



CONTRA COSTA CHORALE

Presents its 2024

Fall Concert

VIENNESE INFLUENCE(R)S



KENSINGTON
Friday, December 6th

WALNUT CREEK
Sunday, December 8th

PROGRAM NOTES

Vienna enjoyed its status as the glittering cultural and political capital of a great empire for centuries. The sponsorship of the centuries-long Habsburg dynasty and many aristocrats of the imperial court created an excellent environment for musicians and artists to marinate in creativity. Great music begets more great music, and subsequent generations of students came to study with the likes of some of the greatest teachers of classical music, already fixtures in the Viennese music scene: Haydn, Bruckner, and later, Schoenberg, to name but a few.

The city remains just as synonymous with classical music today, and countless musicians have found in a Viennese pilgrimage what Mozart called an “irrational affection” in a letter to his father. For my predecessor, Cindy Beitmen, who conducted the Contra Costa Chorale from 2012 until her passing in 2024, a six-year stay in Vienna proved incredibly formative, shaping a storied career as teacher, performer, mentor, and conductor. The influenced becomes the influencer, and the Chorale celebrates that legacy in performance today.

The text for the *Zigeunerlieder* (Gypsy Songs) of Johannes Brahms came to him by way of Hugo Conrat, a member of the composer’s circle in Vienna. Conrat received these texts from the family’s Hungarian nurse, set them to metric verse, and gave them to Brahms, already well known for his *Hungarian Dances* composed some fifteen years prior. Brahms set the text as a song cycle in 1888, and liked them so much he set portions again for solo voice and piano.

By Virginia Woolf’s keen observation, “for most of history, anonymous was a woman.” Unfortunately, classical music has been no exception, and the life and works of Marianna von Martines have lain in relative obscurity until only recently. Martines enjoyed an elevated status during her lifetime, in part due to her family’s status within the noble classes, but also for her musical talents, which were noticed and developed by her keyboard teacher, Franz Joseph Haydn, and voice teacher Niccola Porpora. She performed often

for the court of the Empress Maria Theresa and was the first woman admitted to the Accademia Filharmonica of Bologna. The *Dixit Dominus* was composed for the occasion of her admittance into the Accademia, but because Martines could not be present to oversee its premiere performance, the work was never performed in her lifetime.

For the classical music lover, the image of the archetypical composer is often of one steeped in deep thoughts, tormented by inward struggle and a yearning desire to be understood. Viennese composers, particularly in death, are often subjected to a biographical edification that creates an entirely different persona from the one that actually lived, composed, and died. Philosophers speak of “Two Beethovens:” the Beethoven born in Bonn and active in Vienna in the early nineteenth century, and the Beethoven we have created in retrospect: tormented by a debilitating hearing loss that rendered him nearly unable to hear the very art he created in his final decades. Not far into his thirties, Beethoven was well aware of his increasing hearing loss and the toll it would take on his ability to compose. Jake Runestad’s *“A Silence Haunts Me”* describes this inner turmoil by using an adaptation of the *Heiligenstadt Testament*, a letter written by Beethoven to his brothers, in which he describes his current mental state and bleak prognosis. Listen for familiar themes from Beethoven’s later works in this piece, including reference to the *Moonlight Sonata*, the 3rd, 6th, and 9th Symphonies, and *Creatures of Prometheus*, all “filtered through a hazy, frustrated, and defeated state of being,” as described by Runestad. We pair this work, without pause, with the final *“Hallelujah”* movement of Beethoven’s oratorio, *Christus am Ölberge*, or *Christ on the Mount of Olives*. Written on the heels of the letter to his brothers, many have seen this oratorio as a metaphor for Beethoven’s life and ultimate triumph over his hearing loss just as much as it reflects the inner struggle of Christ.

On behalf of the Chorale, thank you for joining us today as we pay musical homage to the many Viennese Influencers who have shaped our own musicking.

–Brad Schultz

PROGRAM

Zigeunerlieder, Op. 103 Johannes Brahms (1833-1897)

- I. He, Zigeuner, greife in die Saiten ein
- II. Hochgetürmte Rimaflut, wie bist du so trüb'
- III. Wisst ihr, wann mein Kindchen am allerschönsten ist?
- IV. Lieber Gott, du weißt, wie oft bereut ich hab'
- V. Brauner Bursche führt zum Tanze
- IX. Weit and breit schaut Niemand mich an
- X. Mond verhüllt sein Angesicht
- XI. Rote Abendwolken zieh'n am Firmament

Lori Panossian, soprano • Mitch Ashley, tenor

Ave Verum Corpus, K.618 Wolfgang Amadeus Mozart (1756-1791)

Dixit Dominus Marianna von Martines (1744-1812)
Text: Psalm 110

- I. Dixit Dominus
- II. Virgam virtutis tuae
- III. Tecum principium
- IV. Juravit Dominus
- V. Dominus a dextris tuis
- VI. Gloria Patri
- VII. Et in saecula

*Lori Panossian, soprano • Kathleen Moss, alto
Mitch Ashley, tenor • Greg Lassonde, bass*

Sonata for piano four hands, K.19 W. A. Mozart

III. Rondo

Martin Morley & Brad Schultz, piano

Du Bist wie Eine Blume, WAB 64 Anton Bruckner (1824-1896)
Text: Heinrich Heine (1797-1856)

