Program

Music of Reena Esmail
  TaReKiTa (2016)
  When the Violin (2018)
  She Will Transform You (2020)
  Nadiya (2016)

  Christina Jennings, flute
  Matthew Dane, viola

Abendständchen (from Drei Gesänge, Op. 42)          Johannes Brahms

  Brian Dukeshier, conductor

Pavane, op. 50                                      Gabriel Fauré

Requiem, op. 48 (1893 version)          Gabriel Fauré

  I  Introit et Kyrie
  II  Offertory
  III  Sanctus
  IV  Pie Jesu
  V  Agnus Dei
  VI  Libera me
  VII  In Paradisum

  Magdalena Kadula, soprano
  O’Neil Jones, baritone
  Brian du Fresne, organ
  Thomas Edward Morgan, conductor

Tonight’s performance will be presented without an intermission.

www.arsnovasingers.org
Fragility /fræˈjɪlədə/ noun – the quality of being delicate or vulnerable

Everything feels fragile right now. War, pandemic, wildfire, society, families, the economy; even the planet seems delicate. In discussing the Ars Nova season with some of you recently I commented that we could likely perform a Requiem every month for a while, to help process all the community grief that surrounds and overwhelms us at times. Fauré’s gentle Requiem is perfectly suited to our times, and we’re pleased to offer it here at the tender start of Spring. We haven’t performed this lovely work since 1987, and it feels like a comforting return to a more youthful time. The noted American choral conductor Dennis Keene observed, the Requiem “depicts the timelessness of human existence, the procession of generations, human longings, profound sorrow, fear of the unknown, as well as light, hope, the ultimate joys of heaven, and, above all, peace.”

Composer Gabriel Fauré was a church organist for much of his career, and as such had extensive experience playing music for funerals. In this, his most famous choral work, he wanted to push back a bit against the tradition: “As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

Throughout his life, Fauré fought bouts of depression, and despite his long career as a church musician, he viewed himself as a gentle agnostic: “Everything I managed to entertain in the way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.”

The sense of universality, of a less dogmatic, more open spirituality pervades the music, and has brought the piece to broad appeal in the musical world. Compared with other settings of the Requiem (by such composers as Brahms and Verdi), Fauré’s is remarkably subdued. It omits entirely the famous Dies Irae sequence, with its visions of wrath and hellfire, and adds the Pie Jesu and In Paradisum texts, which are not part of the Requiem proper, but emphasize the granting of eternal rest.

We welcome you, and thank you for being with us this evening! – Thomas Edward Morgan, Artistic Director and Conductor

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* Expanded ensemble for Fauré works

Brian Dukeshier, Assistant Conductor
Kimberly Brody, Executive Director

Orchestra

Viola 1
Michael Brook
Matthew Dane
William Hinkie
Allyson Stibbards

Viola 2
Erika Eckert
Daniella Angulo Martinez
Aimée McAnulty

Cello 1
Charles Lee
Peyton Magalhaes

Cello 2
Sally Murphy
Pedro Sanchez

Bass
Meyer Neel

Organ
Brian du Fresne

Horn
DeAunn Davis
Young Kim

Harp
Kathryn Harms

Violin solo
Michael Brook

Matthew Dane, concertmaster
Flutist Christina Jennings is praised for virtuoso technique, rich tone, and command of a wide range of literature featuring works from Bach to Zwilich. The Houston Press declared: “Jennings has got what it takes: a distinctive voice, charisma, and a pyrotechnic style that works magic on the ears.” Ms. Jennings enjoys a musical career made up of diverse performing and recording, collaborations with living composers, and work guiding young musicians. She is the winner of numerous competitions including Concert Artists Guild, Houston Symphony’s Ima Hogg, and The National Flute Association Young Artists.

