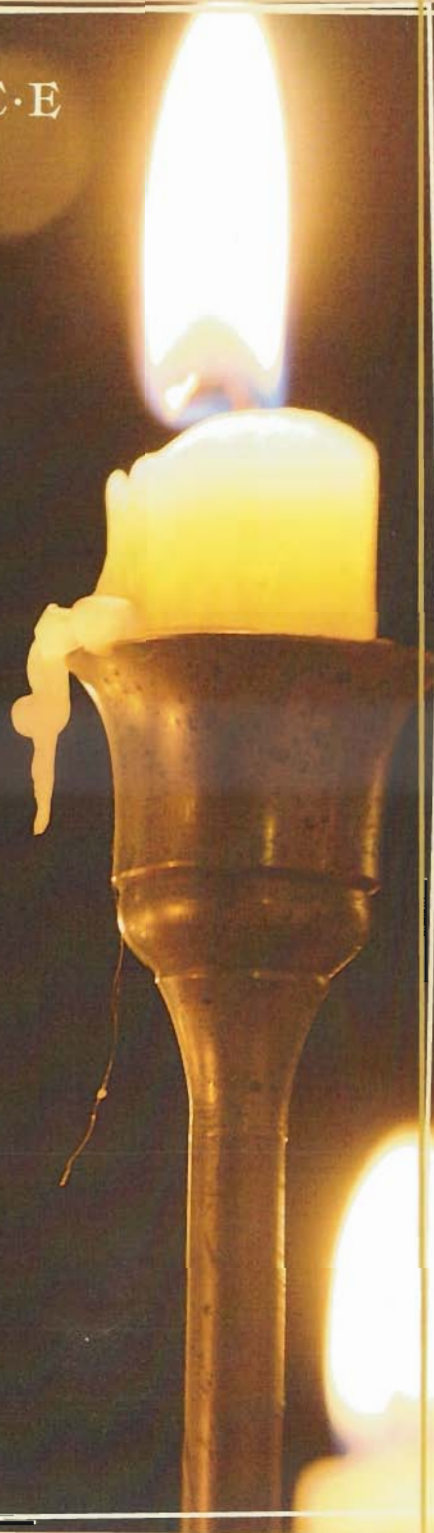


C·O·L·L·A V·O·C·E

Chamber Singers
PRESENTS

Songs
of
LIGHT

YULETIDE - HANUKKAH - WINTER SOLSTICE





"Truly, it is in the darkness that one finds the light, so when we are in sorrow, then this light is nearest of all to us."

~ Meister Eckhart

"I said to my soul, be still, and wait...So the darkness shall be the light, and the stillness the dancing."

~ T.S. Eliot

"What is to give light must endure burning."

~ Viktor Frankl

"Sometimes our light goes out but is brought into flame by another human being. Each of us owes deepest thanks to those who have rekindled this light."

~ Albert Schweitzer

COVER PHOTO: Ken Pense Art Photography
BACK COVER PHOTO: Cole Family Photography
GROUP PHOTO: Rick Brown Photography

PERFORMANCES

SEASON 8 | 2012 – 2013

Songs of Light

YULETIDE ~ HANUKKAH ~ WINTER SOLSTICE

December 8, 2012 · Saturday · 7 p.m.

Grace Lutheran Church, 1979 Ridge Road, Grass Valley, CA

December 9, 2012 · Sunday · 3 p.m. and 7 p.m.

Pioneer Methodist Church, 1338 Lincoln Way, Auburn, CA

They're Playin' Our Song

~ A Collaborative Concert of Songs Chosen by Audience and Singers: Favorite Songs and their Stories ~

May 4, 2013 · Saturday · 7 p.m.

Grace Lutheran Church, 1979 Ridge Road, Grass Valley, CA

May 5, 2013 · Sunday · 3 p.m. and 7 p.m.

