

C·O·L·L·A V·O·C·E

Chamber Singers

PRESENTS



AMERICA SINGS

Folk Songs

Spirituals

American Composers

WITH COLLA VOCE'S FAMILY CHOIR AND CHILDREN'S CHORUSES





I HEAR AMERICA SINGING

*I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,*

*The boatman singing what belongs to him in his boat, the deckhand
singing on the steamboat deck,*

*The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or
at noon intermission or at sundown,*

*The delicious singing of the mother, or of the young wife at work, or of
the girl sewing or washing,*

*Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows,
robust, friendly,
Singing with open mouths their strong melodious songs.*

~ Walt Whitman

GROUP PHOTO: Ken Pense ArtPhotography

PERFORMANCES

SEASON 9 | 2013 – 2014

America Sings:

FOLK SONGS ~ SPIRITUALS ~ AMERICAN COMPOSERS

May 3, 2014 · Saturday · 7 p.m.

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

May 4, 2014 · Sunday · 3 p.m.

Pioneer Methodist Church, 1338 Lincoln Way, Auburn, CA

May 9, 2014 · Friday · 7 p.m.

St. Teresa of Avila Parish, 11610 Atwood Road, Auburn, CA

SEASON 10 | 2014 – 2015

Celebrations Around the World

December 6 and 7, 2014

Passport:

A MUSICAL WORLD TOUR

May 2 and 3, 2015



AMERICA

PREMIÈRE PERFORMANCE

Borrowed Time

Text: Brennan Toohey

Music: William R. Brusick

Bass: David Mendenhall

(PLEASE HOLD APPLAUSE
UNTIL AFTER "ALLELUIA")

Alleluia

Randall Thompson

Somebody's Knockin' at Your Door

African-American Spiritual

Arranged by Kevin S. Foster

Soprano: Elizabeth Gillogly

Kansas Boys, Op. 46, No. 3

American Folk Song

Kirke Mechem

Thriller

Michael Jackson

Arranged by Derick Peterson

***Elizabeth Gillogly, Nicole Toppel, Kelly**

Neuer, Jean Sawyer, *Rachel Radell-Harris,

***Mandee Rice, Bridget Yarbrough, *Leah Cole,**

Ken Pense, John Van Auken, Michael D'Amour,

John Beninga, *David Mendenhall

Zuni Sunrise

Traditional Pueblo Music

Native American Flute: Marion Cole

Yanaway Heyona

Traditional Iroquois

Arranged by Brian Tate

Soprano: Nicole Toppel

Hard Times

American Parlor Song

Stephen Foster

Arranged by Craig Hella Johnson

Tenor: Don Thomas

Simple Gifts

Shaker Tune

Arranged by René Clausen

Soprano: Jennifer Wood

A SINGS

Program

Hard Trials Will Soon Be Over

Southern Faith Song

Mosie Lister

Arranged by Marty Parks

Quartet: Don Thomas, Craig Wheaton, John Van Auken, Scott Warren, Jim McGregor (5/9)

COLLA VOCE CHILDREN'S CHORUS

Morning Song

Arranged by James E. Green

Circle Game

Joni Mitchell

Ching-A-Ring Chaw

Aaron Copland

Arranged by Irving Fine

WITH AUDIENCE:

TRADITIONAL AMERICA FOLK SONGS

Down in the Valley

Home On The Range

I've Been Workin' On the Railroad

Oh! Susanna

WITH COLLA VOCE FAMILY CHOIR

If You Can Walk You Can Dance (If You Can Talk You Can Sing)

Zimbabwean proverb

Elizabeth Alexander

As Time Goes By

Herman Hupfeld

Arranged by Jay Althouse

Alto: Rachel Radell-Harris

All Of Me

Seymour Simons and Gerald Marks

Arranged by Jay Althouse

Baritone: John Beninga

The Battle of Jericho

Traditional Spiritual

Arranged by Moses Hogan

Sacramento Sis Joe

Jackson Berkey

"One day perhaps we shall find an ideal music which will be neither popular nor classical, highbrow or lowbrow, but an art in which all can take part."

~ R. Vaughn Williams

MESSAGE FROM THE ARTISTIC DIRECTOR

I have been engaged in copious amounts of reading and research of late, as I am completing my thesis for a Master's degree in Choral Conducting. I should have my head examined—as if I need one more thing to do. Actually, it *has* been an interesting journey, some of which you can read about on my blog if you are interested: janinedexter.com.

