



CAMILLE ZAMORA SOPRANO

“A singer blessed with intense communicative ability who blazes with passion” (*Opera Magazine, UK*), soprano **Camille Zamora** balances a vibrant career of opera, recital and concert performances. Recent highlights include *Twin Spirits* at Lincoln Center and LA’s Music Center with Sting, Trudie Styler, Joshua Bell, and Nathan Gunn; Europa in *Die Liebe der Danae* with American Symphony Orchestra; Elle in *La Voix Humaine* at Auckland (New Zealand) Opera; Ilia in *Idomeneo* at Boston Lyric Opera; Despina in *Così fan tutte* at Glimmerglass Opera and Virginia Opera; Donna Elvira in *Don Giovanni* at Anchorage Opera; Micaëla in *Carmen* with Gulf Coast Opera Theatre; and Amore/Valetto in *L’incoronazione di Poppea* at Houston Grand Opera. Other signature roles include Blanche (*Dialogues des Carmélites*), The Governess (*The Turn of the Screw*), The Countess (*Le Nozze di Figaro*), and the title roles in *Susannah*, *Alcina*, and *Anna Bolena*.

In concert, Ms. Zamora has appeared with the Orchestra of St. Luke’s, the London Symphony Orchestra, the Boston Festival Orchestra, the Rochester Philharmonic, the Guadalajara Symphony, the Aberdeen Festival Orchestra, and in live recital broadcasts on National Public Radio, BBC Radio, Deutsche

Radio, and Sirius XM. Concert highlights include music of Schubert for the American Ballet Theater Opening Night Gala, in a performance *The New York Post* called “one of the best received moments of the evening... quiet, monumentally serene Schubert art songs, beautifully rendered by soprano Camille Zamora.” She has sung Brahms’ *Liebeslieder* with Leon Fleisher at the Aspen Music Festival, Beethoven’s *Mass in C* at Alice Tully Hall, Handel’s *Dixit Dominus* with the Boston Festival Orchestra, Bach’s *Magnificat* at Carnegie Hall, and, also at Carnegie Hall, the premiere of Prix de Rome winner Christopher Theofanidis’ *Song of Elos*, a performance she repeated at the American Academy in Rome. She performed Pulitzer Prize winner Aaron Jay Kernis’ *Simple Songs for Soprano and Orchestra* at the Bowdoin Festival under the baton of the composer, made her Lincoln Center Festival debut with *Poems from the Sung Dynasty for Soprano and Orchestra* by Bright Sheng in a performance praised by *The New York Times* as “dramatic and nuanced,” and joined New York Festival of Song Director Steven Blier for “Spring Will Come Again” at Lincoln Center’s Stanley Kaplan Penthouse. Other recital appearances include New York Festival of Song’s NYFOS Next Series, Carnegie Hall’s Musical Connections Series, the Izmir Sanaat Series, and upcoming next season, two recitals of classical Spanish repertoire with the Sarasota Artist Series.

A champion of the zarzuela (Spanish opera) genre, Ms. Zamora sang Rosita to Plácido Domingo’s Don Vidal in the grand zarzuela *Luisa Fernanda* at Los Angeles Opera, performed the title role in *La Tabernera del Puerto* with Alta Classica Zarzuela, and was featured in *An Evening of Tango and Zarzuela* with the Connecticut Grand Opera and Orchestra. Ms. Zamora has performed and recorded principal roles in *La Verbena de la Paloma*, *La Revoltosa*, and *Luisa Fernanda* with the Jarvis Zarzuela Orchestra under the baton of Pablo Zinger. Other recordings include *The Music of Christopher Theofanidis* with the Rochester Composers’ Ensemble and *H.M.S. Gilbert and Sullivan* with Sir Mark Elder and the Rochester Philharmonic. Her next recording, *Tienes Mi Corazón: Music of Graciano Tarragó*, will be released in 2012.

Ms. Zamora is the Founding Director of the Sing for Hope charitable organization, which mobilizes performing artists in volunteer service to benefit communities in need and presents projects – such as NYC’s Summertime Pop-Up Pianos – that make art available to all. In recognition of her contribution to the field of arts activism, Ms. Zamora has performed at The United Nations and The Fortune Most Powerful Women Summit, has been a featured speaker at Opera America and Americans for the Arts, was awarded a UN World Harmony Run Torch-Bearer Award, and was recently featured as one of CNN’s Most Intriguing People.

