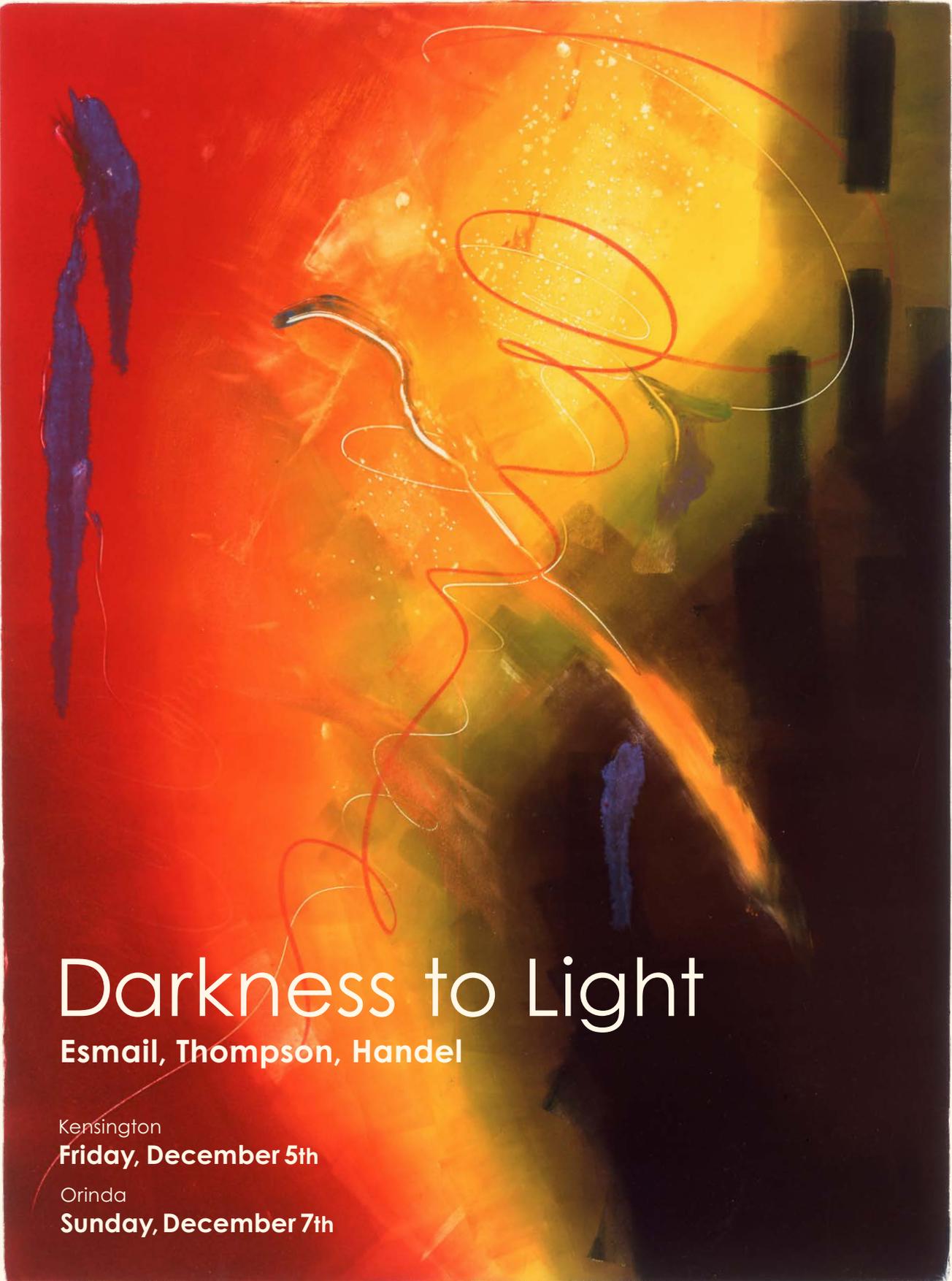


CONTRA COSTA CHORALE

Presents its 2025 Fall Concert



Darkness to Light

Esmail, Thompson, Handel

Kensington

Friday, December 5th

Orinda

Sunday, December 7th

ARTWORK BY RUTH BLOCK, TENOR

PROGRAM

Frostiana: Seven Country Songs.....Randall Thompson (w. 1959)