A Silence Haunts Me (w. 2019) Jake Runestad
Text: Todd Boss

Hallelujah, from Christus am Ölberge, Op. 85 Ludwig van Beethoven (1770-1827)

CONTRA COSTA CHORALE

SOPRANO

Barbara Berry	Amelia Grounds	Lori Panossian
Susan Billings	Judith Keig	Meryl Sacks
Constance Brown	Sandy Kruger	Jenny Sanjeevan
Valerie Carpenter	Deena Love	Karine Schomer
Kathie Dreher	Jean Lutwak	Ann Smith
Tanya Drlik	Eileen Malone	Joy Svihra
Cathy Edwards	Mary McQuilliams	Gennifer Tate
Karen Glasser	Nicki Norman	Kathy Wyland
Elmina Green	Monica Olivares	

ALTO

Tess Barbach	Regina Marchione	Lee Steadman
Judith Carrillo	Christine Moriuchi	Carol Strand
Eldonna Cooley	Cynthia Mulligan	Alisa Gould Sugden
Claudia Dechow	Sylvie Mwila Jonath	Carol Terry
Kathy L. Haug	Lynne Ono	Cassandra Todd
Geri Havlicek	Heidi Ronfeldt	Catherine White
Anne Jennings	Debbie Sanderson	Amy Willats
Linda Jones	Kate Sibley	Katie Wolfman
Janet Keyes		

TENOR

Mitch Ashley	Michael Gardner	Abigail Smith
Nan Ayers	Alice Knudsen	Carole Strauss
Eless Battiste	Stuart Marson	JoAnn Thomas
Ruth Block	Jamie McGrath	Andrea Weber
Ferdinand Bondt	Paloma Pavel	Don Wollwage
Ron Cheatham		

BASS

William Abernathy	Greg Lassonde	Ken Saltzstine
Achi Ben Shalom	Terry Lee	Joe Scott
Kevin Glaz	Peter Liddell	Leo Scurry
David Hubbell	Spero Matthews	Jim Wong
Chad Keig	Richard Page	

The Contra Costa Chorale rehearses and performs in the Unitarian Universalist Church of Berkeley, which occupies land in Huchiun, the unceded territory of the Chochoenyospeaking Ohlone people. We understand that our community continues to benefit from the seizure and occupation of this land. We acknowledge and embrace our responsibility to take restorative action. We affirm that this is deeply felt and commit our members to be in right relationship with Indigenous communities, aligning in solidarity, supporting Indigenous projects, and caring properly for the land.

BOARD OF DIRECTORS

Tanya Drlik, *President*

Deena Love, *Vice President*

Nicki Norman, *Secretary/Treasurer*

Nan Ayers

Alice Knudsen

Susan Lambert

Regina Marchione

Cynthia Mulligan

Arleen Wong

Kate Sibley, *General Manager*

Chad Keig, *Graphic Designer*

DR BRAD SCHULTZ ~ ARTISTIC DIRECTOR



Dr. Brad Schultz became the Artistic Director of the Contra Costa Chorale beginning with the Fall 2024 season. A native of Minnesota, Brad's musical background includes vocal and instrumental performance and conducting, church and community music making, university teaching and public musicology.

Brad is also the minister of music at St. Stephen's Episcopal Church in Belvedere, where he directs the sanctuary choir, plays the organ, and organizes a concert series. He has previously served United Methodist, Unitarian Universalist, Lutheran, and Presbyterian congregations in Oregon, Iowa, Minnesota, Idaho, and Georgia. In addition to his duties with the Chorale and in Belvedere, Brad lectures on music topics at the Belvedere-Tiburon Public Library and is an associate faculty member at

Santa Rosa Junior College, with appointments in the music and lifelong learning departments.

Brad holds a Ph.D. in Musicology from the University of Oregon with a certificate in Historical Performance Practice. His dissertation focuses on the keyboard works of Jan Pieterszoon Sweelinck, a composer active in Amsterdam in the early seventeenth century, through lenses of embodied cognition, rhetoric, and organology (the study of musical instruments).

Brad also teaches online music courses for the University of Oregon and previously served on the faculty of Luther College in Decorah, Iowa. He performs regularly as an organist, collaborative keyboardist and continuo player, and conductor, and enjoys making music with other musicians in the Bay Area. He received a Master's of Sacred Music degree in organ performance from Emory University and Candler School of Theology in Atlanta, GA, and a Bachelor's degree in tuba performance from Luther College. He lives in Tiburon with his husband Matt, a digital advertising consultant.

MARTIN MORLEY ~ COLLABORATIVE KEYBOARD ARTIST



A native of Montana, Martin Morley has enjoyed a multifaceted career as a pianist, music therapist, teacher, handbell clinician, and conductor. He holds Bachelor's and Master's degrees in piano performance from the University of Kansas, where he studied with Flora Chiarrapa Silini, Richard Angeletti, and Portuguese

virtuoso Sequeira Costa; in addition, Martin performed for six years in monthly master classes with

such luminaries as Gary Graffman, Byron Janis, and Leon Fleisher. He has toured North America as an accompanist for Columbia Artists Management and been featured as a concerto soloist with orchestras in Kansas, California, and Texas. His keyboard comedy routines have slain audiences in several states. Martin is on the Master Artists roster of the Contra Costa Performing Arts Society, and has performed several times in benefit concerts for the Hope Solutions organization and for the Young People's Symphony Orchestra. In addition to his position as Director of Worship and Music at Our Savior's Lutheran Church in Lafayette, Martin teaches private lessons and continues performing as a soloist and collaborative pianist in the Bay Area and beyond.