Pioneer Methodist Church, 1338 Lincoln Way, Auburn, CA

SEASON 9 | 2013 – 2014

Songs of Hope

December 2013

America Sings:

FOLK SONGS ~ SPIRITUALS ~ AMERICAN COMPOSERS

May 2014

Songs of LIGHT

YULETIDE ~ HANUKKAH ~ WINTER SOLSTICE

Christe qui lux es et dies

12th Century Gregorian Chant

Arranged by Robert White (c. 1538–1574)

Tenor: Don Thomas

Trio: David Mendenhall, Don Thomas, Craig Wheaton

Quintet: Nicole Toppel, Michelle Elizabeth, Dawn

Malicoat, John Beninga, Jim McGregor

Star of Wonder~We Three Kings

Terre Roche/John Henry Hopkins

O lux beata Trinitas

Ko Matsushita

Lux Aeterna

Michelle Roueché

Soprano: Nicole Toppel

Lux Aurumque

Eric Whitacre/Edward Esch

Soprano: Nicole Toppel

*Dancers: Baylee Rogers, Brookke Rogers, Katie O'Neill,
Anna Moga, Hanna Hensler*

Swete tihy ~ Gladsome Light

from All-Night Vigil, Opus 37, No. 4

Sergei Rachmaninoff (1873-1943)

Soloist: Suk Holmes

O Nata Lux

from Lux Aeterna

Morten Lauriden

Midnight Clear

Matthew Nielsen/Edmund Sears

Winter Solstice

Katherine Lucas

Arranged by Peter Hunt/Janine Dexter

Dawn

Eric William Barnum

Light of a Clear Blue Morning

Dolly Parton

Arranged by Craig Hella Johnson

Soprano: Michelle Elizabeth

Solstice

from *Fearful Symmetry*

Randall Thompson

Al HaNisim

Traditional Chanukah Liturgy

Arranged by Elliot Z. Levine

S'Vivon

Traditional Hebrew Song

Arranged by Betty Bertaux

Drey, Dreydeleh ~ Spin, Dreydl

Traditional Chanukah Song

Abe Ellstein/Moyshe Oysher

Arranged by Joshua Jacobson

The Five Questions

Storyteller Joan Stockbridge



PHOTO BY: Ken Pense/Art Photography

Oh, Jerusalem in the Mornin'

African-American Spiritual

Arranged by Red, Twine, and Joubert

Go, Tell It on the Mountain

Traditional Spiritual

Arranged by Joshua Shank

The Christmas Song

Mel Torme/Robert Wells

Arranged by Roy Ringwald

Soprano: Emily Smith

O Holy Night

Adolphe Adam/Placide Clappeau

Arranged by René Clausen

Soprano: Michelle Elizabeth, Tenor: Don Thomas

P · R · O · G · R · A · M T · E · X · T

Christe qui lux es et dies

Perhaps the two most sacred times of each day to the medieval mind were dusk and dawn. These were the two times when religious ceremonies could be celebrated offering the least conflict to the farmers' and laborers' workday. The first light of morning was a time of thanksgiving that one had escaped what some English liturgies still call "every peril of the night"; one had not been killed, or robbed, or haunted by spirits, or driven into temptations of sin under cover of darkness. It is no accident that some of the earliest hymns in Europe, including *Christe qui lux es et dies*, prayed for nightly protection in the evening. This chant was one of the most popular evening hymns in the medieval Catholic church, and it inspired a large number of English motets in the breakaway Anglican tradition.

Sung in Latin

*Christ, who are the light and day,
You drive away the darkness of night,
You are called the light of light,
For you proclaim the blessed light.*

*We beseech you, Holy Lord,
Protect us this night.
Let us take our rest in you;
Grant us a tranquil night.*

Svete tihiv

Gladsome Light

Written at the height of the renaissance of Russian sacred choral music, Rachmaninoff's few sacred works remain the unrivaled jewels in the crown of the Orthodox musical tradition and epitomize the work of the New Russian Choral School. Composers of the school drew their inspiration from Old Church Slavonic chant and Russian choral folk song, departing from a century and a half of domination by Italian and German models. These composers created an entirely Russian choral style marked by an endless array of dynamic nuances and choral timbres. ~ *Justin Fiosi*

Sung in Russian:

*Gladsome Light of the holy glory of the immortal One
The Heavenly Father, holy and blessed
O Jesus Christ!
Now that we have come to the setting of the sun,
And behold the light of evening,
We praise the Father, Son and Holy Spirit O God,
Thou art worthy at every moment
To be praised in hymns by reverent voices,
O Son of God, Thou are the Giver of Life;
Therefore all the world glorifies Thee.*

O Nata Lux

The anonymous text *O nata lux de lumine* is the office hymn at Lauds of the Feast of the Transfiguration. Composer and USC professor Morten Laurdisen composed this setting on an old out-of-tune grand piano at his Waldron Island retreat in the San Juan Islands. He received the National Medal of Arts from the President in 2007 and is known as "the most-frequently performed American choral composer."