HERE IS MY THESIS IN A NUTSHELL:

Transformative experiences through the choral arts will reach a broader, diverse audience—through outreach, participatory-focused programming and multifaceted-collaborative presentation—with a commitment to social relevance and community engagement.

Yes, I know—it is a mouthful. One of the things I believe is that the American culture at large is in the process of a dramatic transformation into a *participatory culture*. The term 'participatory culture' has yet to enter mainstream language, but I have no doubt that it will be the topic of conversation soon. It refers to a culture in which members of the public do not function as consumers only, but also as contributors and creators.

This belief is one of the ideas that drive my programming and presentation style for the Chamber Singers. They are the guinea pig. *Shhhh. Don't tell.*

With this in mind, I was considering the idea that Auburn needs a **BIG SING**—a concert where the Chamber Singers and Family Choir are spread out within the audience, all have music, and everyone in the room creates a concert *together*. We are a musically diverse community, so we'll need a variety of music—Bach, Mozart, American standards, folk songs, pop—a veritable salad of song. *Ooooooh... now there's a title.*

Please tell me what you'd like to sing. Let's not make it too complicated, as everyone needs to be able to grasp his or her parts fairly rapidly. However, if thousands of bystanders on the street at Verdi's funeral can break out into song with "The Chorus of the Hebrew Slaves" from his opera, *Nabucco*, then Auburn can pull off a **BIG SING**. "*Va, pensiero, sull'ali dorate...*" ["Fly, thought, on golden wings"].
director@collavoce.org

Janine Dexter

Program Texts

ZUNI SUNRISE

Pueblo music contains the music of the Hopi, Zuni, and Taos Pueblo and features one of the most complex Native American musical styles. The characteristics of this music include hexatonic and heptatonic scales, and intricate rhythm patterns.

YANAWAY HEYONA

This is a calling song from the Iroquois people of the six nations and is often sung as a lullaby. Although many traditional Native American songs contain text with meaning, the words of this song are used for their sound properties only.

HARD TIMES

Stephen Foster, the “father of American music,” penned this parlor song in 1854. He wrote over 200 songs—many still well known and loved—and tried to make a living as a composer, but the field as a profession didn’t exist yet in the modern sense. Copyright laws and composer royalties were limited during that time, and many publishers printed their own editions of Foster’s tunes at no financial benefit to the composer. Foster died at 37, impoverished while living in a hotel on the lower east side of Manhattan.

*Let us pause in life’s pleasures and count its many tears,
While we all sup sorrow with the poor;
There’s a song that will linger forever in our ears;
Oh hard times come again no more.
Tis the song, the sigh of the weary,
Hard Times, hard times, come again no more
Many days you have lingered around my cabin door;
Oh hard times come again no more.*

*While we seek mirth and beauty and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say
Oh hard times come again no more.*

*There’s a pale drooping maiden who toils her life away,
With a worn heart whose better days are o’er:
Though her voice would be merry, ‘tis sighing all the day,
Oh hard times come again no more.*

*Tis a sigh that is wafted across the troubled wave,
Tis a wail that is heard upon the shore
Tis a dirge that is murmured around the lowly grave
Oh hard times come again no more.*

SIMPLE GIFTS

This Shaker tune was composed in 1848 and is attributed to Elder Joseph Brackett. It was largely unknown outside of Shaker communities until Aaron Copland used the melody in his work *Appalachian Spring*. Composer René Clausen was innovative with the text and melody with his use of mixed meters, cluster chords and aleatoric sections, creating a not so “simple” arrangement.

PREMIÈRE PERFORMANCE

BORROWED TIME

Text: Brennan Toohey

Music: William R. Brusick

This season Colla Voce commissioned a new choral work from American composer, Dr. William Brusick. In this piece, the composer used part of the text of a poem written by Brennan Toohey, a local Vietnam Veteran. Toohey wrote the poem describing his fox-hole prayer—bargaining with God for another sunrise—as part of his healing process from war experiences. The complete poem is found on page 13.

After the performance of Borrowed Time—during “Alleluia”—audience members are invited to light a candle in memory of a loved one that was lost serving our country (military personnel, police officers, firefighters etc.)