Active as a concert soloist, Ms. Jennings has appeared with over fifty orchestras including the Utah and Houston Symphonies. She has premiered concertos written for her by Carter Pann and Laura Elise Schwendinger. As broad-gauged in her musical pursuits as she is in her repertoire choices, Ms. Jennings played for ten years as the Principal Flute with the River Oaks Chamber Orchestra (Houston) where the Houston Culture Map described her as a “flutist (who) glistened with golden pixie dust.” She currently performs as Principal Flute with the Arizona MusicFest! Orchestra and has performed frequently with Orchestra 2001 including recent performances at the Library of Congress and in Havana, Cuba. She has worked with such diverse artists such as Jethro Tull, David Parsons Dance Company, and members of Pilobolus.

In great demand as a teacher, Ms. Jennings is Associate Professor of Flute at the University of Colorado Boulder, and on the summer faculties of Greenwood Music Camp and ARIA. She has also taught at Texas and Sarasota Music Festivals. She is the director of the Panoramic Flutist Seminar and the Once a Flutist Festival, both in Boulder. She received her Bachelor and Master’s degrees at The Juilliard School, and her principal teachers include Carol Wincenc, Leone Buyse, George Pope, and Jeanne Baxtresser. Ms. Jennings lives in Boulder with her husband, violist Matthew Dane, and their twin sons.

Violist Matthew Dane enjoys a career of both teaching and playing. Living in Boulder, Colorado, he is Principal Violist of both the River Oaks Chamber Orchestra (TX) and Opera Colorado as well as a member of the Boulder Piano Quartet. A passionate chamber collaborator, Matt has performed with the Dorian Wind Quintet, Houston-based CONTEXT, Athelas Ensemble (Denmark), the Fischer Duo, and members of the Brentano Quartet, among others. With Orchestra 2001 in Philadelphia he performed Boulez’ monumental Le Marteau Sans Maitre. He and his wife Christina Jennings founded Brightmusic, a chamber music ensemble in Oklahoma City. As a featured soloist, Dane has appeared with the Oklahoma City Philharmonic, Baroque Chamber Orchestra of Colorado, Ars Nova Singers, St. Martin’s Chamber Choir, and ROCO performing repertoire from Bach’s 6th Brandenburg Concerto to Morton Feldman’s Rothko Chapel. With the Boulder Piano Quartet and Jon Manasse he recorded quintets of Lowell Liebermann for Koch. His chamber performances have been broadcast on NPR’s Performance Today and BBC’s Channel 3.

Teaching has long been a great interest and mission. Matt earned tenure as Associate Professor of Viola at the University of Oklahoma and served on the faculties of both the University of Colorado and Metropolitan State University. His former students have been accepted for further study at major US string programs and are employed as players and teachers around the country. He actively maintains a private teaching studio in Boulder and is the Chamber Music Director for the Greater Boulder Youth Orchestra. He is inspired to teach by his own principal teachers: Philipp Naegle, Hatto Beyerle, Wayne Brooks, Karen Ritscher, and Martha Katz.

Among violists nationally and internationally, Matt is proud to be a community organizer. He served the American Viola Society as both a Board member and the Editor of its peer-reviewed Journal, and is currently on the Board of the Rocky Mountain Viola Society. His Doctoral Document, which examines the teaching influence of Karen Tuttle, circulates among amateur and professional violists nationwide.
Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail’s work has been commissioned by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Richmond Symphony, Town Music Seattle, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Chorus, The Elora Festival, Juilliard415, and Yale Institute of Sacred Music. Upcoming seasons include new work for Seattle Symphony, Baltimore Symphony Orchestra, Santa Fe Desert Chorale, Amherst College Choir and Orchestra, Santa Fe Pro Musica, and Conspirare.

Esmail is the Los Angeles Master Chorale’s 2020-2023 Swan Family Artist in Residence, and Seattle Symphony’s 2020-21 Composer-in-Residence. She holds degrees in composition from The Juilliard School and the Yale School of Music. Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Martin Bresnick, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her doctoral thesis, entitled Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians, explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She resides in Los Angeles, California.