Sung in Latin:

*O born light of light,
Jesus, redeemer of the world,
Mercifully deem worthy and accept
The praises and prayers of your supplicants.*

*Thou who once deigned to be clothed in flesh
For the sake for the lost ones,
Grant us to be made members
Of your holy body.*

Midnight Clear

Matt Nielsen is a conductor, baritone, composer, producer and sound engineer. Growing up in the San Francisco Bay Area, he received vocal and instrumental training in both jazz and classical styles. He is currently a doctoral candidate at USC working under Morten Laurdisen. "I am always moved by the words of *It Came upon the Midnight Clear*. Into my mind come images and sounds of bells, wings, wind, and harps on a backdrop of the moon, and a sky full of stars. My intention was not to imitate the actual sound of each image, but the feeling and it's relation to that Christmas night." ~ *Matthew Nielsen*

*It came upon the midnight clear, That glorious song of old
From angels bending near the earth,*

*To touch their harps of gold.
"Peace on earth, good will to men,
From heav'n's all gracious King,"
The world in solemn stillness lay, To hear the angels sing.*

*Still through the cloven skies they come,
With peaceful winds unfurled,
And still their heav'nly music floats O'er all the weary world.
Above its sad and lowly plains, They bend on hov'ring wing,
And ever o'er its babel sounds, The blessed angles sing.*

*For lo! The days are hast'ning on, By prophets seen of old,
When with the ever circling years, Shall come the time foretold,
When the new heav'n and earth shall own,
The Prince of Peace their King,
And the whole world send back the song,
Which now the angels sing.*

Star of Wonder~ We Three Kings

The Roche sisters sing *Star of Wonder* on their CD *We Three Kings* in their treasure chest of Christmas songs, sung the way only the Roches can.

*We three kinds of Orient are bearing gifts we trav'lers afar.
Field and fountain, moor and mountain following yonder star.*

*Star of wonder in the heavens, are you just a shining star
Or should I follow you to night, star of wonder, star of wonder?*

*I am just a lonely shepherd watching from a distant hill,
Why do you appear to me, star of wonder, star of wonder?*

*Star of wonder, star of light, star with royal beauty bright,
Westward leading, still proceeding, guide us to thy perfect light.*

O lux beata Trinitas

Tokyo conductor and composer Ko Matsushita and his group Vox Gaudiosa won the Grand Prix in the International Choral Competition in Italy last year. His pieces are vibrant, rhythmic and difficult!

Sung in Latin:

O Trinity of blessed light, O Unity of princely might, The fiery sun now goes his way; Shed Thou within our hearts a ray.

To Thee our morning song of praise, To Thee our evening prayer we raise; O grant us with Thy saints on high To praise Thee through eternity.

All laud to God the Father be, All praise, eternal Son, to Thee, All glory, as is ever meet, To God the holy Paraclete.

Lux Aeterna

"You will hear the stars illuminating the night sky in this setting of Lux Aeterna. In addition to a beautiful melody and haunting dissonances, this piece features an aleatoric section to represent all the saints in heaven. A soprano solo at the end features a poignant dissonance to illustrate that light will always overcome the darkness."

~ Michelle Roueché

Sung in Latin:

*Let eternal light shine on them, Lord,
As with Your saints in eternity,
Because You are merciful.
Grant them eternal rest, Lord,
And let perpetual light shine on them,
As with Your saints in eternity,
Because You are merciful.*

Lux Aurumque

"After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. If the tight harmonies are carefully tuned and balanced they will shimmer and glow." ~ Eric Whitacre

Sung in Latin:

*Light,
Warm and heavy as pure gold
And the angels sing softly
To the new-born baby.*

Winter Solstice

*What lies within a seed? Within a shroud a butterfly.
What sings within a reed? Within its sound a lullaby.
Stranger, have you the grace to see the ancient things
I hold in my hands?
Stranger, have you the grace to hold the ancient things
softly in your hands?
And in the darkness and in the fullness
the moon knows you are weeping.
And in the darkness and in the fullness
hold the child that is weeping.
And in the darkness and in the fullness
the moon knows you are dreaming.
And in the darkness and in the stillness
whisper name of your dreaming.*