CONTRA COSTA CHORALE
Spring 2025 Concerts



*Living
Laughing
Loving*

May 9, 7:30 pm

Unitarian Universalist Church of Berkeley
1 Lawson Road
Kensington

May 11, 5:00 pm

Walnut Creek Presbyterian Church
1801 Lacassie Avenue
Walnut Creek

www.ccchorale.org

SOLOISTS

Lori Panossian – *Soprano*



Dr. Lori Panossian is a versatile lyric soprano, classically trained, whose rich, three-octave vocal range enables her to perform a wide variety of styles. Her repertoire includes operatic arias, choral music, Armenian traditional folk songs, jazz and pop. Off the stage, Lori practices as a medical doctor, specializing in neurology and sleep

medicine. She also dedicates her time to volunteering with several Armenian nonprofit organizations.

Kathleen Moss – *Mezzo Soprano*



Kathleen Moss, mezzo soprano, has been recognized as a singer with a “great voice and projection” and “a dramatic ability seldom seen on the opera stage.” Ms. Moss has performed with many Bay Area opera companies including San Francisco Opera, Opera San Jose, West Bay Opera, West Edge Opera, Fremont Opera, Livermore Valley Opera, Berkeley Opera, San

Francisco Lyric Opera, Cinnabar Opera & Pocket Opera and as a former Resident Artist with the San Francisco Opera Center.

Her concert engagements include solo appearances with the Sacramento Choral Society & Orchestra, Stockton Symphony, Fremont Symphony, Mendocino Music Festival, UC Berkeley Symphony Orchestra, Bay Choral Guild, Masterworks Chorale, Handel Opera Project, Camerata California, San Francisco Opera Guild and a live concert broadcast on National Public Radio.

As a crossover artist, she most recently appeared as Princess Puffer in *The Mystery of Edwin Drood* with Lamplighters Music Theatre. She has also performed with American Musical Theater of San Jose, 42nd Street Moon, TheatreWorks, Lyric Theatre of San Jose, Sacramento’s Music Circus, Montalvo Arts Center & Shakespeare Santa Cruz. She can also be heard on the original cast recording of *The 3 Musketeers*, featuring Tony Award winners Sutton Foster & Christian Borle.

Mitch Ashley – *Tenor*



Mitch Ashley, an East Bay native, has sung with the Contra Costa Chorale since 2017, and is very excited to have been chosen as tenor soloist in Brad’s premiere concert with the group. He considers himself fortunate to have performed in the Chorale under Cindy Beitmen, as a soloist in Mozart’s *Requiem* in Fall 2023, and in

Bernstein’s *Chichester Psalms* in Fall 2019, as well as other Chorale concerts.

Mitch began his classical singing study with Eleanor Cohen at Cal State Hayward (now CSU East Bay), and completed his Bachelor’s and Master’s in Music at San Francisco Conservatory, under the guidance of Hermann LeRoux. He has sung with the San Francisco Symphony and Opera choruses, the Philharmonia Baroque Orchestra Chorale, as well as many other Bay Area groups, and is currently the baritone leader in the Choir of St. John’s Episcopal in Ross.

Greg Lassonde – *Bass*



Greg has been a member of Contra Costa Chorale for 10 years. Aside from singing with family, church and in grade school, his only other formal singing in community was one year in high school. Not an instrument player, except a year of piano in second grade, Greg appreciated not having to audition to join the

Chorale, only needing the ability to match tones.

In trying out for today’s solo performance in quartet, Greg perceived this more as a personal challenge rather than an anticipated outcome. He is thankful for this opportunity, with special appreciation for the training these past two years from his vocal coach, Mary Ellen Callaghan, on top of instruction given from Cindy Beitmen and Brad Schultz during a decade of chorus rehearsals. Oh, and thanks mom!

ORCHESTRA

Violin

Matthew Vincent
Karsten Windt

Viola

Ivo Bokulic

Cello

Ben Snellings

Flute

Lance Suzuki

Oboe

Adrienne Burg

Trumpet

Dominic Favia
Rob Wilkins

Piano

Martin Morley

TEXTS AND TRANSLATIONS

Zigeunerlieder

1. He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

2. Hochgetürmte Rimaflut,
Wie bist du so trüb;
An dem Ufer klag ich
Laut nach dir, mein Lieb!

Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir.
An dem Rimaufer laß mich
Ewig weinen nach ihr!

3. Wißt ihr, wenn mein Kindchen am allerschönsten ist?
Wenn ihr süßes Mündchen scherzt und lacht und küßt.
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Wißt ihr, wenn mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

4. Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk, solange ich leb, an diesen ersten Kuß.

Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

5. Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.

Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt.

1. Hey, Gypsy, pluck your strings!
Play the song of the unfaithful maiden!
Let the strings cry and lament, sad and anxious,
Until hot tears wet these cheeks!

2. High-towering River Rima,
How gloomy you are;
On the shore I lament
Loudly for you, my love!

The waves flee, the waves stream by,
Roaring toward me along the shore;
At the shore of the Rima let me
Weep for her forever!