- I. The Road Not Taken
- II. The Pasture
- III. Come In
- IV. The Telephone
- V. A Girl's Garden
- VI. Stopping by Woods on a Snowy Evening
- VII. Choose Something Like a Star

A Winter Breviary.....Reena Esmail (w. 2021)

- I. We Look for You (Evensong – *Raag Hamsadhwani*)
- II. The Year's Midnight (Matin – *Raag Malkauns*)
- III. The Unexpected Early Hour (Lauds – *Raag Ahir Bhairav*)

Scherzo, from *Fantasy Pieces, Opus 6* Charles Tomlinson Griffes (w. 1912)

Foundling Hospital Anthem.....George Frideric Handel (w. 1749)

- I. Blessed Are They that Considereth the Poor
Mitch Ashley, soloist
- II. They Deliver the Poor that Crieth
- III. O God, Who from the Suckling's Mouth
Sophia Bowman, JoAnn Thomas, Jessica Frasure, soloists
- IV. The Charitable Shall be Had in Everlasting Remembrance
- V. Comfort them O Lord...Keep them Alive
- VI. The People Will Tell
Nan Ayres & Monica Olivares, duo
- VII. Hallelujah

The Road Home..... Stephen Paulus (w. 2005)

Violin 1 (Concertmaster)	Michael Grossman	Flute	Rhonda Bradetich
Violin 2	Charmian Stewart	Oboe	Adrienne Malley
Viola	Betsy London	Clarinet	Caleb Rose
Cello	Miriam Perkoff	Horn	Katie Dennis
Bass	Richard Worn	Contractor	Miriam Perkoff

CONTRA COSTA CHORALE

SOPRANO

Barbara Berry	Judith Keig	Monica Olivares
Emily Boring	Sandy Kruger	Jenny Sanjeevan
Constance Brown	Lynell Lacey	Beverly Schmidt
Julia Carvalho	Susan Lambert	Ann Smith
Tanya Drlik	Deena Love	Joy Svihra
Elmina Green	Nicki Norman	Gennifer Tate
Amelia Grounds	Joy Ogden	

ALTO

Sophia Bowman	Anne Jennings	Lee Steadman
Judith Carrillo	Linda Jones	Catherine Stuckey
Judy Chess	Janet Keyes	Alisa Sugden
Eldonna Cooley	Christine Moriuchi	Carol Terry
Diana Feinberg	Cyndi Mulligan	Cassandra Todd
Jessica Frasure	Lynne Ono	Catherine White
Geri Havlicek	Heidi Ronfeldt	Amy Willats
Laurie Isenberg	Debbie Sanderson	Katie Wolfman

TENOR

Mitch Ashley	Alexis Davis Millar	Abigail Smith
Nan Ayers	Shoshana Dembitz	Carole Strauss
John Binkov	Michael Gardner	JoAnn Thomas
Ruth Block	Alice Knudsen	Andrea Weber
Ferdinand Bondt	Stuart Marson	Don Wollwage
Ron Cheatham	Jamie McGrath	

BASS

William Abernathy	Greg Lassonde	Joe Scott
Achi Ben Shalom	Terry Lee	Leo Scurry
David Hubbell	Peter Liddell	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 Chochoeno-speaking 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*

Regina Marchione, *Vice President*

Spero Matthews, *Interim Treasurer*

Amelia Grounds, *Secretary*

Nicki Norman

Cyndi Mulligan

Nan Ayers

Susan Russell

Achi Ben-Shalom

Lee Steadman

Elisabeth Reeves, *Chorale 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 is on the faculty at Santa Rosa Junior College, with appointments in the music and lifelong learning departments teaching piano courses and a class on

music, the brain, and aging offered as a public service. Beginning in summer 2025 he will become the Artistic Director of the Consort Chorale, a summer project choir based in the North Bay.