Dawn

"Dawn is a meditation on the coming light-filled day and all the possibilities that it possesses. The final moments should be like clouds of color forming and disappearing, ending in a tranquil silence." ~ Eric William Barnum

*From the door's soft opening
And the day's first sigh,
Filling the room,
I see before me
A life of doors,
One opening on another;
Doors upon doors,
And sighs upon sighs,
Rising in a tide of mornings,
Rising, until that final sigh,
And the last morning,
And the last holy breath,
Whispering "this..."*

Light of a Clear Blue Morning

*It's been a long dark night,
and I've been waiting for the morning,
It's been a long hard fight,
but I see a brand new day a dawning.*

*I've been looking for the sunshine 'cause I ain't seen it in so long
Ev'rything's gonna work out fine.
Ev'rything's gonna be alright, it's gonna be okay.*

*I can see the light of a clear blue morning.
I can see the light of a brand new day.
Light of a clear blue morning.*

Solstice

*This is the time when the days have shorten'd
And the nights grow steadily more important,
And in mid-afternoon, across the park
The towers start to twinkle in the thick'ning dark.*

*It's the solstice, the time when the sun stands still,
Outside you, and inside you, you feel a bitter chill.
It's the solstice, when the cold north wind could kill;
But hold your breath and it's Christmas,
Peace on earth, and to all good will.*

*And you look out at the glitter and the sidewalk and the stars,
And the Christmas shoppers hurrying past neon lighted bars,
And you're glad to have a daughter
who can set you on the track,
And to dine a deux a Christmas time,
for the sun is coming back.*

Al HaNisim

"Al HaNisim, literally 'for the miracles', is a prayer of gratitude in two parts. The first part is a general introduction, and is appropriate for both Chanukah and Purim. It reflects the national gratitude of the Jewish People to G-d for performing miracles for us, at key points in our history, enabling us, literally, to survive. These miracles were both 'nisim niglim, 'open miracles,' as were performed for the Jewish People on the first Chanukah, in the victory of the Chashmonaim over the Greeks and their allies, and the 'nisim nistarim,' 'hidden miracles,' as performed by G-d for us at the time of the first Purim. The Miracle of Purim was hidden in the sense that G-d's involvement was not apparent (on the surface, anyway), and operated in the background amid the intrigue of the Persian palace, and involved exquisite timing and apparent 'coincidence.'" ~ Department of Jewish Education

Sung in Hebrew:

For the miracles and for the deliverance, and for the mighty acts, and for the acts of salvation that You performed for our ancestors in those days, at this time of year; in the days of Mattathias the son of Yochanan, the High Priest, the Hasmonean and his sons, when the Greek Empire sought to force Your people Israel to abandon Your Torah and to deviate from Your chosen laws and practices, You in Your great mercy stood with them in their hour of distress.

S'vivon

"Hanukkah, the Jewish festival which coincides with the Christmas season, is a very joyous holiday. It celebrates the resanctification of the Temple of Solomon. In the second century B.C., the Temple was cruelly sacked and defiled by the invading Assyrians. In a valiant struggle, the heroic Maccabees expelled the Assyrians. When they returned to the Temple, they found but one remaining flask of the olive oil which was used to keep the Eternal Flame in the Temple burning. It would take eight days to prepare new olive oil, and the single flask would be enough only for one day. In desperation the Eternal Flame was kindled, and it miraculously burned for eight days until the supply of oil was replenished. This is the miracle of Hanukkah. The song S'vivon depicts the Hanukkah dreidl, a small top with four sides. Each side of the dreidl contains one of the four Hebrew initials of the phrase, '(A) Great Miracle Happened There'. The dreidl is used in games of chance by young and old alike during the Hanukkah festivities." ~ *Betty Bertaux*

Sung in Hebrew:

*S'vivon, turn while the lovely candles burn.
What a joyous holiday; watch us sing and watch us play.
Tell the story ev'rywhere, A great miracle happened there.*

*It's a golden festival of light for eight days and for eight nights.
Chanukah is a time of joy.*