*She writes about tonight’s pieces:*

I wrote TaReKiTa as a gift for a choir called Urban Voices Project. They are a choir of people who are currently or have recently experienced homelessness on Skid Row in Los Angeles. They are so dear to me, and one day I just decided to teach them about Indian rhythm; the result was TaReKiTa – I literally wrote it in an hour, just in a single moment of inspiration, and recorded myself singing all the parts for them to learn. It has since become a staple of their repertoire, but it’s also been sung by so many choirs around the world. There is just something about the piece, perhaps borne out of my love for this choir, that just seems to resonate with people. Practically speaking, this piece is based on sounds the Indian drum, the tabla, makes, called “bols” — they are onomatopoeic sounds that imitate the sound of the drum. The result is something like a scat would be in jazz – ecstatic, energetic, rhythmic music that feels good on the tongue.

*When The Violin* – As a companion piece to Victoria’s *O Vos Omnes*, I chose to set a beautiful text by the 14th century Persian poet Hafiz. The text of *O Vos Omnes* is asking, simply, to be seen in a moment of sorrow — to be beheld through suffering and darkness. And Hafiz’s text responds in such a beautiful way — it moves through that darkness and begins to let those very first slivers of light in. This piece is about that first moment of trust, of softening. About the most inward moments of the human experience, of realizing that ‘breakthroughs’ often don’t have the hard edge, the burst of energy that the word implies, but that they can be about finding tender, warm, deeply resonant spaces within ourselves as well.

*She Will Transform You* is centered around a beautiful poem of Indian-American author Neelanjana Banerjee. She speaks about the beautiful relationship of an immigrant and her child to their country of origin, and the significant role a child from both cultures has in bridging the divide between them. As a child of immigrants, I have felt both that distance – of being the ‘other’ in both America and India – and also the resonance of being at home wherever I am.

The piece moves in and out of a Hindustani raga called Rageshree — which has such a lush resonance about it, and is also harmonically grounded in an unusual way (with the 4th instead of the more common 5th, which makes our ear feel like it’s never quite ‘home’) – so it has both a sense of belonging and distance. It’s those two feelings – of belonging and distance – and the journey between them, that I wanted to explore in this work.

Nadiya means ‘rivers’ in Hindi. In this work, I imagine two different streams intersecting — pushing and pulling against one another, tripping over each other, flowing into each other to create mellifluous, cascading melodies. The piece is in a composite of two Hindustani raags: Jog and Vachaspati — both have a light and a dark side, and they intermingle to create a luminous surface texture that twists and turns as it finds new points of resonance.
Reena Esmail, *When The Violin*

When  
The violin  
Can forgive the past  

It starts singing.  
When the violin can stop worrying  
About the future  

You will become  
Such a drunk laughing nuisance  

That God  
Will then lean down  

And start combing you into  
Her  
Hair.  

When the violin can forgive  
Every wound caused by  
Others  

The heart starts  
Singing.  

— Hafiz, *The Gift* (tr. Daniel Ladinsky)

Reena Esmail, *She Will Transform You*

Homeland: why do you elude me, tease me?  
There, my ancestors don’t know me.  
Here my neighbors say ‘go back home’ to me.  
When will you let me name you, claim you?  
But now, it is no longer about me—  
for this newborn child, I have a plea:  
Homeland, let this sweet child be,  
ever torture her like you’ve done [to] me.  

Let her always find her way—surface streets and highways,  
underpasses and bikepaths, and she will transform you  
from concept to community, from skid row to safe haven.  
With each milestone, let her dismantle your distance,  
until one day, she arrives here  
—palm tree shadow, desert dust in her eyes—  
and smiles, and knows, she’s home.  

— Neelanjana Banerjee

Johannes Brahms, *Abendständchen (Evening Serenade)*

_Hör es klagt die Flöte wieder_  
Und die kühlren Brunnen rauschen,  
Golden wehn die Töne nieder,  
Stille, stille, laß uns lauschen!  