ALLELUIA

In 1940, the director of the Tanglewood Festival asked Randall Thompson to compose a “fanfare” for voices to be performed at the opening exercises of the new Berkshire Music Center. Instead of the joyous work expected of him, the composer produced a quiet and introspective piece. Given the events transpiring at that time—the war in Europe and the fall of France—Thompson felt that a festive piece would be inappropriate.

SOMEBODY’S KNOCKIN’ AT YOUR DOOR

Kevin Foster arranged today's version of this African-American Spiritual to be interactive and participatory. It will keep everyone on their toes!

Somebody's knocking at your door, O sinner,

Why don't you answer?

Somebody's knocking at your door.

The Spirit calls you...

KANSAS BOYS

Kirke Mechem, b. 1925, was the composer in residence the summer of 2009 at CSULA where I was pursuing a master's in choral conducting. He graciously worked with us for a week—conducting, teaching and telling stories of his work. I saw him recently at a convention and told him that Colla Voce was working on one of the pieces he had introduced that summer—*Kansas Boys*—for the upcoming May concert. He got a twinkle in his eye and, without missing a beat, said to me in a perfect Kansas twang, “Now don't ya'll forget to get the accent just right!” Mechem studied with Randall Thompson (Alleluia) while pursuing his master's degree at Harvard. He is from Kansas, of course, and currently lives in San Francisco.

Hello girls, listen to my voice

Don't you fall in love with no Kansas boys,

For if you do, your fortune it will be

Hoecake, hominy, and sassafras tea...

They'll take you out on a jet-black hill,

Take you there so much against your will,

Leave you there to perish on the plain,

That's the way with the Kansas range...

If Kansas boys ever fall in love

First it's "honey," then it's "turtle dove,"

After they're married, it's no such thing,

"Get up and get my breakfast, you no good thing!"

Listen to my voice,

Don't you fall in love with no Kansas boys.

THRILLER

Jackson's sixth album was released in 1982, and in just over a year, Thriller became—and currently remains—the best-selling album of all time. The Thriller album was included in the Library of Congress' National Recording of culturally significant recordings, and the video was included in the National Film Registry of “culturally, historically, or aesthetically significant films.”

HARD TRIALS WILL SOON BE OVER

Mosie Lister wrote tunes for many Southern gospel singers including *The Statesman* and *The Blackwood Brothers*. George Beverly Shea and Elvis Presley both recorded his songs. He was ordained into the Gospel Music Hall of Fame in 1976.

COLLA VOCE CHILDREN'S CHORUS:

MORNING SONG

This 'welcome to the new day' is sung in ancient Teeahnahmah:

"I am of the Great Spirit, Ho! It is so"

Amazing Grace is sung in Cherokee, and is considered the national song of the Cherokee Nation.

CIRCLE GAME

In a London concert, 1970, Joni Mitchell—who was already friends with Neil Young by the time he wrote this song—opened her song "Circle Game" with this speech:

"In 1965 I was up in Canada, and there was a friend of mine [Neil Young] ... who had just left a rock'n'roll band ... he had just newly turned 21, and that meant he was no longer allowed into his favourite haunt, which was kind of a teeny-bopper club ... so he was really feeling terrible because his girlfriends and... his band

could still go there... it's one of the things that drove him to become a folk singer was that he couldn't play in this club anymore... So he wrote this song that was called "Oh to live on sugar mountain" which was a lament for his lost youth... And I thought... if we get to 21 and there's nothing after that, that's a pretty bleak future, so I wrote a song for him, and for myself just to give me some hope. It's called The Circle Game."

CHING-A-RING CHAW

This is a song from the early days of the Minstrel tradition included by Copland in his *Old American Songs*.

WITH COLLA VOCE FAMILY CHOIR:

IF YOU CAN WALK YOU CAN DANCE (IF YOU CAN TALK YOU CAN SING)

Accomplished Minnesota-based choral composer, Elizabeth Alexander, writes in a fresh, accessible style. She says, "I never intended to write so much choral music. I got into it innocently enough, thinking that I could write a choral piece every so often and quit whenever I wanted to. Little did I know that the power and possibility of synchronized singing would seduce me so thoroughly, but it did and I'm sure I'm better for it."