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.

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.

PROGRAM NOTES

Welcome to our Fall concert! As darkness sets in, and we move swiftly towards the longest night of the year, we look forward to the return of longer sun-filled days. The winter solstice certainly marks many important holidays in many different traditions this time of year, but as the sun sets earlier and earlier, how handy is it that so many concerts and musical opportunities help get us over the hump? In our preparations of these pieces, I've loved musing on how music can move us from our own proverbial darkness to light and levity. Thank you for joining us on that journey today.

From unassuming digs in the Nob Hill neighborhood of San Francisco, the poetry of Robert Frost became synonymous with the extraordinary aspects of common American life. His friendship with composer Randall Thompson yielded seven movements (country songs) of Frost's texts set in a direct style by the composer, which for many decades existed as among the only choral settings of Frost's poems. Composed in 1958 to celebrate the 200th anniversary of the town of Amherst, Massachusetts, where Frost himself lived for a time, the premiere featured the composer at the podium, a piano accompaniment (the orchestration came about six years later), and an exuberant Frost in the audience, who was so delighted that he rose to his feet at the conclusion of the performance and yelled, "sing that again!"

The final movement which roused Frost so, "Choose Something Like the Star" finds the narrator speaking to a star in the sky, urging it to provide something to believe in. Stars are naturally quiet, of course, but the narrator still begs the star to say something. The star simply replies, "I burn," yet just a few words from the star would be enough to help humanity strive for greater heights and, at the very least, be comforted. The piece reminds us of the desire we all have for direct communion, conversation, and engagement with forces greater than our own selves.

We typically hear of a *breviary* in religious contexts—these are books that outline prayers, readings, and musical selections for the Divine Office, a prescribed order of worship taking place each day, typically in monastic communities. Reena Esmail's *Winter Breviary* is in many ways a musical meeting of cultures. Three services from

the Divine Office, Evensong (Vespers), Matins, and Lauds are paired with the pitch collections associated with those particular times of day in the system of raags prevalent in traditional music from India. The texts trace a journey through the solstice, examining the many ways we honor darkness and the return to light that follows.

The Chorale owes a debt of gratitude to our Collaborative Keyboard Artist, Martin Morley, who concludes his time among us with these concerts. So as to squeeze every bit of talent out of him as we can, while we can, Martin plays a sprightly *Scherzo* by American composer Charles Tomlinson Griffes. This work, a tone poem for the piano, bears the following narrative: "*From the Palace of Enchantment there issued into the night sounds of unearthly revelry. Troops of genii and other fantastic spirits danced grotesquely to a music now weird and mysterious, now wild and joyous.*"

The Foundling Hospital was a children's home in London, founded in 1739 by sea captain Thomas Coram to care for orphaned children. In addition, the Hospital became a very fashionable charity for the affluent in London, often hosting performances and art installations. Handel was a regular patron to the Foundling Hospital, and held a benefit concert there in 1749. That benefit concert was to include a premiere of a newly composed piece, which ultimately became the Foundling Hospital Anthem heard today. The concert was held in the Hospital chapel, which was unfinished at the time and had no glass in the windows, but drew a sizable crowd, including Frederick and Augusta, the Prince and Princess of Wales. Works included Handel's *Anthem for Peace*, selections from his oratorio *Solomon*, and this anthem. True to convention for many baroque composers, the work consisted of many excerpts of previously composed works by Handel, who self-quoted often in his later works. Movements from the Funeral Anthem for Queen Caroline, and a chorus that had been cut from the oratorio *Susanna* are followed by a direct cut-and-paste insertion of the famous "Hallelujah Chorus" from *Messiah*. The Anthem, performed annually at the Foundling Museum to commemorate the composer's February birthday, sparked a longstanding tradition of "Scratch Messiahs," which Handel put on with great regularity as fund-raising endeavors towards the end of his career.

Dr. Brad Schultz, Artistic Director

TEXTS AND TRANSLATIONS

Frostiana (Seven Country Songs)

Music: Randall Thompson (1899-1984)

Texts: Robert Frost (1874-1963)

I. The Road Not Taken

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I-
I took the one less traveled by,
And that has made all the difference.