_Holdes Bitten, mild Verlangen,_  
_We es süß zum Herzen spricht!_  
_Durch die Nacht die mich umfangen,_  
_Blick zu mir der Töne Licht._  

_Hark, the flute laments again_  
_and the cool springs murmur—_  
_golden, the sounds waft down—_  
_be still, be still, let us listen._  

_Lovely supplication, gentle longing,_  
_how sweetly it speaks to the heart!_  
_Through the night that enfolds me_  
_shines the light of the music._

Gabriel Fauré, *Pavane, op. 50*

_C’est Lindor, c’est Tircis et c’est tous nos vainqueurs!_  
_C’est Myrtille, c’est Lydé! Les reines de nos coeurs!_  
_Comme ils sont provocants! Comme ils sont fiers toujours!_  
_Comme on ose régner sur nos sort et nos jours!_  

_Faites attention! Observez la mesure!_  
_Ô la mortelle injure!_  
_La cadence est moins lente!_  
_Et la chute plus sûre!_  

_Nous rabattrons bien leur caquet!_  
_Nous serons bientôt leurs laquais!_  
_Qu’ils sont lais! Chers minois!_  
_Qu’ils sont fols! Airs coquets!_  

_Et c’est toujours de même, et c’est ainsi toujours!_  
_On s’adore! On se hait!_  
_On maudit ses amours!_  
_Adieu Myrtil, Eglé, Chloé, démons moqueurs!_  
_Adieu donc et bons jours aux tyrans de nos coeurs!_  

_It’s Lindor! it’s Tircis! and all our conquerors!_  
_It’s Myrtil! it’s Lydé! the queens of our hearts!_  
_How provocative they are, how proud they are always!_  
_How they dare reign over our fates and our days!_  

_Pay attention! Observe the measure!_  
_O the deadly insult!_  
_The pace is less slow!_  
_And the fall more certain!_  

_We’ll tone down their chatter!_  
_Soon we’ll be their lackeys!_  
_How ugly they are! Sweet faces!_  
_How crazy they are! Coquettish airs!_  

_And it’s always the same! And will be so always!_  
_They love one another! They hate one another!_  
_They curse their loves!_  
_Farewell, Myrtil! Eglé! Chloé! You mocking demons!_  
_Farewell and good day to the tyrants of our hearts!_  

— Robert de Montesquiou
I. Introitus - Kyrie
Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem
Exaudi orationem meam ad te omnis caro veniet
Kyrie eleison, Christe eleison, Kyrie eleison.

Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
Thou, O God, art praised in Zion, and unto Thee
shall the vow be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Lord have mercy, Christ have mercy, Lord have mercy.

II. Offertorium
O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum
de poenis inferni et de profundo lacu
O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum de ore leonis
ne absorbere eas Tartarus
ne cadant in obscurum.
O Domine, Jesu Christe, Rex Gloriae
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Lord Jesus Christ, King of glory,
deliver them from the lion’s mouth,
lest hell swallow them up;
do not let them fall into darkness.
Lord Jesus Christ, King of glory,
do not let them fall into darkness.

We offer unto Thee this sacrifice of prayer and praise,
receive it for those souls
whom we commemorate today.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham and his seed.

III. Sanctus
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

Holy, holy, holy Lord God of Sabaoth,
heaven and earth are full of Thy glory
Hosanna in the highest.

IV. Pie Jesu - Soprano solo
Pie Jesu, Domine, dona ei requiem
dona ei requiem sempiternam requiem

Merciful Jesus, Lord, grant them rest;
grant them rest, eternal rest.