TRADITIONAL AMERICA FOLK SONGS
WITH THE AUDIENCE:

DOWN IN THE VALLEY:

Down in the valley, the valley so low
Hang your head over, hear the wind blow
Hear the wind blow, dear,
hear the wind blow;
Hang your head over, hear the wind blow.

HOME ON THE RANGE

Oh give me a home...
Where the buffalo roam
Where the deer and the antelope play
Where seldom is heard a discouraging word,
And the skies are not cloudy all day

Home, home on the range
Where the deer and the antelope play
Where seldom is heard a discouraging word,
And the skies are not cloudy all day

I'VE BEEN WORKIN' ON THE RAILROAD

I've been workin' on the railroad...
all the live long day
I've been workin' on the railroad,
just to pass the time away.
Can't you hear the whistle blowin,
Rise up so early in the morn?
Can't you hear the captain shoutin',
Dinah, blow your horn?

Dinah won't you blow, Dinah won't you blow,
Dinah won't you blow your horn
Dinah won't you blow, Dinah won't you blow,
Dinah won't you blow your horn

Someone's in the kitchen with Dinah,
Someone's in the kitchen I know...
Someone's in the kitchen with Dinah,
strummin' on the old banjo

And playin fee fie fiddle ee i o
Fee fie fiddle ee i oooo

Fee fie fiddle ee i ooooooo
Strummin' on the old banjo!

OH! SUSANNA

I come from Alabama
with my banjo on my knee,
I'm going to Louisiana,
my true love for to see.
It rained all night the day I left,
the weather it was dry
The sun so hot I froze to death,
Susanna, don't you cry.

Oh! Susanna, Oh don't you cry for me,
For I come from Alabama
with my banjo on my knee.

AS TIME GOES BY

This well-loved song was written in 1931 but became famous in 1942 when the character 'Sam' sang it in *Casablanca*. "Play it again, Sam" is one of the most misquoted movie lines in history. Humphrey Bogart said, "You played it for her, you can play it for me!... If she can stand it, I can! Play it!" He did not say "play it again, Sam."

SOLOIST:

*You must remember this,
A kiss is still a kiss, a sigh is just a sigh.
The fundamental things apply, as time goes by.
And when two lovers woo, they still say, "I love you," on that
you can rely;
no matter what the future brings, as time goes by.*

AUDIENCE:

Moonlight and love songs, never out of date
Hearts full of passion, jealousy and hate,
Woman needs man,
and man must have his mate,
that no one can deny.

It's still the same old story,
a fight for love and glory,

a case of do or die,
The world will always welcome lovers,
as time goes by.

AUDIENCE WOMEN:

Moonlight and love songs, never out of date,

AUDIENCE MEN:

Hearts full of passion, jealousy and hate

ALL AUDIENCE:

Woman needs man and
man must have his mate,
That no one can deny.

CHAMBER SINGERS:

*It's still the same old story, a fight for love and glory,
A case of do or die,
The world will always welcome lovers, as time goes by.
You must remember this, a kiss is still a kiss
As time goes by...*

ALL OF ME

This jazz standard, also written in 1931, is one of the most recorded songs of that era. Everyone from Bing Crosby, Billie Holiday and Louie Armstrong to Michael Bubl , Eric Clapton and the Muppet Show has recorded it! The Chamber Singers performed a hand-full of standards written in 1931 for the "Tear Down the Wall" event last fall at Auburn's State Theatre, which was built in that same year.

THE BATTLE OF JERICHO

African-American composer, pianist and arranger of choral music, Moses Hogan, wrote this arrangement. He died in 2003 at the age of 45 of a brain tumor, and choral directors are still lamenting his passing, as his unique choral works are in a category of their own. Many conductors, in organizing their perusal scores, have a "spirituals" file and then a "Moses Hogan" file.

SACRAMENTO SIS JOE

Roberta DeBruler offers this translation of the mystery of 'Sis Joe' and gives us a glimpse into the meaning behind the foreign lingo in the text. The "Sis Joe" was a train...