II. The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.-You come too.
I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I sha'n't be gone long.- You come too.

III. Come In

As I came to the edge of the woods,
Thrush music- hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went-
Almost like a call to come in
To the dark and lament.

But no, I was out for stars;
I would not come in.
I meant not even if asked,
And I hadn't been.

IV. The Telephone

'When I was just as far as I could walk
From here today,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say-
You spoke from that flower on the window sill-
Do you remember what it was you said?'

'First tell me what it was you thought you heard.'

'Having found the flower and driven a bee away,
I leaned my head,
And holding by the stalk,
I listened and I thought I caught the word-
What was it? Did you call me by my name?
Or did you say-
Someone said "Come" - I heard it as I bowed.'

'I may have thought as much, but not aloud.'
'Well, so I came.'

V. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a stop had stood,
And he said, 'Just it.'

And he said, 'That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm.'

TEXTS AND TRANSLATIONS

continued

It was not enough of a garden,
Her father said, to plow;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load,

And hid from anyone passing.
And then she begged the seed.
She says she things she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, 'I know!

It's as when I was a farmer-'
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

VI. Stopping By Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

VII. Choose Something Like a Star

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud-
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But it does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

A Winter Breviary

Music: Reena Esmail (b. 1983)

Text: Rebecca Gayle Howell (b. 1975)

I. We Look for You

Eventide, our single star,
One looking star, this night.
Next to me, the sparrow hen,
two pilgrims small and bold.

Dusking hour, that lonely hour
The sky dims blue to grey.
Our forest road will fade,
We look for You.
Pines glisten wet with sleet,
She looks with me, We look for You.
Fog falls in
So close, my breath.
Great Silent One Unseen.
Eventide, our single star,
One looking star, this night.
Forgiving light, our guide.

TEXTS AND TRANSLATIONS

continued

II. The Year's Midnight

The longest night is come, a matins for beasts,
They low, they kneel, their psalm sung.
A matins for trees, they slow, they stem,
their reach, their psalm won.

Hush, Can I hear them?
Can I hear what is not said?
Can I hear You?
Every need met.
To light, the path is dark,
Our star has gone.
Beneath my feet a year of leaves
fallen, frozen, done.

I walk these woods long,
Above me, the sparrow,
She brings our new seed home.
O Brown true sparrow,
Take tomorrow home.

III. The Unexpected Early Hour

Praise Be!
The dim, the dun, the dark withdraws
Our recluse morning's found.
The river's alive, the clearing provides
Lie down, night sky, lie down.

I feel the cold wind leaving, gone,
I feel the frost's relief.
My tracks in the snow can still be erased
In us, the sun believes.

Winter is, Winter ends,
So the true bird calls.
The rocks cry out, my bones cry out
All the trees applaud.
Every hard thing lauds.

I know the seeding season comes,
I know the ground will spring.
My fate is not night, I don't need to try
Behold! The dawn within.
Horizon lights across my thoughts,
Horizon lines redraw.
Inside of my throat a rise of the gold,
Inside my chest I thaw.

Winter is, Winter ends,
Nothing stays the same.
The moon strikes high
The sun strikes high
And now I hear your name:
Earth's Untired Change.

The unexpected early hour
Grows the good light long
Our darkness ends, O mercy sun,
Trust can warm us all.
Begin again; O may our day begin.

Foundling Hospital Anthem

Blessed are They that Consider the Poor

George Frideric Handel (1685 -1759)

Blessed are they that consider the poor and needy
The Lord will deliver them in time of trouble.
The Lord preserve them and comfort them.

They deliver the poor that crieth, the fatherless,
and him that hath none to help him.

O God, who from the suckling's mouth ordaineth earthly praise,
Of such as worship Thee in truth, accept the humble lays.

The charitable shall be had in everlasting remembrance,
And the good will shine as the brightness of the firmament.

