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camilleZAMORA
s o p r a n o



“A singer blessed with intense communicative ability who blazes with passion” (*Opera Magazine, UK*), Camille Zamora balances a vibrant career of opera, recital and concert performances. In repertoire ranging from Mozart to tango, and in collaboration with artists ranging from Plácido Domingo to Sting, Camille has garnered a passionate following for her “magnificent voice and impeccable technique” (*Diario Dan Luis*).

The 2014/15 season was a busy one for Camille, featuring her performance debut at the US Capitol with Yo-Yo Ma; her Kennedy Center debut; and five new opera productions, including Hindemith's *The Long Christmas Dinner* at Lincoln Center with American Symphony Orchestra, for which she was heralded for her “dignity and glowing sound” (*New York Times*), and a *tour de force* double-bill of *La Voix Humaine* and *I Pagliacci* with Opera Columbus and Columbus Symphony.

Recent highlights include *Twin Spirits: Clara & Robert Schumann* with Sting and Joshua Bell at Lincoln Center and LA's Music Center; *Ilia* in *Idomeneo* at Boston Lyric Opera; Donna Elvira in *Don Giovanni* at Anchorage Opera; Despina in *Così fan tutte* at Glimmerglass Opera and Virginia Opera; Elle in *La Voix Humaine* at Auckland Opera, the Phoenicia International Festival, and Bay Chamber Festival; The Countess in *Die Verschworenen* and Europa in *Die Liebe der Danae* at Bard Summerscape; and Amore/Valetto in *L'incoronazione di Poppea* at Houston Grand Opera. Signature roles include Blanche (*Dialogues des Carmélites*), The Governess (*The Turn of the Screw*), The Countess (*Le Nozze di Figaro*), as well as the title roles in *Susannah*, *Alcina*, and, most recently, *Anna Bolena*, of which the Houston Chronicle wrote, “Camille Zamora digs deep into Anna Bolena with the richness of her colorful and unwaveringly powerful soprano instrument... a consummate actress whose ability to get inside her character is phenomenal.”

In concert, Camille has appeared with the Orchestra of St. Luke's, London Symphony Orchestra, Guadalajara Symphony, Aberdeen Festival Orchestra, Boston Festival Orchestra, Rochester Philharmonic, and in live recital broadcasts on NPR, BBC Radio, Deutsche Radio, and Sirius XM. Highlights on the concert stage include Brahms' *Liebeslieder* with Leon Fleisher at Aspen Music Festival, Beethoven's *Mass in C* at Alice Tully Hall, Mahler's *Symphony No. 2 "The Resurrection"* with Chattanooga Symphony, and Schubert *Lieder* for the opening night of American Ballet Theater 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.” Camille has sung Bach's *Magnificat* at Carnegie Hall, and, also at Carnegie Hall, the premiere of Christopher Theofanidis' *Song of Elos*, a performance she repeated at the American Academy in Rome. She made her Lincoln Center Festival debut in Bright Sheng's *Poems from the Sung Dynasty for Soprano and Orchestra* in a performance praised by The New York Times as “dramatic and nuanced,” and premiered Grammy-winner Robert Aldridge and Herschel Garfein's *Away but Not Far Away* as part of *The AIDS Quilt Songbook @ 20* at Cooper Union's Great Hall. A champion of contemporary music, Camille performed Aaron Jay Kernis' *Simple Songs for Soprano and Orchestra* at the Bowdoin Festival under the baton of the composer, and works of Ricky Ian Gordon with the composer at the piano at Lincoln Center, as well as premieres of works by Franghiz Ali-Zadeh, Bernd Franke, Roberto Sierra, Henry Brant, and Richard Wargo with companies including Spoleto Festival USA, New York Festival of Song, Continuum, and American Opera Projects. Camille's recordings of twentieth and twenty-first century works include Hindemith's *The Long Christmas Dinner* (Bridge Records), *The Music of Chris Theofanidis* (Albany Records), Strauss' *Die Liebe der Danae* (ASO), and the world premiere recording of Scott Gendel's *At Last* with Yo-Yo Ma on *An AIDS Quilt Songbook: Sing for Hope* (Naxos/GPR).