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OPERA

Anna Bolena	<i>Anna Bolena</i>	Opera in the Heights (Carréon/Byrnes)	2012
Soprano Soloist	<i>The Poe Project</i>	American Lyric Theater (Chambers/Edelson)	2011
Europa	<i>Die Liebe der Danae</i>	Bard Summerscape (Botstein/Newbury)	2011
Micaëla	<i>Carmen</i>	Gulf Coast Opera Theatre (Bergman/Delacruz)	2011
Elle	<i>La voix humaine</i>	Auckland (New Zealand) Opera (Scholes/Hawthorne)	2010
Despina	<i>Così fan tutte</i>	Virginia Opera (Lawson/Groag)	2010
Mascha	<i>The Chocolate Soldier</i>	Bard Summerscape (Bagwell/Pomerantz)	2010
Ilia	<i>Idomeneo</i>	Boston Lyric Opera (Angus/Groag)	2010
Rosita*	<i>Luisa Fernanda</i>	Los Angeles Opera (Roa/Sagi)	2007
Echo	<i>Ariadne auf Naxos</i>	Utah Opera (Seibel/Gately)	2007
Amore/Valetto*	<i>L'Incoronazione di Poppea</i>	Houston Grand Opera (Lacey/Vick)	2006
Trassie	<i>Sharon's Grave</i>	American Opera Projects (Osgood/Wargo)	2006
Despina*	<i>Così fan tutte</i>	Glimmerglass Opera (Robertson/Albery)	2005
Donna Elvira	<i>Don Giovanni</i>	Anchorage Opera (Steichen/Pfortner)	2005
The Soprano	<i>The Four Note Opera</i>	Spoletto Festival USA (Kennedy/Hallak)	2004
The Governess	<i>The Turn of the Screw</i>	Charlottesville Opera (Brown/Bell)	2004
Ermione	<i>Oreste</i>	Festival di Due Mondi Spoleto (Beckwith/Groag)	2004
The Governess	<i>The Turn of the Screw</i>	Juilliard Opera Center (Osgood/Canty)	2003
Donna Elvira cv	<i>Don Giovanni</i>	Glimmerglass Opera (Robertson/Negrin)	2003
Duquesa Carolina	<i>Luisa Fernanda</i>	Connecticut Grand Opera (Gilgore/Stearns)	2003
Diane	<i>Orphée aux Enfers</i>	Juilliard Opera Theater (Osgood/Canty)	2002
Susannah	<i>Susannah</i>	Juilliard Opera Center (Rudel/Shapiro)	2002
Blanche	<i>Dialogues des Carmélites</i>	Juilliard & Aspen Operas (Rudel/Corsaro)	2001
Contessa di Almaviva	<i>Le Nozze di Figaro</i>	Juilliard Opera Theater (Osgood/Mattaliano)	2001