"We hear the voices of the passengers who are headed for the gold fields of California to make their fortunes. Those were the days of the good old time—1849!—when an enterprising American could stake a claim and dig up chunks of gold "as heavy as a brick!" There is another set of voices in this mysterious song. The words are in English, but the language is a foreign one to us today:

*All right now boys, let me tell you 'bout Sis Joe,
On the M & O, Track heavy,
But she will go, on the Mud Line, Jack the Rabbit,
Take a linin' bar for to line this track,
Take a mule on the sand,
Take a jack, get a man!*

"Okay guys, we will be working on the Mud Line section of the M & O railroad. We have to line the track so that it is straight and true. Bring your lining bars. It's going to be heavy work, but we can do it. We have to re-arrange the track—you will be using your jack tool to pull up the stakes. We're going to jack that rabbit. For you new guys—the "rabbit"—that's where we pulled a section of rails away from the main line to sidetrack the train onto flat ground. That keeps the train from building up speed on the down grade and having a wreck. Now we have to join the rabbit back to the main line. We are going to all pile into the mule, that little steam locomotive over there, so we can get to the work place. Bring your lining bars, someone bring a jack or two, and we'll need another man. Someone go over and rouse up Jim Williams. The passenger train's due now, and we got to get down there and line that track up straight so it's just like a knitting needle before the train gets there..."



COMMISSIONED COMPOSITION

'BORROWED TIME'

POETRY BY BRENNAN TOOHEY

DELTA CO-3RD RECON | USMC 1967-1969



Brennan Toohey was honorably discharged from the Marine Corps in 1969, and married Deborah, "the gal who waited for me." They settled in Loomis 25 years ago and their children and families all live within a 15 mile radius of the family home. Family is the priority in the Toohey homestead. Brennan says "I really did not write 'Borrowed Time' ... it more like poured out of me one night, after one of my dreams."

This poem and the première of this work are dedicated to all of those who sacrificed their lives for our Great Nation and to those who love and miss them.

COMPOSER

DR. WILLIAM BRUSICK

COMPOSER, ARRANGER, ORGANIST, PIANIST, CHORAL DIRECTOR

Dr. Brusick has composed over 150 secular and sacred works for large scale orchestras, wind ensembles—with and without chorus—as well as music for a variety of chamber groups and voices; in 2013-14 alone he has received six commissions. He is the recipient of meritorious awards from the Florida cities of Saint Petersburg and Key West for musical contributions to the community.

About a year and a half ago, Colla Voce's music docent program administrator and music therapist, Tara McConnell, introduced me to Brennan's poem "Borrowed Time." She had mentioned that she was coaching a local veteran in writing a song using the words from a poem that he had been working on for several years. This was a part of the healing process from his war experiences. I asked her to send the poem so that I might take a look at it. I met composer Bill Brusick later that summer, listened to some of his work

and discussed possibilities with him. He was inspired by the text as well and agreed to move forward with a commissioned work.

Brennan has attended most rehearsals, sitting quietly in the kitchen of the rehearsal space. He has expressed wonder and amazement at the choral music-making process. I have found him to be a deeply thoughtful individual and it has been my sincere pleasure to work with him in this journey of bringing a piece of art to life. ~ *Janine Dexter*

A NOTE FROM THE COMPOSER...

"It is indeed a rare and humbling experience for a composer to be given the challenge of setting music to such a heartfelt manifesto as Brennan Toohey's "Borrowed Time." Janine Dexter presented me this poem and it was then that I not only gained several new friends but also had the opportunity to reach deep inside myself and attempt to create music fitting of this deeply moving poetry. For reasons of duration, musical form and accessibility, this score represents a portion of the text taken from the larger work. These difficult decisions were accomplished working in concert with both the author and the conductor.

It is my sincere hope that this music does justice to these inspired words and brings to its listeners and performers a greater recognition and respect for those who defend our nation and a deeper appreciation for the One who truly is the Author of Grace and the Master of our Time." ~ *William R. Brusick*

The following is the text of the poem in its original form. William Brusick used the regular print words in the new composition.

BORROWED TIME

BY BRENNAN TOOHEY

I came close to meeting You many times, long ago
Yet here I am, still breathing and humbled to do so.

Tryin' to bargain for another sunrise
I told You I would walk with You—
You kept your end of the bargain,
I've tried to keep mine.

Thank you Lord for borrowed time

Not living out of a pack,
With never an ounce of slack,
No heat cookin' my brain
No sleepin' in the rain,

No hill too steep to climb,
No livin' in dirt and grime
Not able to shake the fear,
Not able to shed a tear.