3. Do you know when my beloved is her most beautiful?
When her sweet little mouth jokes and laughs and kisses.
Maiden, you are mine; deeply I kiss you,
Heaven created you for me alone!

Do you know when I like my beloved the best?
When he holds me in his arms.
My treasure, you are mine; deeply I kiss you,
Heaven created you for me alone!

4. Dear God, You know how often I've regretted
That I once gave my beloved a kiss.
My heart commanded that I kiss him;
As long as I live, I'll remember that first kiss.

Dear God, You know how often in the silent night
I've thought of my beloved in joy and sorrow.
Love is sweet, even if regret is bitter;
My poor heart remains true to him forever.

5. A swarthy young lad leads
his fair, blue-eyed maiden to the dance;
He clicks his spurs boldly together,
The melody of the csárdás begins.

He kisses and hugs his sweet little dove,
He turns her around, leads her, shouts, and jumps;
And he tosses three shining silver pieces
onto the cymbal so that it rings.

TEXTS AND TRANSLATIONS

continued

9. Weit und breit schaut niemand mich an,
und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz der soll mich lieben allezeit,
soll mich küssen, umarmen und Herzen in Ewigkeit.
Kein Stern blickt in finsterner Nacht;
keine Blume mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen Sternenschein,
die mir leuchten so freundlich,
die blühen nur mir allein.

10. Mond verhüllt sein Angesicht,
süßes Lieb, ich zürne dir nicht.
Wollt ich zürnend dich betrüben, sprich
wie könnt ich dich dann lieben?

Heiß für dich mein Herz entbrennt,
keine Zunge dir's bekennt.
Bald in Liebesrausch unsinnig,
bald wie Täubchen sanft und innig.

11. Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herz brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Ave Verum Corpus

Ave verum corpus, natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine
cujus latus perforatum
fluxit aqua et sanguine:
esto nobis praegustatum
in mortis examine.

9. Far and wide, no one looks at me,
And if they hate me, what does it matter?
Only my darling, who will love me always,
Shall kiss me, caress me, and embrace me for eternity.
No star shines in the dark night;
No flower shines fragrant splendor at me.
To me, your eyes are flowers of starlight
That shine on me so kindly
and blossom only for me.

10. The moon veils its face,
Sweet love; I am not angry with you.
If I were to sadden you with my anger, tell me,
How could I then love you?

My heart blazes hotly for you,
no tongue confesses to it,
One moment left mad by love's ecstasy,
Another moment, gentle and tender as a dove.

11. Red evening clouds move across the heavens;
Longing for you,
My love, my heart burns;
The sky shines in glowing splendor,
And I dream day and night
Only of my sweet love.

Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a sweet foretaste
in the trial of death!

TEXTS AND TRANSLATIONS

continued

Dixit Dominus

I. Dixit Dominus (Chorus)

Dixit Dominus Domino meo: sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said to my Lord: "Sit at my right hand,
until I make your enemies your footstool."

II. Virgam virtutis tuae (Soprano and Alto duet)

Virgam virtutis tuae emittet Dominus ex Sion;
dominare in medio inimicorum tuorum

The Lord will send forth the scepter of your power out of
Zion, saying, "Rule over your enemies round about you.

III. Tecum principium (Alto solo)

Tecum principium in die virtutis tuae, in spendoribus
sanctorum: ex utero, ante luciferum, genui te.

Princely state has been yours from the day of your birth; in
the beauty of holiness have I begotten you, like dew from
the womb of the morning."

IV. Juravit Dominus (Chorus)

Juravit Dominus et non poenitebit eum: tu es sacerdos
in aeternum secundum ordinem Melchisedech.

The Lord has sworn, and will not recant: "You are a priest
forever after the order of Melchizedek.

V. Dominus a dextris tuis (Quartet, Chorus)

Dominus a dextris tuis, confregit in die irae suae reges.
Judicabit in nationibus; implebit ruinas, conquassabit
capita in terra multorum. De torrente in via bibet
propterea exaltabit caput.

The Lord who is at your right hand, will smite kings in
the day of his wrath; he will rule over the nations. He will
heap high the corpses; he will smash heads over the wide
earth. The king will drink from the brook beside the way;
therefore he will lift high his head.

VI. Gloria Patri (Chorus)

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in
principio, et nunc, et semper.

Glory be to the Father, and to the Son, and to the Holy
Spirit. As it was in the beginning, is now, and ever shall be.

VI. Et in saecula (Chorus)

Et in saecula saeculorum. Amen.

World without end. Amen.

Du bist wie eine Blume

Du bist wie eine Blume,
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.

You are like a flower,
So sweet and fair and pure;
I look at you, and sadness
Steals into my heart.

Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

I feel as if I should lay
My hands upon your head,
Praying that God preserve you
So pure and fair and sweet.