Comfort them, O Lord, when they are sick,
Make Thou their bed in sickness.
Keep them alive, let them be blessed upon the earth,
And not deliver them unto the foe.

The people will tell of their wisdom,
And the congregation will shew forth their praise.

Hallelujah!
For the Lord God omnipotent reigneth.
The kingdom of this world is become
The kingdom of our Lord, and of His Christ;
And He shall reign forever and ever,
King of Kings, and Lord of Lords.

The Road Home

Text: Michael Dennis Browne (b. 1940)

Music: Stephen Paulus (1949 -2014)

Tell me where is the road I can call my own,
That I left, that I lost, so long ago
All these years I have wandered, Oh when will I know
There's a way, there's a road that will lead me home?

After wind, after rain, when the dark is done
As I wake from a dream in the gold of day
Through the air, there's a calling from far away,
There's a voice I can hear that will lead me home.

Rise up, follow me, come away is the call,
With love in your heart as the only song;
There is no such beauty as where you belong
Rise up, follow me, I will lead you home.

ABOUT THE COVER



*Ruth Block – Artist
Photo: Raphael Shevelev*

Ruth Block lives in the SF Bay Area and has exhibited nationally and internationally since 1976. A native Floridian, formative years were spent in Chicago under artistic tutelage of her maternal grandmother with summers spent singing and artmaking at National Music Camp, Interlochen, MI. Her natural father was a leading abstract

expressionist painter in Tampa, FL. Block holds a BA in Art Education and MA in Counseling Psychology from Michigan State University, and an MFA in Studio Arts from John F. Kennedy University. Recently retired from decades as a teaching artist, a few accolades include: Oakland Business Arts Award Nomination for Coordinator/Director of The Fire Art Project, First Place Sculpture (Richmond Art Center) and twice Best in Show (New Mexico Art League). With a life-long passion for both teaching art and creating it, Block continues to sing and paint. Find more information about Ruth Block, including a direct link to her recent short film “Opposing Forces” under EVENTS on her website: www.ruthblock.com.

ARTIST’S STATEMENT

The Chorale has chosen for this season’s flyer and program image “Spiraling Up Between Light and Dark.” It is a monotype, which is simply one (mono) painting created usually on a sheet of plexiglass or metal that is either hand-pressed or run through a printing press onto a sheet of absorbent paper. I particularly enjoy the process of layering on and sometimes removing, harkening back to my sculpture days. For this series I used various sizes of brushes and brayers (ink rollers) to ink the plates and occasionally sticks and varying types of crayons, sometimes even removing or splattering some of the ink with solvents.

Colors are always intuitive, and they, too will change as they are literally ‘put through the wringer’ of the press. Does this sound like the layers of our lives?

The spiral has been a long and recurring theme that find its way throughout my art regardless of style. While a circle contains, suggesting wholeness, spirals are circles of movement towards

something, ever reaching or evolving. Plants grow in spirals as does almost all in nature. In both my mandala books, circles prevail for centering and containment, yet you will also find spirals, gestures, movement as in yoga and qigong practices, aiming towards balancing yin & yang, light and dark energies.

We live on a planet cycling night and day, the seasons, and years while spinning through space. We are ever evolving, never completely contained. We do our practices, sing and dance our way from our first breaths to our last in these amazingly breathing bodies, one moment, one breath, one song at a time.

“Spiraling Up Between Light and Dark” became part of series of images, monotypes, mandalas and large-scale paintings, as my own artistic response to 9/11. It seems appropriate now as we continue, both seasonally moving into our Winter Months as our songs portray, and metaphorically for this timeless struggling towards Light in times of darkness.