Hailed as a leading interpreter of classical Spanish song by NBC Latino and the Congressional Hispanic Caucus, Camille has performed and recorded principal roles in zarzuelas including *La Verbena de la Paloma*, *La Revoltosa*, *Luisa Fernanda*, and *La Tabernera del Puerto*, and sang Rosita to Plácido Domingo's Don Vidal in *Luisa Fernanda* at LA Opera. Her performances of classical Spanish repertoire have been heard on five continents, in series ranging from Carnegie Hall's Musical Connections and Sarasota Artists Series in the US, to Turkey's Izmir Sanat and Zimbabwe's Harare International Festival abroad.

A graduate of The Juilliard School, Camille is the Co-Founder of Sing for Hope, a leading “arts peace corps” non-profit that mobilizes artists in volunteer service and presents projects – such as NYC's summertime street pianos – that make the arts accessible to all. A regular arts and culture contributor to The Huffington Post, she has presented and performed at The Fortune Most Powerful Women Summit, The Skoll World Forum, Opera America, Aspen Ideas Festival, and The United Nations. Camille has been honored with a World Harmony Torch-Bearer Award, a Congressional Hispanic Caucus Recognition, a 100 Hispanic Women Community Pride Award, and named one of the Top 50 Americans in Philanthropy by Town & Country, NY1's New Yorker of the Week, and one of CNN's Most Intriguing People.



CRITICAL ACCLAIM:

World Premiere Recording – An AIDS Quilt Songbook: Sing for Hope

“Yo-Yo Ma and Camille Zamora offered a luminous, transcendently lyrical performance that closed the recital.”

- *Opera News, Judith Malafrente*

American Symphony Orchestra at Lincoln Center – Hindemith’s The Long Christmas Dinner

“Camille Zamora brought dignity and glowing sound to the principal role of Lucia...”

- *The New York Times, Anthony Tommasini*

“*The Long Christmas Dinner*, Hindemith's last opera, is a subtle, wonderfully understated examination of changing relationships... The performance under Leon Botstein preserves that lightness and subtlety very carefully. All the performances gel, though Camille Zamora as the two Lucias, and Sara Murphy as Ermengarde, who ends the opera imagining the family continuing without her, are special.”

- *The Guardian (UK), Andrew Clements*

Opera Columbus & The Columbus Symphony – Double-bill of La Voix Humaine / I Pagliacci

“Camille Zamora handled the vocal demands of the 45-minute solo work easily, performing with power and clarity throughout her range and with assurance in her character... Zamora’s Nedda was graceful and defiant – in a sense, the same character as Elle, completing the operatic circle as a woman who, in the end, places her integrity above all else.”

- *Columbus Dispatch, Lynn Green*

On Site Opera – Rameau’s Pygmalion

“Camille Zamora brought a big, focused soprano to the Statue, and nicely captured the physical hesitations of her awakening.”

- *Wall Street Journal, Heidi Waleson*

“The Statue was sung by the beautifully poised soprano Camille Zamora. There was a nice contrast between Ms. Savoy’s vibrant yet vulnerable delivery and the gleam of metal in Ms. Zamora’s focused voice.”

- *The New York Times, Corinna da Fonseca-Wollheim*

“A gorgeous female figure captivating her maker... Camille Zamora brought the Statue to life with consummate physical control and a richly attractive voice.”

- *Opera News, Judith Malafrente*

“The stellar performance of the evening was Camille Zamora’s La Statue. To be clearly gifted as a singer is talent enough but to be a skilled mime as well is a rarity. Her gradual transformation from statue to human was riveting. As if she were singing a slow crescendo from pianissimo to fortissimo, her body broke out of her stone shell, not in a straight line but with a real sense of how it might be for a statue to become human, gaining two steps forward but losing one at the same time.”

- *Seen and Heard International, Stan Metzger*

“Another statue, beautiful and glamorously gowned, is wheeled in and unloaded, this one being a real girl – superb soprano Camille Zamora, who was obliged to stand stock still for a very long time.”

- *Voce di Meche, Meche Kroop*

“Lovely Camille Zamora was wheeled onstage as Pygmalion’s beloved Galatea, upstaging (the statue of) Kim Kardashian, who remained blessedly inanimate and silent... Zamora has a beautiful stage face, an elegant figure, and a warm soprano with a mezzo coloration.”

- *Gay City News, Eli Jacobson*

“As La Statue and the newly prominent Céphise, sopranos Camille Zamora and Emalie Savoy respectively revealed opulent voices.”