*Great is the miracle that happened there.
Spin, little dredl.*

Drey, Dreydeleh ~ Spin, Dreydl

Sung in Yiddish

*Bring me bread and bring me wine, Let's all be joyful!
I have pancakes, meat, and fish, And a fine white tablecloth.*

*I've sung the blessings, The menorah is gleaming.
Every flame beams a thousand messages,
To one who is proud of his heritage.*

*Spin, dreidl for good luck. Spin, dreidl, for success.
When Chanukah comes I'm a winner!*

*Every candle tells a tale, And reminds me of who I am.
The menorahs are shining, Everyone is my friend.*

*Call in the non-believers! Don't be angry with them;
Let them see with their own eyes, That a great miracle has
taken place.*

*Who would have thought, That such a tiny flame
Would burn for so many generations, And light our way?*

*Let even our enemies join us. God,
put fear in their hearts, but don't punish them.
Bring me bread and bring me wine, Let's all be joyful!*

The Five Questions

This saint legend lies at the heart of Mexican culture. It offers an image of sacred maternal tenderness and care as well as providing us with a story of light and beauty in the depths of dark winter.

Oh, Jerusalem in the Mornin'

This arrangement of an old African-American spiritual highlights the diverse abilities of our pianist, Angela Roland.

Go, Tell It on the Mountain

"*Go, Tell It On the Mountain* is a spiritual familiar to us all. As singers and listeners, we sometimes forget the meaning of the words when they are attached to a familiar melody and, for this reason I tried to highlight the text in my arrangement and present it in a fresh, new way. Ultimately, this spiritual is about joy overflowing so much that it requires a mountaintop to release it." ~ *Joshua Shank*

*While shepherds kept their watching o'er silent flocks by night,
Behold throughout the heavens there shone a holy light...*

The Christmas Song

"Mel Tormé was a Chicago-born, Jewish jazz singer who grew up in show business. In 1946, Tormé was assigned to compose two musical movie scores with his close friend, lyricist Robert Wells. As the sun beat down and temperatures hit triple digits, neither man felt like writing. Sitting in front of fans and drinking pitchers of iced lemonade, they killed time talking about winter days in New England. Wells even scribbled down a few thoughts of colder times. He set his notebook on the piano as he got up to walk outside. A few moments

later, Tormé picked up the notebook and was immediately inspired. They forgot about the work they had been hired to do and composed a new song in just forty minutes. Tormé felt that Nat King Cole was the man who best fit *The Christmas Song*. When people around the world listen to Nat King Cole sing about what makes Christmas so special, they hear his rich baritone voice describing cold noses, hot chestnuts, and Yuletide carols. One of the most famous modern Christmas recordings brought together a Jewish-American and an African-American to create Christmas imagery that has rarely been equaled and never surpassed."

~ *Ace Collins*

O Holy Night

"In 1847, the parish priest asked Placide Cappeau de Roquemaure to pen a poem for Christmas mass. Cappeau was the commissioner of wines in a small French town and known more for his poetry than his church attendance. After finishing the text, he poet asked his Jewish friend composer Adolphe Adams, to set it to music. Initially, "Cantique de Noel" was wholeheartedly accepted by the church in France and the song quickly found its way into various Catholic Christmas services. But when Placide Cappeau walked away from the church and became a part of the socialist movement, and church leaders discovered that Adolphe Adams was a Jew, the song--which had quickly grown to be one of the most beloved Christmas songs in France--was suddenly and uniformly denounced by the church. Although the church tried to bury the song, the French people continued to sing it, and a decade later a reclusive American writer brought it to a whole new audience

halfway around the world. Not only did this American writer--John Sullivan Dwight--feel that this wonderful Christmas song needed to be introduced to America, he saw something else in the song that moved him beyond the story of the birth of Christ. An ardent abolitionist, Dwight strongly identified with the lines of the third verse: "Truly he taught us to love one another; his law is love and his gospel is peace. Chains shall he break, for the slave is our brother; and in his name all oppression shall cease." The text supported Dwight's own view of slavery in the South. Published in his magazine, Dwight's English translation of "O Holy Night" quickly found favor in America, especially in the North during the Civil War."

~ Ace Collins

SOLOISTS:

*O Holy Night, the stars are brightly shining,
it is the night of the dear Savior's birth.
Long lay the world in sin and error pining,
till He appeared, and the soul felt its worth.
A thrill of hope, the weary world rejoices,
for yonder breaks the new and glorious morn:*

AUDIENCE:

Fall on your knees, O hear the angel voices!
O night divine, O night when Christ was born.