V. Agnus Dei
Agnus Dei, qui tollis peccata mundi dona ei requiem
Agnus Dei, qui tollis peccata mundi
dona ei requiem, sempiternam requiem.
Lux aeterna luceat eis, Domine
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona ei requiem
et lux perpetua luceat eis

Lamb of God, who takes away the sins of the world, grant them rest.
Lamb of God, that takes aways the sin of the world,
grant them rest, everlasting rest.
May eternal light shine on them, O Lord,
with Thy saints forever, because you are merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

VI. Libera me
Libera me, Domine,
de morte aeterna in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem

Deliver me, O Lord,
from everlasting death on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account and the wrath to come.
That day, the day of anger, of calamity, of misery,
that day, the great day, and most bitter.
Grant them eternal rest, O Lord,
and may perpetual light shine upon them.
Deliver me, O Lord,
from everlasting death on that dreadful day
when the heavens and the earth shall be moved
when thou shalt come to judge the world by fire.

May the angels receive them in Paradise;
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

MAGDALENA KADULA
Our soprano soloist was selected through an audition process of young singers from the Denver-Boulder metro area. Thirteen students sent in video recordings in the first round of auditions; five were selected and participated in in-person auditions.

Magdalena Kadula was born to Czech parents in Chestnut Ridge, NY, where she spent most of her childhood in an intentional community around the local Waldorf School. Singing was always an important amateur hobby for her mother, and she naturally led Magdalena to it in many contexts. The area where she was born cultivated a rich cultural life, not only as far as hosting artistic performances but providing opportunities for the community to join in festivals that would always involve music and communal singing. She has been in a Waldorf school system her whole life, which is another place where music is valued and upheld almost daily.

In her early training, she was a part of the children's choir where she received some personal coaching. Currently she is a senior at the Tara Performing Arts High School in Boulder, where her principal teachers include Matt Witherow, Natalie Simson, and Laurel Fisher. She will be performing the role of the adult Cosette in the all-school production of Les Miserables.

O'NEIL JONES
A Native of Montego Bay, Jamaica, O'Neil has earned a reputation as a baritone soloist and conductor internationally. An active vocalist, he has been the guest soloist at several productions of masterworks. His repertoire ranges from Handel to Mozart, Fauré to Strauss, Finzi and 20th century composers such as Barber and Amukele.

As a conductor he is highly interested in Choral Theater and its amalgamation with the recital style of choral production practiced in the Americas. He is currently pursuing his DMA in Choral Conducting and Literature at The University of Colorado, Boulder.
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Goal: $200,000 (March 2019-2022)
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SPECIAL THANKS
Lydia Morrongiello
Susan Olenwine and Frank Polermo
David Korevaar
Nicky Kroge

USHERS
John and Linda Black
Jessie Booze
Rosa Booze
Joan Cleland
Traci Enholm
Fr. Francis
Amy French and Jack Rook
Charlie and Kathe Lujan

ARS NOVA SINGERS
Board of Directors
April, 2022
Dan Armour
Kerren Bergman
Kimberly Brody
Cate Colburn-Smith
Bruce Doenecke, chair
Brant Foote
Molly Hardman
Janice Moore
Tom Morgan
Jan Osburn
Chris Wolfman

Consider putting YOUR name on this list! We’re seeking energetic individuals to serve on the Board for this dynamic organization.

See our website for details.

www.arsnovasingers.org

Made Real

In our final program of the season, we turn to a longtime friend—the brilliant guitarist Nicolò Spera—to help us premiere a brand new work by Pulitzer Prize-winning composer Christopher Theofanidis titled Door Out of the Fire. Often celebrated for his colorful, inventive, and magnetic compositions, Theofanidis turns his musical spotlight in a new direction, applying all the communicative power of one obsessed with the world’s sonic texture to a dark and deepening reality: earth’s changing climate.

Friday, June 3, 2022
St. Paul Community of Faith, Denver

Saturday, June 4, 2022
1st United Methodist Church, Boulder

Sunday, June 5, 2022
Stewart Auditorium, Longmont

See our website for details.