TEXTS AND TRANSLATIONS

continued

A Silence Haunts Me

Hear me brothers I have a confession painful to
make Six years I have endured a curse that deepens every
day They say that soon I 'll cease to hear the very
music of my soul What should be the sense most perfect
in me fails me shames me taunts me

As silence haunts me They ask me Do you
hear the shepherd singing faroff soft They ask
me Do you hear a distant fluttering dancing
joyously aloft No I think so No I think so No
God am I Prometheus exiled in chains for gifting

humankind my fire Take my feeling Take my
sight Take my wings midflight but let me hear
the searing roar of air before I score the ground Why Silence
is God's reply and so I beg me take
my life when lo I hear a grace and feel a ringing

in me after all So now as leaves of autumn fall I
make my mark and sign my name and turn again to
touch my flame of music to the world a broken man as best
I can As ever Faithfully Yours A bell A bell
Hear me and be well

—Todd Boss

Hallelujah!

Hallelujah unto God's Almighty Son.

Praise the Lord, ye bright angelic choir, in holy songs of Joy.

Man, proclaim His grace and glory.

Walnut Creek Historical Society
Shadelands Ranch Museum
2660 Ygnacio Valley Rd., Walnut Creek, CA 94598

MUSEUM HOURS:

1 PM - 4 PM Wednesdays & Sundays
February - October

ADMISSION: \$5 adults

PHONE: (925) 935-7871

EMAIL: wchs@wchistory.org

WEBSITE: wchistory.org

2025 EVENTS

Downtown Walking Tours

Second Saturday of the month
February - October
Registration required
FREE

Classic Car Show

Sunday, June 8
10 AM - 3 PM

Shadelands Summer Market

Sunday, August 10
10 AM - 2 PM

Santa at Shadelands

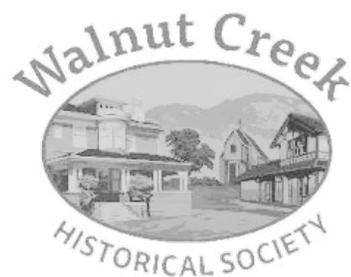
Saturday, November 29
10 AM - 3 PM

Holiday Teas

Saturday, November 29 - December 14
Two Seatings Daily: 11 AM & 1:30 PM

Holiday Faire

Saturday, November 29 - December 14
10 AM - 4 PM Daily



CONTRA COSTA CHORALE

COMMUNITY CONNECTIONS

The Contra Costa Chorale commits to promoting music education at all learning levels, to encouraging student participation in the fine and joyous art of choral singing, and to creating and supporting programs that build choral singers and audiences for the future.

For the past decade, the Contra Costa Chorale has raised funds to support student music programs in Contra Costa County, with the intent to focus on choral music in western and central parts of the county. Currently we have two active programs and are developing other opportunities.

OPENING ACT

Since 2017, the Chorale has invited student musicians' groups from Central and West Contra Costa schools to perform as our Opening Act. By the time the Chorale ceased operations during the COVID-19 pandemic, we had featured students from Madera Elementary School (WCCUSD) in Kensington, Orinda Middle School (Orinda Union School District) in Walnut Creek, Korematsu Middle School (WCCUSD), and Dougherty Valley High School (San Ramon Valley Unified School District). We are not always successful in finding groups for each concert, but when we do find those whose schedules fit ours, the performances are enthusiastically received by our audiences.

School music groups you know could have the opportunity to perform for up to 10 minutes in front of our audience, in either Kensington or Walnut Creek. If you are interested or know of a group that would want to participate, please email us at cocochorale@gmail.com so that we can make a new connection.

VOCAL MUSIC STUDIES SCHOLARSHIPS

In 2020, the Contra Costa Chorale established a relationship with the West Contra Costa Public Education Fund (the Ed Fund) to provide scholarships to students who need assistance for studies, either at college or for some special program they wish to pursue even while still attending high school. Currently, the emphasis is on college scholarships, which the Ed Fund has made available on behalf of the Chorale since 2021.

In 2021, two \$1,000 scholarships were awarded to Madison Weller, De Anza HS, and Naja Ji Jaga, Middle College HS. Madison pursued her college studies at Contra Costa College with plans to transfer to San Jose State, and Naja began her studies at Boston University.

Another two \$1,000 scholarships were awarded in 2022 to Abraham Blanquel, Richmond HS, and Justin Trujillo, Pinole Valley HS. Both students intend to

pursue music careers, Abraham as a musician and in production and Justin as a music teacher—we hope in WCCUSD.

For the 2023 scholarships, the Community Connections Committee made the decision to increase the scholarship amounts to \$2,000 each, generating greater interest from the students. With a strong choice of candidates, the committee decided to award three scholarships. That year, the scholars were Kaylee Barron, Richmond HS; Jordan Daniel, Hercules HS; and Aleks Retiro, De Anza HS. Kaylee and Aleks presented the Chorale's Opening Act at the spring 2023 concert.

The spring 2024 scholarships were awarded to Sheesam Gurung, Pinole Valley HS; and Zidane Le, Hercules HS. Both students brought strong backgrounds in activities that reflected community building...and, of course, singing.

We are delighted to watch our Contra Costa Chorale scholars head off to college with a boost from us (made possible by donations from our friends).