*–R. Block, Richmond, CA 2025
www.ruthblock.com*



OUR SPRING 2026 SEASON

the Eras

**A Musical History of the
Contra Costa Chorale's First 60 Years of Song**

Rehearsals begin Monday, January 26
at the Unitarian Universalist Church of Berkeley,
1 Lawson Road in Kensington

PERFORMANCES

Friday, May 8; 7:30pm

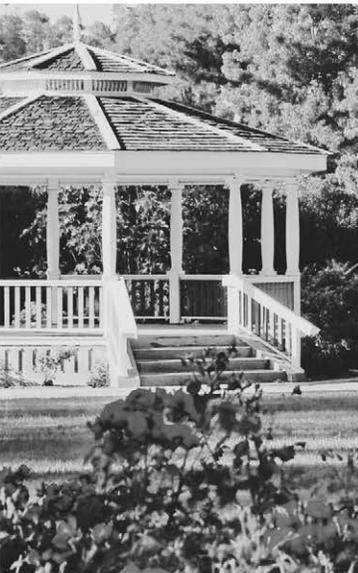
Unitarian Universalist Church of Berkeley
1 Lawson Rd, Kensington

Sunday, May 10; 4pm

Orinda Community Church
10 Irwin Way, Orinda



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



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February - October

ADMISSION: \$5 adults

PHONE: (925) 935-7871

EMAIL: wchs@wchistory.org

WEBSITE: wchistory.org

2026 EVENTS

Downtown Walking Tours

Second Saturday of the month
February - October
Registration required
FREE

Classic Car Show

Sunday, June 6
10 AM - 3 PM

Shadelands Summer Market

Sunday, August 23
10 AM - 2 PM

Santa at Shadelands

Saturday, November 28
10 AM - 3 PM

Holiday Teas

Saturday, November 28 - December 13
Two Seatings Daily: 11 AM & 1:30 PM

Holiday Faire

Saturday, November 28 - December 13
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. In recent years, we have featured students from Madera Elementary School(WCCUSD) in Kensington, Orinda Middle School(Orinda Union School District), Korematsu Middle School (WCCUSD), Hercules High School, the Contra Costa School of Performing Arts and Dougherty Valley High School (San Ramon Valley Unified School District), among others.

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 Orinda. 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 Chorus Manager Elisabeth Reeves at cocochorale@gmail.com.



'TIS THE SEASON FOR A



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\$1 FARES

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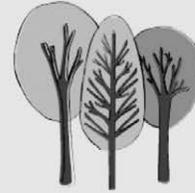
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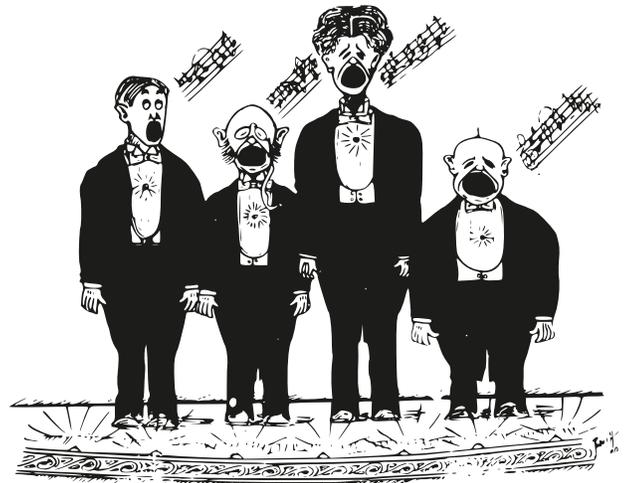
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Do you love singing in the shower? Did you sing in a high school chorus or church choir? Have you always wanted to sing but weren't sure you could? Looking for some new, exciting artistic challenge that's more fun than you could imagine? Want to raise your IQ by leaps and bounds? (Yes, making music makes you smarter! And healthier too!)

Well, take action! The Contra Costa Chorale wants you. You'll get great value from weekly rehearsals held in Kensington, including vocal coaching. Our next season runs late January to early May. Check out page 11 of this program to see a hint of what's coming. Come join us!

Contra Costa Chorale
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CONTRA COSTA CHORALE

Sopranos



Front Row, left to right: Ann Smith, Barbara Berry, Judith Keig, Joy Svihra, Elmina Green
Second row, left to right: Monica Olivares, Susan Lambert, Joy Ogden, Emily Boring, Sandy Kruger, Gennifer Tate, Beverly Schmidt
Third row, left to right: Constance Brown, Jenny Sanjeeven, Amelia Grounds, Tanya Drlik, Lynell Lacey, Deena Love
Missing from photo: Julia Carvalho, Nicki Norman

Show Your Love for the Contra Costa Chorale by Providing for Our Future!