SOLOISTS:

O night, O holy night, O night divine.

WOMEN IN AUDIENCE:

Led by the light of faith serenely beaming,
With glowing hearts by His cradle we stand.

MEN IN AUDIENCE:

Led by a star, above them brightly gleaming,
Appeared the wise men from far Eastern land.

ALL:

The King of Kings lay in a lowly manger,
to us this day is born to be our God:

CHOIR:

*Fall on your knees, O hear the angel voices,
O night divine, O night when Christ was born.*

SOLOISTS:

O Night divine, O night, O night divine!



PHOTO BY: Ken Pense Art Photography

MESSAGE FROM THE
Artistic Director

COLLA VOCE'S COMMITMENT
TO GIVING YOU A RICH
CONCERT EXPERIENCE:

Collaboration creates a rich tapestry of emotional color in a concert setting. Today's concert includes music from different traditions, photography, storytelling, light design and dance, with everyone in the room participating in some way, creating a multi-dimensional experience for all. We are a community of richly diverse backgrounds, and I love to see it woven into our concert experience.

SEND YOUR SONG
SUGGESTIONS FOR THE
MAY 2013 CONCERT:

I often receive programming suggestions and regularly include them in my concert programming. This coming spring's concert "They're Playin' Our Song" will be created by all of us as a community. I have been collecting meaningful songs and the stories behind them from you for the past year. Some of the songs that you have submitted have been special in your marriage, some have been songs that you sang in college, some have been inspirational songs from your work. I will weave some of these songs together in a tapestry-of-your-lives concert for the spring, and your stories of why these songs are meaningful will be in the program. I'll be finalizing the selections during the week or two following the holidays so if

you haven't sent your suggestion, it isn't too late! director@collavoce.org

COLLA VOCE PROGRESS
REPORT AND REQUEST FOR
FINANCIAL SUPPORT:

I'm told that Colla Voce is doing priceless work in our community. There is a quality concert series twice a year by the Chamber Singers and this fall a music docent program was launched in three local schools. There is a children's choir and a family choir. A Joyful Noise choir for adults with delayed mental development is scheduled to begin in January. But unfortunately, this work is not "priceless". This year we are forecasting a slight deficit.

Our revenues come primarily from three sources: concert ticket sales (40%), monthly donations from our singers (25%), donations from our supporters and from our singers (20%). Colla Voce, like other arts organizations, must have community financial support to thrive.

Colla Voce is a 501(c)3 non-profit public charity corporation which needs your support to continue offering all of our programs. If this experience today is valuable to you, please financially partner with us to continue to bring this to our community.

Janine Dexter

Colla Voce has been built by a dedicated team of volunteers and donors that are passionate about expanding music and the creative arts in our community. The following areas are where your financial support is essential in order to continue to build the vision:

**Matching donations
for the Music Docent Program**

- An angel in our town has offered to match funds up to \$10,000 in order to continue the music docent program development for our schools. We have begun the program in three local schools in grades 1 and 2. We would like to expand to K-3, fall of 2013, and K-5 fall of 2014. Several other schools where music has been cut have requested the curriculum begin in their schools too, fall of 2013. Would you consider contributing to these matching funds to bring music back to the schools?

**Provide access
to the children's chorus**

- The children's chorus program needs an advocate to do the leg work to the schools, meet with each principal and focus on building the program. Scholarship funds are needed so that every child that wants to sing can participate.

**Co-create the
concert experience**

- Benefactors are needed to underwrite the printed program expenses for the Chamber Singers concerts: \$500. Without your help, there will be no program in your hands in the spring (and the spring concert "They're Playin' Our Song" needs your stories in the program!!)
- Benefactors are needed to underwrite the expenses for instrumental accompaniment for the concerts: \$2000. Again, without your support, there will be no instrumentalists.
- Benefactors are needed to cover the tuning of rehearsal and performance pianos twice each season: \$1400.

Together, our community can continue to provide experiences that are transformational. Are you able to partner with us in this endeavor?