STUDENT SINGERS

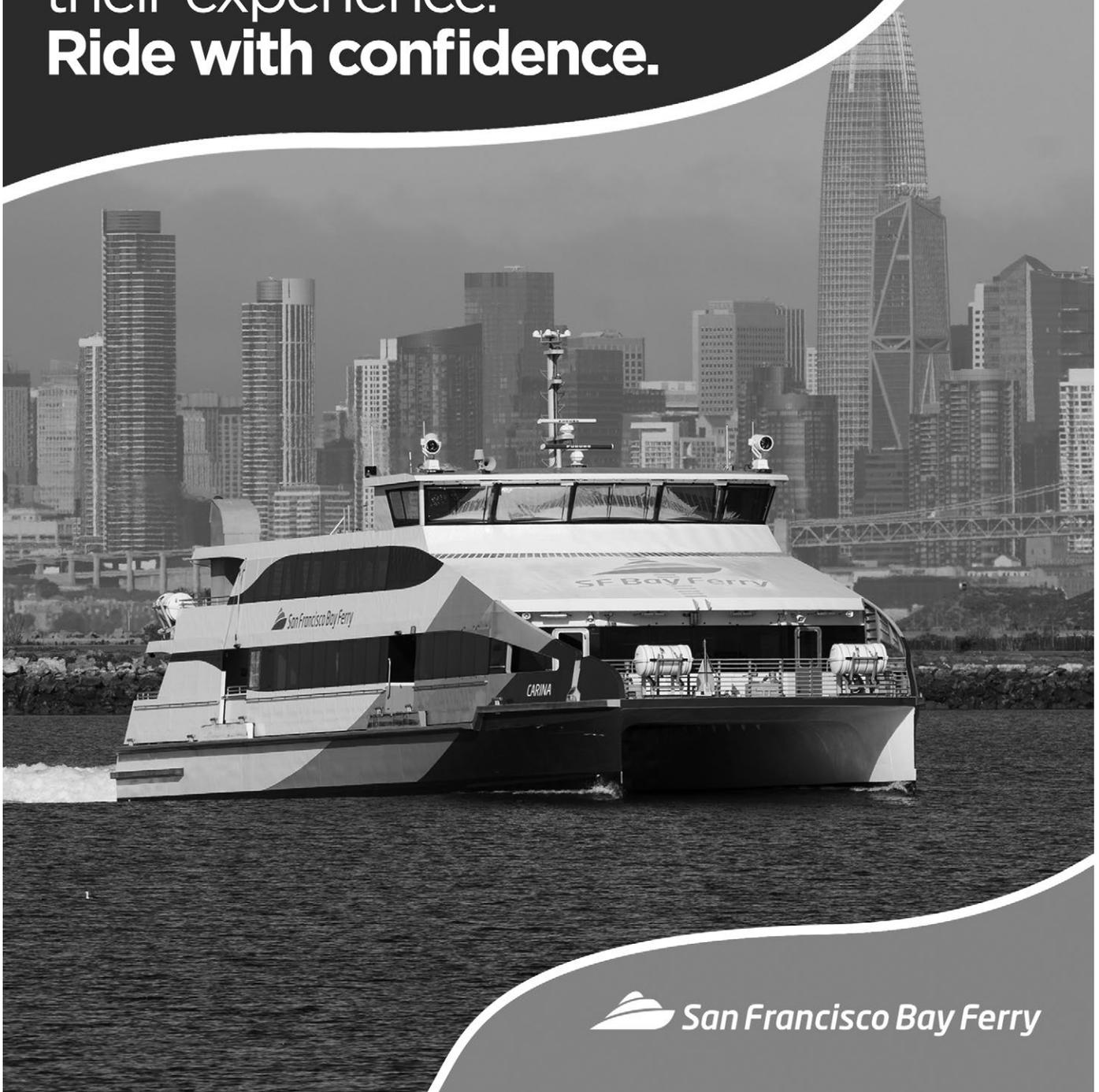
Contra Costa Chorale is constantly searching for talented students to join the Chorale for a concert set. We offer local students, either high school or college, a chance to experience being part of a community chorus, attending rehearsals and preparing for the concert alongside the Chorale singers. We expect students to be committed choral singers who have developed musical skills comparable to those of a community chorus, and to be at least minimally familiar with reading music. Students will receive scholarships to cover the cost of their tuition and music.

For more information about making any of these connections with the Contra Costa Chorale, email your request to cocochorale@gmail.com.

FERRY FACT:

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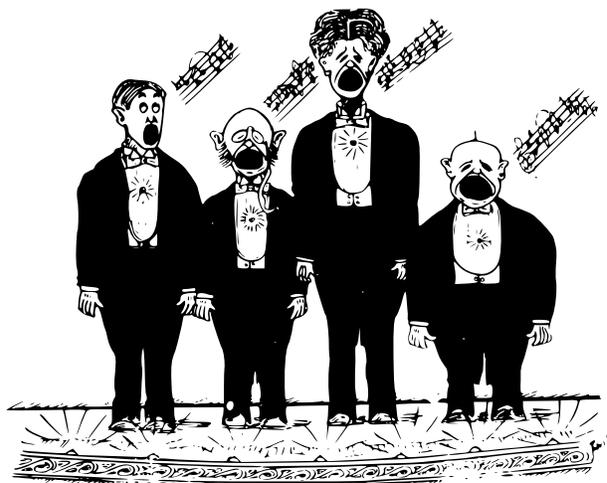


