. "

— ALTOS —

CHRIS 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.

BIOGRAPHIES

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.

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.

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 —

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.

DOUGLAS LEGGETT first 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

BIOGRAPHIES

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

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

— BASSES —

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 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 lifelong joy for him and he relishes the opportunity to sing with Camerata California.

ROY DOMOE A young, passionate student, Roy grew up 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.

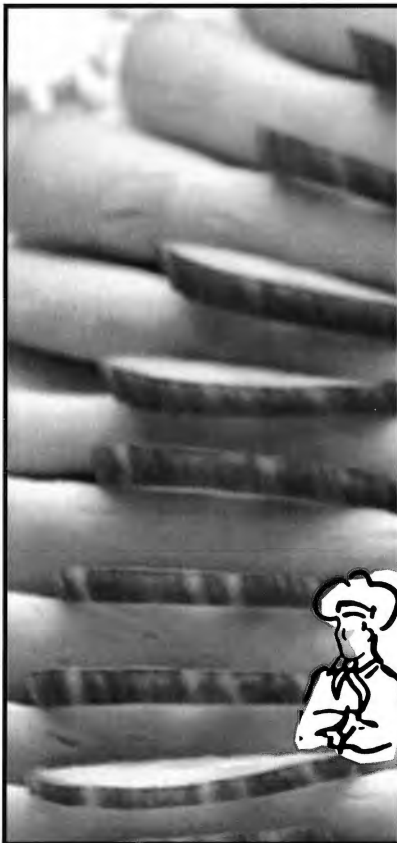
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EMERGING YOUNG ARTISTS SCHOLARSHIP FUND

Each season, Camerata California is proud to award its EMERGING YOUNG ARTISTS SCHOLARSHIP to young deserving musicians to help them continue the legacy of artistic expression through music performance. This year we are pleased to sponsor two talented young singers: Nicole James (soprano) and Roy Domoe (bass). Both study voice at CSU, Sacramento with Professor Robin Fisher.



You, too, can help a young deserving music major continue the legacy of artistic expression through music by donating to the CAMERATA CALIFORNIA EMERGING YOUNG ARTISTS SCHOLARSHIP FUND for 2015-2016. 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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- Addendum -

One biography was inadvertently omitted from today's program.

- TENORS -

RODNEY ERNESTO PARADA began singing with Camerata California in 2012 and the Sacramento Opera in 2011. He started singing bel canto in 2002 at the National Art Center in San Salvador and participating in the Opera de El Salvador. Passionate about singing and music in general since early childhood, Rodney was born in San Salvador, El Salvador, to a very musical family on both sides and grew up singing and playing guitar at family reunions. He became the recipient of a scholarship to study in Germany, getting the opportunity to learn German, Italian, and Portuguese and became 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.