Experience + Adventure + Education + Dialogue = Transformation

C · H · O · I · R

Soprano

Michelle Elizabeth
 Kelly Neuer
 Andrea Pronto
 Emily Smith
 Julia Silverman
 Debbie Thomas
 Nicole Toppel

Alto

Wendy Brown
 Leah Cole
 Martha Hartman
 Dawn Malicoat
 Marianna Petrovich
 Rachel Radell
 Frances Wheaton

Tenor

John Beninga
 Suk Holmes
 Erich Parks
 Ken Pense
 Ron Polena
 Don Thomas
 John Van Auker

Bass

Larry Dorety
 Ted Hartman
 Jim McGregor
 David Mendenhall
 Stan Shook
 Jerry Silverman
 Scott Warren
 Craig Wheaton

Janine Dexter

ARTISTIC DIRECTOR
 CONDUCTOR

Bio can be found at collavoce.org



BALLET DANCERS

Pamelot School of Dance

Pamelot Dance began in 1984 as a small, one room studio offering ballet, tap and jazz under the ownership of Pam Harrold. Professional technique has been the priority in every dance class at Pamelot, and the cultivation of a warm community has been the standard. Students are taught to support and embrace one another resulting in young artists who love and excel at the art of dance.

Baylee Rogers Anna Solomon
 Brookke Rogers Hanna Hensler
 Katie O'Neill

CHOREOGRAPHY

Debbi Sampson

BOARD OF DIRECTORS

Dr. Jim McGregor Larry Dorety
 John Van Auker Barbara Wauters
 Emily Smith Ted Hartman
 Janine Dexter

Instrumentalists

FLUTE

Vivian de la Cruz-Stanley

CLARINET AND CHIMES

Elizabeth McAllister

Joan Stockbridge

STORYTELLER

Joan Stockbridge has been a professional storyteller for 20 years and has performed at numerous venues throughout the United States, including the National Storytelling Festival in Tennessee. She uses story as a vehicle for individual and community growth and healing, and she leads story groups weekly in recovery and mental health settings.

Angela Roland

PIANO

Angela Roland holds a Bachelor of Music and a Masters of Music in piano performance and pedagogy from CSUS. Angela has performed as keyboardist with Chanteuses, the CSUS Wind Ensemble, CSUS Symphony Orchestra, the Camilla Symphony, and the Simpson College Chorale and Vocal Ensemble. She also performs as the accompanist for solo vocalists and instrumentalists. She currently teaches piano students in Folsom and Sacramento.

C · O · I · T · A · V · O · C · E

Colla Voce Chamber Singers

established in 2005, is an auditioned, volunteer chamber choral ensemble committed to the performance, education, and appreciation of a wide range of choral music. The chamber singers have been described as the Auburn area's premier choral ensemble, exhibiting excellence, creating "sublime and profound" concert experiences. The Chamber Singers include professional musicians, medical practitioners, educators, business owners, retired executives and students.

The Chamber Singers are an arm of Colla Voce of the Sierra, Inc., [col'-lah vo'-cheh], (Italian, "follow the voice"), an organization whose vision is to build platforms for transforming lives through music and the creative arts. The organization is governed by an elected Board of Directors responsible for the management of the corporation and has acquired the status of a 501(c) 3 non-profit public charity corporation.

COLLA VOCE CHILDREN'S CHORUSES

Giocosio is the first level of the Colla Voce Children's Chorus educational program, and is comprised of young singers ages 6 to 11. The musicianship program includes reading and writing rhythms, interval recognition, diction, tone and vowel formation. To schedule an audition, contact director@collavoce.org.

FAMILY CHOIR

Family Choir is a multi-generational group of friends, families, and neighbors in the foothills in and around Auburn. The choir contains a wide range of experience levels, from seasoned professionals to shower singers, and is founded on the belief that everyone can sing. No audition required. info@collavoce.org.