* **NPR World of Opera Broadcast**

CONCERT

Granados, Ponce, Grever	<i>Featured Recital</i>	Sarasota Artist Series (Brown)	2013
Handel, Mozart, Britten	<i>Featured Recital</i>	Carnegie Hall's <i>Musical Connections</i> Series (Bagorro)	2012
Gustav Mahler	<i>Symphony No. 2</i>	Chattanooga Symphony (Bernhardt)	2011
Clara & Robert Schumann	<i>Twin Spirits</i>	Music Center, Los Angeles (Sting/Styler/Caird)	2011
Strauss, Offenbach, Léhar	<i>Featured Concert</i>	Bard Music Festival: <i>Berg & His World</i> (Bassi)	2010
Clara & Robert Schumann	<i>Twin Spirits</i>	Lincoln Center (Sting/Styler/Caird)	2010
Ricky Ian Gordon	<i>The Grapes of Wrath</i> excerpts	Kaplan Penthouse / Lincoln Center (Gordon)	2009
Franghiz Ali-Zadeh	<i>Trois Aquarelles</i>	New York Festival of Song's <i>Next</i> Series (Blier, Sosland)	2009
Seiber, Giuliani, Tarragó	<i>Featured Concert</i>	The United Nations (Duruöz)	2006
G. F. Handel	<i>Dixit Dominus</i>	Boston Festival Orchestra / Chorus of Westerly (Kent)	2006
Luigi Dallapiccola	<i>Concerto per la notte di natale</i>	Alice Tully Hall (Sachs)	2006
Henry Brant	<i>Rainforest Oratorio</i>	Spoletto Festival USA (Kennedy)	2004
J. S. Bach	<i>Magnificat</i>	Orchestra of St. Luke's / Carnegie Hall (Medly)	2003
Benjamin Britten	<i>War Requiem</i> (cover)	Carnegie Hall (Atherton)	2003
Ludwig van Beethoven	<i>Mass in C Major</i>	Alice Tully Hall (Clurman)	2002
Bright Sheng	<i>Sung Dynasty Poems</i>	Lincoln Center Festival (Sachs)	2002
Aaron Jay Kernis	<i>Simple Songs</i>	Bowdoin Festival (Kernis)	2002
Ives, Crumb, Sierra	<i>Deutsche Radio Concerts</i>	National Broadcasts, Ensemble Continuum	2002
PREMIERE: Bernd Franke	<i>Petrel Seascapes</i>	Alice Tully Hall (Sachs)	2002
Franz Schubert	<i>Vier Lieder</i>	American Ballet Theater (LaMarche)	2002

EDUCATION AND TRAINING

Degrees: Juilliard Opera Center (Artist Diploma, '04); Juilliard School (M.M, '02); Eastman School (B.M, '96)

Voice Teachers: Fred Carama, Marlena Malas, Beverley Johnson, Frances Wilson, Lois Alba

Coaches: Renée Fleming, Steven Blier, Nico Castel, Diane Richardson, Tom Grubb, Corradina Caporello

CRITICAL ACCLAIM ~

Auckland (New Zealand) Opera with Auckland Chamber Orchestra – *La Voix Humaine*

“The composer asks a lot of his soprano, and Camille Zamora showed us just why she has such a high-powered CV. As Poulenc's *Elle*, Zamora effortlessly cast myriad evanescent emotions over the orchestral magic carpet beneath her. Elegant in a chic black slip, she balanced vulnerability and inner strength... from lush outbursts for memories of Sundays at Versailles, to fury when faced by the prospect of old age (not to mention the many ingenious renderings of telecommunication glitches).”

- *The New Zealand Herald*, William Dart

Lincoln Center – *Twin Spirits*

“Camille Zamora, the evening's divine soprano, sang several duets with Nathan Gunn... The two shared the only moment during the 90-minute concert in which the crowd broke into spontaneous applause.”

- *The Wall Street Journal*, Pia Catton

“Camille Zamora, the soprano, accompanied by Natasha Paremski, gave a dramatic, shapely reading of ‘*Er ist gekommen in Sturm und Regen*,’ and Ms. Zamora and Nathan Gunn collaborated affectingly on a graceful performance of ‘*Là ci darem la mano*,’ from Mozart’s *Don Giovanni* (included because Robert gave Clara a copy of the score as a gift).”

- *The New York Times*, Allan Kozinn

Boston Lyric Opera – *Idomeneo*

“The singers were fantastic. Camille Zamora as Ilia made a soaring starting point from which the opera lifted off. Her presentation was exciting, energetic, and anything but boring. Ilia is one character that can seem boring, self-deprecating, and daft, but Zamora infused power and motivation to create a journey that her character traveled throughout the piece.”

- *Boston Theatre Review*, J. Jacob Krause

“As Ilia, a Trojan prisoner in love with Idamante, Camille Zamora projected warmth and sensitivity.”

- *Opera News*, Kalen Ratzlaff

Houston Grand Opera – *L’Incoronazione di Poppea*

“Camille Zamora as Cupid (suspended in mid-air, like Peter Pan) and as Ottavia’s page excelled in her rendition of seventeenth-century style, as in Cupid’s Act II aria ‘*O sciocchi, o frali*.”

- *Opera News*, Marcia J. Citron

“The performances certainly dazzle. Top to bottom – literally, from Amore (Camille Zamora) descending from the sky on wires, to Susan Graham (Poppea) and William Burden (Nerone) sinking into a trap while prone – the singing is excellent.”