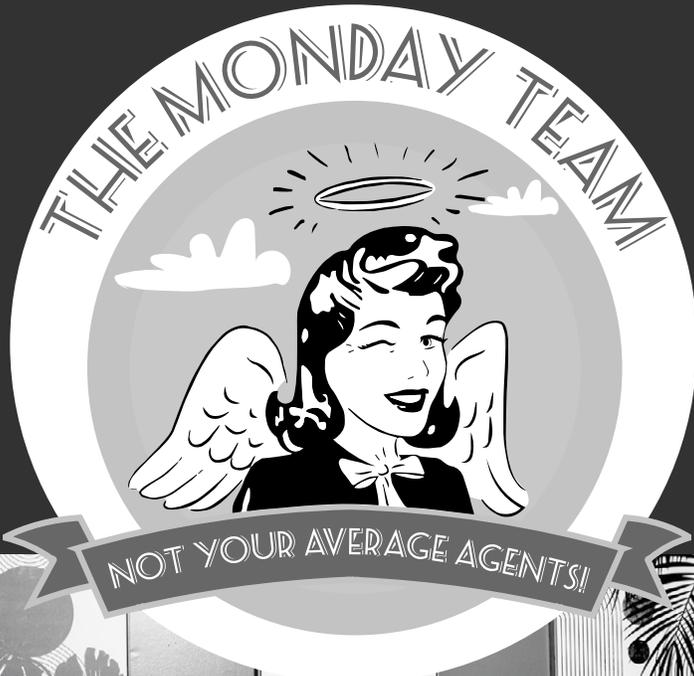
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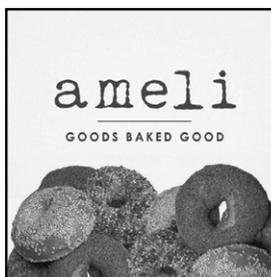
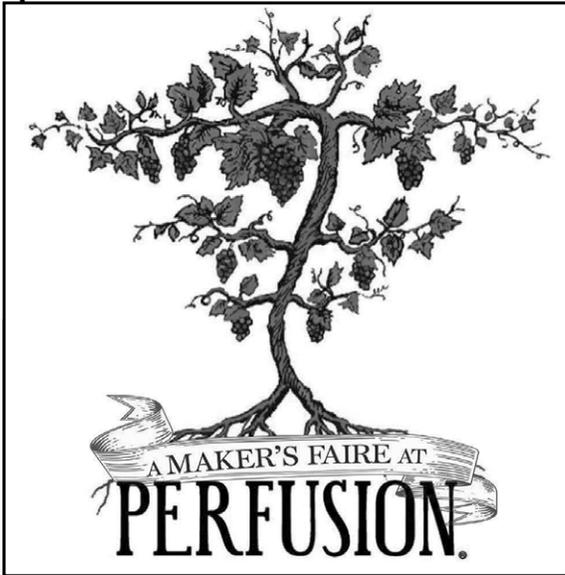
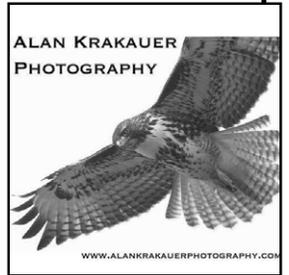
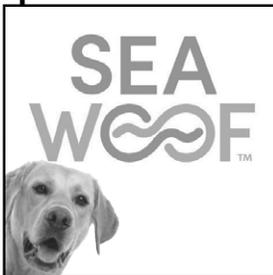
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Announcing the Cindy Beitmen Legacy Circle

With the sad news of Cindy's passing, we are honoring her through our newly named Cindy Beitmen Legacy Circle. Current singers Janet Keyes & David Hubbell, and Kate Sibley, have already included the Chorale in their estate plans.

We encourage you to create your own legacy for the Chorale by including us in your will or living trust, naming us as an account beneficiary, or by considering other options.

Your thoughtful gift will keep the Chorale strong and help us meet the high standard that Cindy set for us during her 12-year tenure as Music Director.

Questions? For a confidential conversation:

Greg Lasonde (415) 509-4886,
or greg.lasonde@icloud.com.



Soprano Joy is delighted to praise her two beloved granddaughters!

Scout Odessa is a Freshman at Amherst College. She is busy with many assignments in Economics, History, etc. She has found a fine group of other young women with whom to enjoy outdoor activities.

Neko continues to be an ace volleyball player. She writes sensitive poems, creates artistic ceramics, and, when home, helps her grandfather in the garden. She helps take care of her family's large dog, a mixed Toy Poodle. She is also very bright in economics and scientific classes.

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CONTRA COSTA CHORALE

Sopranos



First row: Elmina Green, Kathie Dreher, Ann Smith, Joy Svihra, Gennifer Tate, Sandy Kruger
Second row: Judith Keig, Eileen Malone, Barbara Berry, Deena Love, Meryl Sacks, Valerie Carpenter, Monica Olivares, Nicki Norman
Third row: Mary McQuilliams, Jenny Sanjeevan, Amelia Grounds, Connie Brown, Karen Glasser, Lori Panossian
Fourth row: Cathy Edwards, Jean Lutwak, Karine Schomer, Kathy Wyland, Tanya Drlik, Susan Billings

Dear Music,

Thanks for always
Clearing my head,
Healing my heart,
And lifting my spirits.