Special THANKS

Faith Lutheran Church,
Meadow Vista ~ Rehearsal Space

Faith Lutheran Church,
Meadow Vista ~ Rehearsal Space

Grace Lutheran Church,
Grass Valley ~ Performance Host

Pioneer Methodist Church,
Auburn ~ Performance Host

John Bacigalupi ~
Grace Lutheran Performance Coordinator

Stewart Feldman ~ Publicity

Drew Lord ~ Printmasters, Auburn

Catherine McGregor ~
House Manager & Volunteer Team

Larry Dorety ~ Marketing

Lauren Shearer ~ Poster & Program Design

Marianna Petrovich ~ Russian coaching

Julia Silverman ~ Yiddish coaching

Jerry Silverman ~ Hebrew coaching

Jennifer Wood ~ Costume coordination

Leah Cole, Marty and Ted Hartman ~
Lighting Design

David Malicoat and Kevin Nations ~ Sound

Laura Van Auken ~ Dress Rehearsal Refreshments

Ted and Marty Hartman ~
Rehearsal Sustenance and Cheer!

Kelley Neuer ~ Program Typist

"Building platforms of artistic expression that transform lives."

The ART of GIVING

CONDUCTOR'S CIRCLE

(\$1000 and up)

Jerelen Bartone

Phil and Laurie Boyte

Rod Haack and

Donna McGlaughlin

Jim and Catherine McGregor

Music Docent Program -
anonymous

Placer Community Foundation

GOLD PATRON

(\$500-\$999)

Joe Canale ~

Ameriprise Financial

Larry and Linda Dorety

Pete and Pat Enochs ~ Latitudes

Reona Kirkpatrick

Fred and Kathryn Lack

Joanne Neft

Thrivent Financial for Lutherans

West Coast Hunts

Craig and Fran Wheaton

SILVER PATRON

(\$250-\$499)

Sue Dunbar

John Hardy ~ Hardy Books

David and Franca Jones
Placer Ballet Association

Rotary Club of Auburn

Paula Rothaug

Karl and Joan Stockbridge

John and Laura Van Auker

Jim Willets

Jim and Jennifer Wood

BRONZE PATRON

(\$100-\$249)

Auburn Fair Boosters

Judy Bacon

Joan Denzler

Herb and Jenny Grounds

Brian and Pat Haydon

Julie Hettig

Sherrick S. Hiscock II

Mike and Rita Holmes

Red and Marilyn Hughes

Michael Jauron and

Stephanie Carmichael

Bob and CJ Jenkins

Kuppinger and Phillips CPA

Dr. Gerry M. Lee

Drew Lord ~

Printmasters of Auburn

David and Gina Mendenhall

Marian Metson

Paul and Barbara Ogden

Dr. Erich Parks,
Placer Health Mgt

Timothy and Shari Patchett

Sue and Tim Smith

Barbara Tellman

Tom and Pam Wilson

Harriett Zalabak

FRIENDS OF COLLA VOCE

(\$50-\$99)

John and Virginia Beninga

Max and Mary Brenneman

Jason and Leah Cole

Bill Combs

Dorothy Dulany

Kevin and Hattie Hanley

Bill Kreger

Bob and Linda Lawrence

Fred and Julie Merriam

Jacques Messier ~ Solune
Winery

Jim and Trish Bril ~

Monkey Cat Restaurant

Oaks of Auburn

Diane and Don Pette

Jeanne and David Rosenquist

Ivette Rothenberg

Telephone Pioneers ~ Roseville

Pamela Vann ~

JandP Design Jewelry

Cindy Wachob

Mike and Monica Wilson

A Colla Voce Christmas



C·O·L·L·A V·O·C·E
of the
Sierra

Colla Voce's first recording, "A Colla Voce Christmas"
is available in the lobby or online at www.collavoce.org or call 530.305.1316.

W W W . C O L L A V O C E . O R G

Colla Voce of the Sierra, Inc.,

"Building Platforms of Artistic Expression that Transform Lives"

Today...

CHAMBER SINGERS
CHILDREN'S CHOIR PROGRAM
FAMILY CHOIR
MUSIC DOCENT PROGRAM IN 3 SCHOOLS

On the Horizon...

a Music Docent program in every school (K-8)
a choir for people with Parkinson's disease

Tomorrow...

a Joyful Noise Choir for developmentally disabled adults, a Seniors Choir,
a year-round instrumental program, a creative arts charter high school.

WHAT IS YOUR PART?

Experience + Education + Adventure + Dialogue = Transformation

C·O·L·L·A V·O·C·E
of the Sierra

For auditions or bookings contact: Colla Voce director@collavoce.org

For concert information and other questions, contact: info@collavoce.org · www.collavoce.org

Colla Voce: P.O. Box 3044 · Auburn, CA · 95604-3044