- *The Houston Chronicle*, Charles Ward

Continuum Ensemble at Miller Theatre – *Concerto per la Notte di Natale*

“One of Dallapiccola's most masterful chamber ensemble pieces is *Concerto per la notte di Natale dell'anno*, a work that is very difficult to perform... Camille Zamora sang the two Hymns (“*Audito e un canto*” and “*Amor, amore grida*”) very beautifully.”

- *New Music Connoisseur Magazine*, Barry O’Neal

Glimmerglass Opera – *Così fan tutte*

“Friday’s *Così* evinced some fine singing... The show’s real star is Camille Zamora as a spunky Despina, her soprano a fine focus of heat and light.”

- *Dallas Morning News*, Scott Cantrell

“Camille Zamora plays the comic maid Despina with zest and true, firm tone and artful technique.”

- *The Record*, Doug de Lisle

“The point at which the production becomes fun comes with the arrival of Despina in the saucy person of Camille Zamora.”

- *The Syracuse Post Standard*, Joan E. Valdeboncoeur

CRITICAL ACCLAIM, continued ~

Spoletto Festival USA – Rainforest Cantata

“Soprano Camille Zamora and mezzo Jossie Perez possess clear, powerful voices with perhaps three-octave ranges, intoning velvet quietude, then bursting forth with brilliant cries...”

- ***The Post and Courier, Carol Furtwangler***

Spoletto Festival USA – The Four Note Opera

“A more appreciative audience you cannot imagine... Brilliant voices... Camille Zamora’s soprano soared to the skies.”

- ***The Post and Courier, Carol Furtwangler***

Glimmerglass Festival Recital: Music of Schumann, Rachmaninoff, Hartke, and Weill

“I shall look for all these names again, but most of all for the soprano Camille Zamora, a singer with intense communicative gifts, who sang Schumann and Rachmaninoff with blazing passion, held our interest in a long Lorca setting (in Spanish) by Stephen Hartke and finished with some splendid Weill. She has sung major roles at Juilliard Opera and there are bound to be more.”

- ***Opera Magazine (U.K.), Michael Kennedy***

Juilliard Opera Center – Oreste

“Camille Zamora offered an affecting, well-acted portrayal of Oreste’s wife, Ermione, her elegant soprano blending beautifully with Maniaci’s in the couple’s poignant Act II duet.”

- ***Newsday, Stacey Kors***

Alice Tully Hall Premiere of Petrel Seascapes for Soprano and Orchestra

“In *Petrel Seascapes*, a setting of five poems by David Bengree-Jones, Camille Zamora brought the texts to life in her firm account of the vocal line.”

- ***The New York Times, Allan Kozinn***

Lincoln Center Festival – Poems from the Sung

“The work danced freely between Mr. Sheng’s two worlds with Western harmonic moves underpinning themes with a Chinese tint... Camille Zamora gave dramatic, nuanced readings of the vocal pieces.”

- ***The New York Times, Allan Kozinn***

American Ballet Theater Opening Night Gala – Vier Lieder (Schubert)

“Another highlight was Robert Hill’s *Reverie*, a pièce d’occasion set to Schubert, performed onstage by soprano Camille Zamora and by company conductor David LaMarche.”

- ***The New York Times, Jennifer Dunning***

“One of the best received moments of the evening was no firecracker but a quiet, monumentally serene trio, danced to Schubert art songs, beautifully rendered by soprano Camille Zamora.”

- ***New York Post, Clive Barnes***

Los Angeles Opera – Luisa Fernanda

“Camille Zamora as Rosita, a saucy seamstress, was notable in voice and presence.”

- ***Hollywood Reporter, Madelein Shaner***

“Camille Zamora was a creamy-voiced Rosita.”

- ***Music and Vision, Marilyn Nockin***

Deutsche Radio Concerts with Continuum Ensemble – Watercolors for Soprano and Chamber Ensemble (Ali-Zade)

“Central to the work is the vocal part, whose finely nuanced emotions the soprano Camille Zamora traced with warmth of tone and subtle precision, creating an ethereal rainbow of gentle, sensual, intense sound... a performance as poetic as a tone poem.”

- ***Elbe Jeetzel Zeitung, P. Witte***