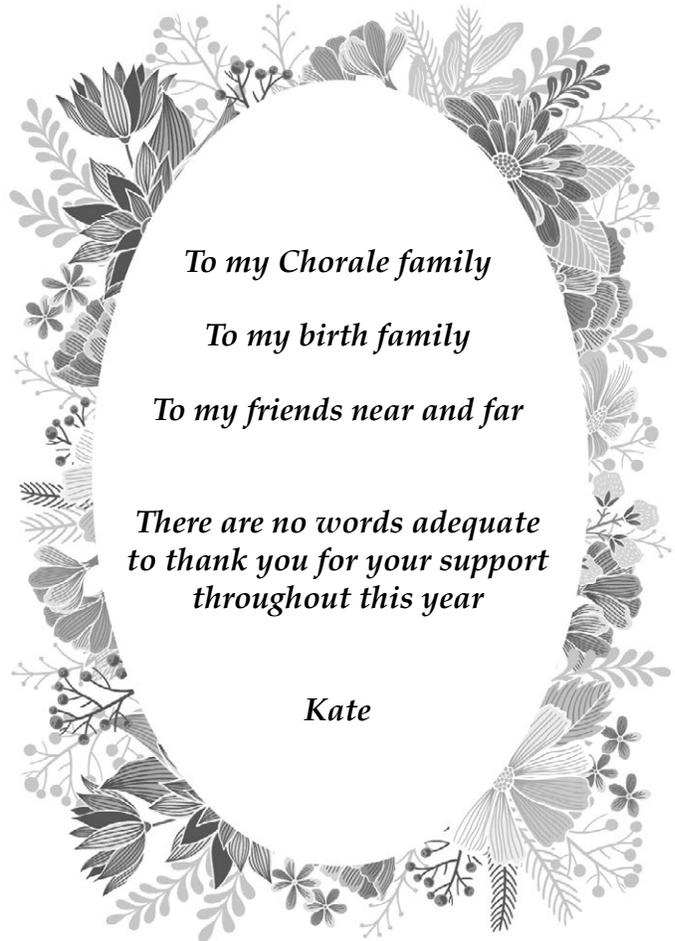
It's not the song that
Makes you emotional...
It's the people and things
That come to mind when
You hear it.

All it takes is 1 song to
Bring back 1000
Memories.

—Jon York

In fond remembrance of departed
friends and Cindy Beitmen

Linda Jones, alto



To my Chorale family

To my birth family

To my friends near and far

*There are no words adequate
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Kate



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Altos



First row: Janet Keyes, Cyndi Mulligan, Tess Barbach, Catherine White, Claudia Dechow, Carol Terry
Second row: Regina Marchione, Chris Moriuchi, Lee Steadman, Lynne Ono, Katie Wolfman, Carol Strand
Third row: Cassandra Todd, Linda Jones, Judi Carrillo, Anne Jennings, Alisa Gould Sugden
Fourth row: Kathy Haug, Sylvie Mwila Jonath, Kate Sibley, Eldonna Cooley, Geri Havlicek
Missing from photo: Heidi Ronfeldt, Debbie Sanderson, Amy Willats

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First row: Eless Battiste, Peter Liddell, Carole Strauss, Mitch Ashley, Richard Page, Terry Lee
Second row: Chad Keig, Ken Saltzstine, Stuart Marson, Ruth Block, Spero Matthews, Ferdinand Bondt, Michael Gardner
Third row: Jamie McGrath, David Hubbell, Kevin Glaz, Alice Knudsen, Abigail Smith, JoAnn Thomas
Fourth row: Ron Cheatham, Don Wollwage, Greg Lassonde, Nan Ayers, Jim Wong, William Abernathy, Leo Scurry, Achi Ben Shalom, Joe Scott
Missing from photo: Paloma Pavel, Andrea Weber



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Thank you to our generous supporters who keep the Chorale thriving through each year.

**On April 15, shortly before the Chorale's Spring 2024 concert, "Make Our Garden Grow," Artistic Director Cindy Beitmen succumbed to the colorectal cancer she had lived with for seven years. Many people have contributed to the Chorale in her memory since that time. Those tribute gifts are noted here with an asterisk next to each donor's name. We thank you for this generous remembrance and acknowledgment that the Chorale must continue to grow under new direction.*

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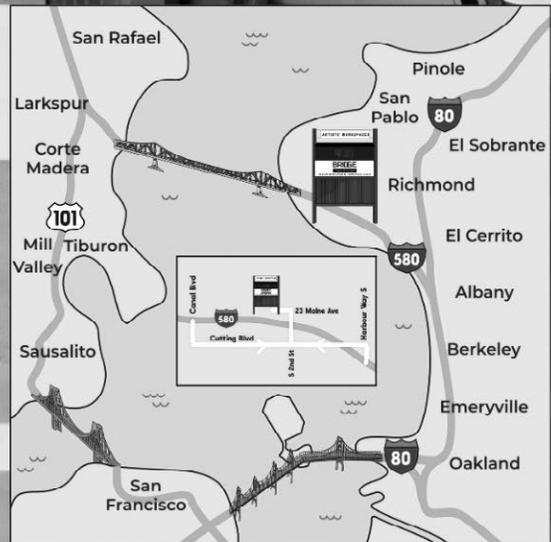


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Thank you, Brad, for coming to us
And taking our podium for the first time tonight.
We look forward to many years with you.

And as always,
We will keep “Singing our hearts out!”

We are the Contra Costa Chorale.

Claudia Dechow
Chorale singer