Thank you Lord for borrowed time

When I made it home

Just want to be alone

No dive too deep,

No jump too high,

No speed too fast,

Never a prediction

Of my addiction.

Adrenaline,

My drug of choice,

With no rejoice

*tryin' to wash the guilt from my Soul
never enough to make me whole.*

Thank you Lord for borrowed time

*Blessed with the woman of my dreams,
Mother to my children, my beauty queen
Counselor to my darker side,
Yes, counselor to that dark side.*

I've tried to live the life
Of a man on borrowed time.
I pray I've honored the men,
Who were denied their full time.

Why is it me and not them with
A life on borrowed time?
If it is true a coward dies a thousand deaths
And a brave man but once,
Then why do these brave men die again
and again in my dreams?

Dying over and over in my dreams?
Thank you Lord for borrowed time

I came close to meeting You many times, long ago.
Yet here I am, still breathing and humbled to do so.
Tryin' to bargain for another sunrise
I told You I would walk with You—
You kept your end of the bargain,
I've tried to keep mine.
Thank you Lord for borrowed time.

C · H · A · M · B · E · R S · I · N · G · E · R · S

Soprano

Elizabeth Gillogly
 Claire Leve
 Kelly Neuer
 Jean Sawyer
 Debbie Thomas
 Nicole Toppel
 Jennifer Wood

Alto

Leah Cole
 Martha Hartman
 Andrea Pronto
 Rachel Radell-Harris
 Mandee Rice
 Dawn Sullivan
 Frances Wheaton
 Bridget Yarbrough

Tenor

John Beninga
 Dawn Malicoat
 Ken Pense
 Bill Sinclair
 Don Thomas
 John Van Auker
 Craig Wheaton

Bass

Michael D'Amour
 Ted Hartman
 Jim McGregor
 David Mendenhall
 Stan Shook
 Timothy Smith
 Scott Warren

Janine Dexter

ARTISTIC DIRECTOR
 CONDUCTOR

(Bio at collavoce.org)



NATIVE AMERICAN FLUTE

Marion Cole

Marion has been involved in Native American Dance since childhood and has played the Native American Flute for 15 years. His heritage is Eastern Cherokee and he dances and plays the flute locally and at powwows.

FLORAL ARTIST

Charlene Schmitt

Local artist and co-owner of Miss Scarlett's Flowers, Charlene is part of a design team that creates floral art pieces for the Bouquets to Art event at the de Young Museum, San Francisco and the annual flower show at the Filoli Mansion, Woodside California. Charlene is a member of The Packing Shed artist studio in Newcastle.

DANCERS & CHOREOGRAPHERS

Sarah Cardelli Christina McLaughlin
 Hanna Hensler Olivia Hill

*Pamelot: A School of Dance
 Manager: Debbi Sampson*

Instrumentalists

PIANO

Angela Roland

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.

PERCUSSION

Michael Bayard

Michael Bayard, percussionist and educator, received his music education at the Juilliard School in New York and the Curtis Institute of Music in Philadelphia. He is an international recording artist, a published author, composer, and speaker. He has performed with many legendary musicians including Paul Simon, Kenny Rogers, Tony Bennett, Barbara Streisand and Ray Charles. Mr. Bayard's interactive music presentation for youth—Rhythm Magic—has been described as "innovative, vibrant, enlightening, dynamic and unforgettable."

TRUMPET

Dr. Charlie Gehlbach
 Raff McDonald ~ 5/9

COLLA VOCE CHAMBER SINGERS

Colla Voce Chamber Singers is an auditioned, volunteer adult ensemble committed to the creation of participatory, collaborative, engaging and transformative concert experiences through song. The Chamber Singers have been described as Auburn's premier choral ensemble, exhibiting excellence, creating "sublime and profound" concert experiences. 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 mission is "Creating Opportunities for Engagement in the Arts—For all Ages." Established in 2005, it is an organization governed by an elected Board of Directors responsible for the management of the corporation and is a 501(c) 3 non-profit public charity corporation.

MUSIC DOCENT PROGRAM

In the Fall of 2012, Colla Voce began implementing the Bravo! Music Docent curriculum and volunteer training in the local schools. The program is now in 8 schools, K-3, and serves 1000 students in the greater Auburn area. Through a dynamic audio, visual and multimedia presentation, children are introduced to composers such as Verdi, Kabalevsky, and Bach. The lessons correlate with science, language arts and math concepts and have received kudos from Auburn teachers, students and parents.