- *Parterre, DeCaffarelli*

Sarasota Artists Series – Sueños de España

“Camille Zamora wielded her vocal gifts and technique like a brilliant torch, bringing light and magic to everything she sang. She was given ample opportunity to display her technical strength and musical artistry... Well-controlled trills, ornaments and dramatic dynamic range had her painting at will with the colors of her voice. Zamora's communication is the entire package, from the voice, the language and the body, to the arresting eyes and, finally, the megawatt smile. It’s hard to say who had more fun – the audience, which was in obvious thrall, or Zamora, who relished the music and the response to it.”

- *Sarasota Herald Tribune, Gayle Williams*

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*

CRITICAL ACCLAIM, continued:

Lincoln Center – Twin Spirits: Robert and Clara Schumann

“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.”

- ***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***

Opera in the Heights – Anna Bolena

“Camille Zamora digs deep into Anna Bolena with the richness of her colorful and unwaveringly powerful soprano instrument, always emoting with perfect diction, placement, tone, and volume. The nuances and brilliant choices Ms. Zamora makes along Anne Boleyn's path of painful epiphanies are astounding. Ms. Zamora is a consummate actress whose ability to get inside the character and show us all of her subtleties is phenomenal. Anna’s mad scene is a work of genius by Ms. Zamora, driven passionately with the ebbs and flows of the emotions of a woman who has lost her crown and whose life has been destroyed. I will never forget the many times I wiped tears from my eyes as I experienced Ms. Zamora's brilliant performance.”

- ***Houston Chronicle, Buzz Belmont***

“A showstopper... As the wrongly accused Anna, soprano Camille Zamora tore up the intimate space with her drama-filled voice and subtle acting. One could easily be tempted to go overboard in this role, but Zamora knows when to kick back and when to let go... First-rate and spell-binding.”

- ***Houston Press, D. L. Groover***

Opera in the Heights – I Capuleti e i Montecchi

“Camille Zamora’s Giulietta is one of most well-acted and gorgeously sung roles of the season. Ms. Zamora’s colorful and powerful instrument soars to the heavens as she takes us on the final journey of this tragic tale emblematic of young lovers and doomed love. Her expressive acting is the stuff legends are made of. Ms. Zamora confidently takes us into the many *a capella* moments of the score and delivers us safely back to Bellini’s magnificent orchestrations with the exquisite blessing of a perfect ear and perfect pitch.”

- ***Houston Chronicle, Buzz Belmont***

“The production boasts two particularly potent star performances in mezzo-soprano Sarah Heltzel’s heroic Romeo and soprano Camille Zamora’s passionate Giulietta. They make a power couple to reckon with... Zamora's Giulietta combines gentility and emotional fire. Her fine, clean tone and supple phrasing readily encompass both the vocal and emotional range of her role, as evocative in transports of love as in tragic loss... Even by another name, this is Romeo and Giulietta's show all the way – especially when Heltzel and Zamora are unfurling Bellini's bel canto splendors.”

- ***Houston Chronicle, Everett Evans***

“Camille Zamora’s soprano is appealingly dark and agile, with heft behind it, and she's a talented actress. Giulietta's famous romanza, ‘*0 quante volte*’ (a take on “Romeo, wherefore art thou”) which begins over haunting harp and horn accompaniment, was rhapsodic. Her voice melded beautifully with Heltzel's in their duets – with those patented Bellini harmonic thirds – and their Death Scene was terrifically evocative.”

- ***Houston Press, D. L. Groover***

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***



CRITICAL ACCLAIM, continued:

“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.”

- *Houston Chronicle, Charles Ward*

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*

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*

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 can’t imagine... Brilliant... Camille Zamora’s soprano soared to the skies.”

- *The Post and Courier, Carol Furtwangler*

Lincoln Center Festival – Poems from the Sung Dynasty for Soprano and Orchestra

“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*

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*

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

“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*

Alice Tully Hall Premiere of Petrel Seascapes for Soprano and Orchestra

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

- *The New York Times, Allan Kozinn*

Deutsche Radio Concerts with Continuum – 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 (Berlin), P. Witte*