Legacy gifts to the Contra Costa Chorale keep our musical vision alive for future generations. While common provisions include a bequest through your will or trust or beneficiary designations of retirement plans or insurance, there are additional planning techniques available to you.

We created the Cindy Beitmen Legacy Circle to honor the high standard she set for the Chorale during her 12-year tenure as Music Director. Join current members (including Kate Sibley, and Janet Keyes & David Hubble) in helping us remember Cindy's leadership and artistry, while ensuring future financial stability.

Why not begin the conversation by learning how to create a legacy that will endure beyond your lifetime?

For a confidential conversation on achieving your philanthropic goal for the Chorale, please contact Greg Lassonde at (510) 520-3722

or greg.lassonde@icloud.com.



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CONTRA COSTA CHORALE

Altos



Front row, left to right: Diana Feinberg, Lee Steadman, Geri Havlicek, Cyndi Mulligan, Katie Wolfman, Catherine White
Second row, left to right: Amy Willats, Linda Jones, Lynne Ono, Judi Carrillo, Debbie Sanderson, Janet Keyes, Chris Moriuchi, Cassie Todd
Third row, left to right: Anne Jennings, Carol Terry, Judy Chess, Alisa Sugden, Heidi Ronfeldt, Laurie Isenberg, Catherine Stuckey, Sophia Bowman
Missing from photo: Eldonna Cooley, Jessica Frasure

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CONTRA COSTA CHORALE Tenors & Basses



Front row: Leo Scurry, Ruth Block, Ron Cheatham, Alice Knudsen, Stuart Marson, Richard Page, Carole Strauss
Second row: Achi Ben Shalom, JoAnn Thomas, Jamie McGrath, Abigail Smith, Nan Ayers, David Hubbell, Terry Lee, Peter Liddell
Third row: Shoshana Dembitz, Jim Wong, Andrea Weber, Ferdinand Bondt, Greg Lassonde, Michael Gardner, Alexis Davis Millar, John Binkov
Fourth row: Mitch Ashley, Joe Scott, William Abernathy, Chad Keig



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The Glen Price Group sends a standing ovation to the Contra Costa Chorale for continuing to bring beautiful music into so many lives.

GPG celebrates 20 years of supporting local, statewide, national, and international public and nonprofit organizations

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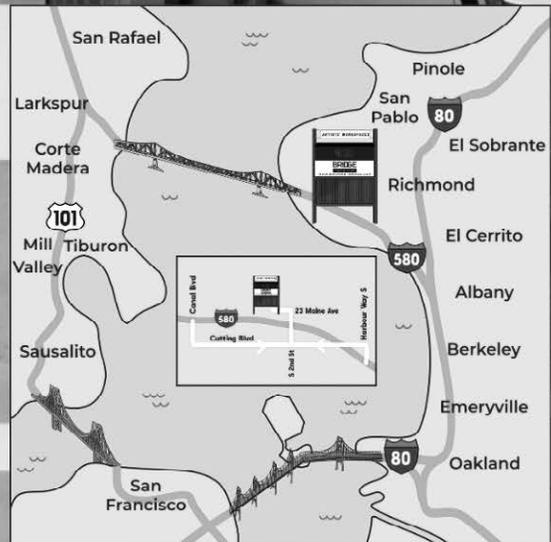


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The longest night yielding to the morning's light.

And when we let the light into our lives,
We become open to extraordinary possibilities –
The radiance of kindness,
The glow of tenderness and devotion.

As our spirits seek everlasting light,
Virtue and integrity
Become our companions.

Yet, even on a dark and starless night
There is still light
Burning bright,
It is the music of our souls,
And it warms us and keeps us whole.

So, on this shining night,
We find our light
In the songs we sing
And the poetry they bring.

Hallelujah!

We are the Contra Costa Chorale.

Claudia Dechow
Chorale Singer