Continued financial support is needed to expand this program to every Auburn school, public and private. Together with the community, Colla Voce can sustain and expand music education opportunities in the Auburn area for the next generation. For more information, contact Tara McConnell, Colla Voce Music Docent Coordinator, (916) 996-1589 or tara.mmmts@gmail.com

CRESCENDO CHORUS

Crescendo Chorus for those with Parkinson's and their families is Colla Voce's most recent endeavor and is offered in collaboration with McConnell Music Therapy Services. Led by Board Certified Music Therapists Kathleen Humphries and Tara McConnell, this group provides a fun, social and supportive singing experience with therapeutic results. Participants have said, "It's a great, uplifting time to look forward to and a good way to start your day! I feel like dancing!" and "It makes me happy!" and "I feel great for the next three days after Crescendo!"

In the fall, Crescendo will expand to include all adults with Neurological impairments—Parkinson's disease, Multiple Sclerosis, Stroke, or Traumatic Brain Injury—and their families/caregivers. Physical functioning is increased through the use of rhythm and movement, and vocal communication is enhanced through breathing exercises, posture and singing. For information contact Tara McConnell, (916) 996-1589 or tara.mmmts@gmail.com

FAMILY CHOIR

Family Choir is a multi-generational group of friends, families, and neighbors in the Auburn area, ages 6–106. The choir welcomes 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 and performance is optional. Rehearsals are twice monthly on Thursday evenings at 6:30 p.m. with Artistic Director, Janine Dexter. Contact director@collavoce.org.

Singers

The Gadway-Imamotos:
Kristen, Bethany, Marilee
The LoBues: Jim and Linda
The Rices: Mandee, Anja, Mila

The Rooks: Dana, Avery, Bella Grace
The Simpsons: Sharon, Raya, Treena
Larry Dorety
Katherine Thurmond

COLLA VOCE CHILDREN'S CHORUS

Jean Sawyer
DIRECTOR

The five groups in this educational program are comprised of singers ages 5 to 14. The musicianship training includes reading and writing rhythms, interval recognition, diction, tone and vowel formation. Rehearsals begin again in the fall on Tuesday-Thursdays. To schedule an audition, contact the director: cvccdirector@collavoce.org.

Aurora Singers

*Amelia Cunningham
Aubree Dieter
Grayson Marty
Jeanette Messina
Ellie Nickel
Angel Quintana
Wyatt Thompson
John Wood

Bravo Singers

Sofia Barajas
Molly Barley
Courtney Biggs
Lorien Claire Burns
Monica Eddlemon
Anna Fisch

Bethany Gadway
*Teagan Gardner
Aurora Hanrihan
Anna Kamps
Kaia King
Sydney Korbey
Ali Minz
Gabrielle Neves
Carleen Nowicki
James Oakes
Hayley Plotner
Raya Simpson
Aaron Sours
Megan Towne
Hannah Westphalen

Grace Singers

Chloe Horne
Macie Horne
Arabella Krumul

Kelten Krumul
Collin Lowery
Katie Lowery
Andrew Oates
Ashleigh Oates
Libbie Shykowski
Luke Shykowski
Josh Talbott
Lydia Talbott
Delany Walker
Jordan Walker

Sierra Singers

Kristen Bartow
Raena Cole
Harley Cornwell
Sam Cunningham
Sophia Cunningham
Elizabeth DeWitt

*Ashley Huckins
Gianna Huckins
Dominique Huckins
Magdalena Huckins
Cecilia Huckins
Mackenzie Kettwig
Aubree Lester
Capri Lester
Brielle Martin
Broghan Martin
Joy Oakes
Levi Prust
Sophia Prust
Anja Rice
Lauryn Robinson
*Josette Ruiz
Azellie Wood
*Theresa Wood

**Soloist*

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Bravo Singers
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.....
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Michael Bayard ~ "Rhythm Magic"
Marion Cole ~ Native American Flute

.....
Director, Jean Sawyer

.....
Pioneer Methodist Church | 1338 Lincoln Way, Auburn, CA

Sunday,
May 18, 2014
3 p.m.



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