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OPERA

Elle / Nedda	<i>La voix humaine / I Pagliacci</i>	Opera Columbus (White/Manich)	2015
Lucia	<i>The Long Christmas Dinner</i>	American Symphony Orchestra (Botstein/Rosenberg)	2014
Mimi	<i>La bohème</i>	Opera on the James (Aufiero/Harris)	2014
The Countess	<i>Die Verschworenen</i>	Bard Music Festival (Botstein/Einhorn)	2014
La Statue	<i>Pygmalion</i>	On Site Opera (Peterson/Einhorn)	2014
Elle	<i>La voix humaine</i>	Bay Chamber Festival (Steichen/Hawthorne)	2013
Giulietta	<i>I Capuleti e i Montecchi</i>	Opera in the Heights (Carréon-Robledo/Conde)	2012
Elle	<i>La voix humaine</i>	Phoenicia International Voice Festival (Nesic/Hawthorne)	2012
Anna Bolena	<i>Anna Bolena</i>	Opera in the Heights (Carréon-Robledo/Byrnes)	2012
Victoria Reilly	<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 (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 (NPR Broadcast)	<i>Luisa Fernanda</i>	LA Opera (Domingo/Roa, Sagi)	2007
Echo	<i>Ariadne auf Naxos</i>	Utah Opera (Seibel/Gately)	2007
Amore/Val (NPR Broadcast)	<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 (NPR Broadcast)	<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
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
Susannah	<i>Susannah</i>	Juilliard Opera Center (Rudel/Shapiro)	2002
Blanche	<i>Dialogues des Carmélites</i>	Juilliard & Aspen Operas (Rudel/Corsaro)	2002
Contessa di Almaviva	<i>Le nozze di Figaro</i>	Juilliard Opera Theater (Osgood/Mattaliano)	2002

CONCERT

Handel	<i>Messiah</i>	Tuscon Symphony (Bay)	2015
Piazzola, Gardel, Sassone	<i>The Soul of Tango</i>	Fort Worth Symphony (Tyzik)	2015
Bates, Bloom	<i>Concert with Yo-Yo Ma</i>	US Capitol (Ma)	2015
Chris Wood	<i>Americana</i>	Kennedy Center (Bloom)	2015
Arthur Honegger	<i>Le Roi David</i>	Fairfield Chorale and Symphony (Rosenmeyer)	2014
Puccini, Donizetti, Verdi	<i>Opera Gala</i>	Opera Saratoga (Tucker)	2013
Granados, Bizet, Saint-Saëns	<i>Featured Recital</i>	Artists Series Concerts of Sarasota (Brown)	2013
Prentiss, Raikhel, Ives	<i>Featured Recital</i>	Bay Chamber Concerts (Nuttall)	2013
Aldridge, Garfein	<i>Premiere: AIDS Quilt Songbk</i>	Cooper Union Great Hall (Bagwell)	2012
Mozart, Donizetti, Verdi	<i>Opera Gala</i>	Harare International Festival (Bagorro)	2012
Handel, Mozart, Britten	<i>Featured Recital</i>	Carnegie Hall's Musical Connections Series (Bagorro)	2012
Gustav Mahler	<i>Symphony No. 2</i>	Chattanooga Symphony (Bernhardt)	2011
Clara & Robert Schumann	<i>Twin Spirits</i>	Lincoln Center, LA's Music Ctr (Sting/Gunn/Bell/Denk)	2011
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 Next Series (Blier, Sosland)	2009
Luigi Dallapiccola	<i>Concerto per la notte di natale</i>	Alice Tully Hall (Sachs)	2006
Ludwig van Beethoven	<i>Symphony No. 9</i>	Guadalajara Symphony (Carréon-Robledo)	2005
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
Christopher Theofanidis	<i>Premiere: Song of Elos</i>	Carnegie Hall, American Academy Rome (Theofanidis)	2002
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

RECORDINGS

Hindemith's *The Long Christmas Dinner* (American Symphony Orchestra/Botstein), Strauss' *Die Liebe der Danae* (American Symphony Orchestra/Botstein), *HMS Gilbert & Sullivan* (Rochester Philharmonic/Elder), *Music of Christopher Theofanidis* (Rochester Ensemble/Theofanidis), *An AIDS Quilt Songbook: Sing for Hope* (Yo-Yo Ma/Gendel/Garfein)

EDUCATION AND TRAINING

Degrees: Juilliard Opera Center (Artist Diploma, '04); Juilliard School (M.M., '02)
Teachers: Fred Carama, Frances Wilson, Marlena Malas, Beverley Johnson, Lois Alba, Renée Fleming