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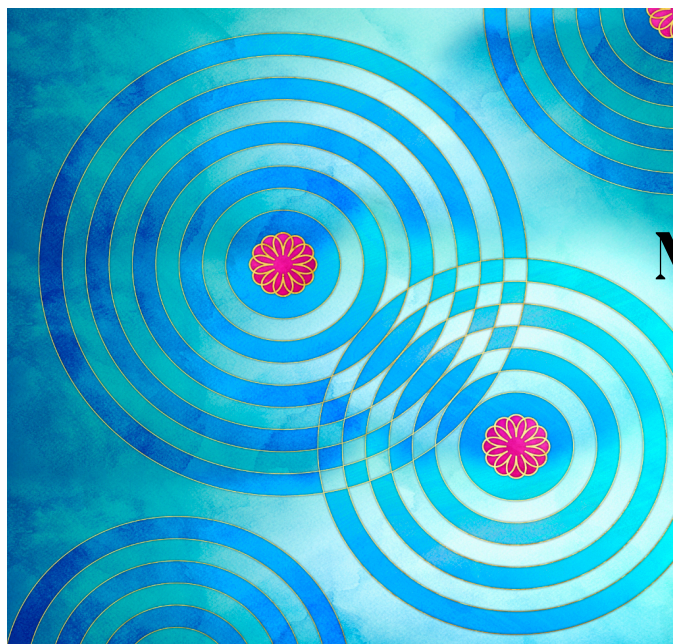
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PELLMAN'S
AUTOMOTIVE

BOULDER
ARTS
WEEK

Celebrate Artists



Made Fragile

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 /frə'jilədē/ *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*

Ars Nova Singers

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Maureen Bailey	Lisa Boyum *	Bruce Doenecke	John Adams
Juliette Bartsch *	Mary Jo Brodzik	Brian Dukeshier	James Boyd
Evanne Browne	Leah Creek	Barry Janzen	John Butterfield
Elizabeth Foreman	Amy French *	Evan Lariviere	Brian du Fresne
Rose Fuller	Molly Hardman *	David Nesbitt	Brant Foote *
Jessica Harbeson	Julia Hilton	Miguel Ortega	Ryan Hardman
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Emma Vawter	Elizabeth Swanson		Don Wilson
Allie Whitfield	Tara U'Ren		Steve Winograd
			Joshua Young

* *Expanded ensemble for Fauré works*

Brian Dukeshier, *Assistant Conductor*

Kimberly Brody, *Executive Director*

Orchestra

<i>Viola 1</i>	<i>Viola 2</i>	<i>Cello 1</i>	<i>Cello 2</i>	<i>Bass</i>
Michael Brook	Erika Eckert	Charles Lee	Sally Murphy	Meyer Neel
Matthew Dane	Daniella Angulo Martinez	Peyton Magalhaes	Pedro Sanchez	
William Hinkie	Aimée McAnulty			
Allyson Stibbards		<i>Organ</i>	<i>Horn</i>	<i>Harp</i>
		Brian du Fresne	DeAunn Davis	Kathryn Harms
<i>Violin solo</i>			Young Kim	
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 concerto 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 Naegele, 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:

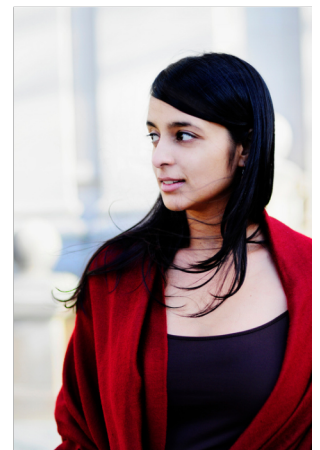
I wrote **TaReKiTa** as a gift for a choir called Urban Voices Project. They are a choir of people who are currently or have recently experienced homelessness on Skid Row in Los Angeles. They are so dear to me, and one day I just decided to teach them about Indian rhythm; the result was *TaReKiTa* – 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*

soloists: Shannon Pennell, Miguel Ortega, Dan Wessler, Mo Bailey

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,
never 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 kühlen Brunnen rauschen,
Golden wehn die Töne nieder,
Stille, stille, laß uns lauschen!*

*Holdes Bitten, mild Verlangen,
Wie es süß zum Herzen spricht!
Durch die Nacht die mich umfängen,
Blickt 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 sorts 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 caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! 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

Gabriel Fauré, *Requiem*, op. 48

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 Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus
ne cadant in obscurum.
O Domine, Jesu Christe, Rex Gloriam
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.

*Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eus.*

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.

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum. Amen.*

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit,
lest they fall into darkness. Amen.

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 eis requiem
dona eis requiem sempiternam requiem*

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

V. Agnus Dei

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

Lamb of God, who takes away the sins of the world, grant them rest.
Lamb of God, that takes away 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.

*Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira
Dies illa dies irae calamitatis et miseriae
dies illa, dies magna et amara valde
Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Libera me, Domine,
de morte aeterna in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem.*

VII. In Paradisum

*In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem*

*Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.*

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.

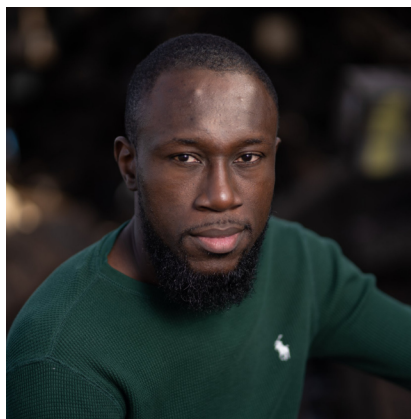


MAGDALENA KADULA

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 Misérables*.



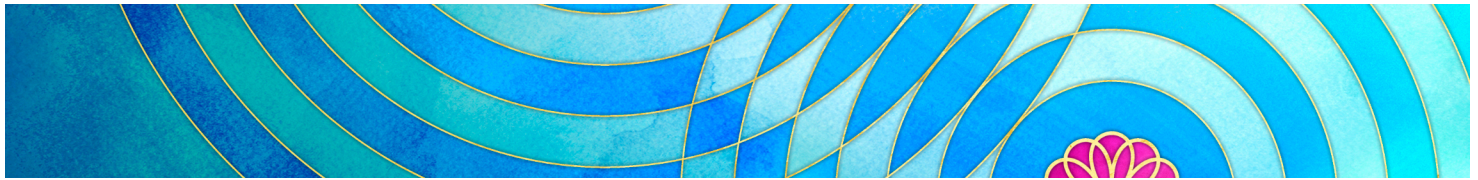
O'NEIL JONES

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.

Thank you for being with us this evening. By purchasing a ticket for tonight's performance, you're helping to sustain the arts in our community. In gratitude, we'd like to share with you the link to the livestream recording of the Saturday performance at First United Methodist, Boulder, to enjoy at your leisure. Scan this code to get the link.





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Goal: \$200,000 (March 2019-2022)

Received: \$220,012.85

As of March 17, 2022

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	Daniel and Grace Swansinger	Karen McBride	Robert Barkley
	Evelyn Taylor	Chip McCarthy	Anna Baron
\$5,000-9,999	Richard and Katherine Wolniewicz	Bert and Tanya McMurtry	Heather Beadle
Amy French and Jack Rook		Nina Molinaro and Daryl Palmer	Mary Gail Becker
Richard Collins and Judy Reid		Anthony Monteson	Paul Bergstresser
Brenda Kroge	\$100-499	Lydia Morrongiello	Susan Bernat
Jim and Kathy Snow	Ellen Aiken	Georgian Nasky	Robert Bigelow
	Risa Booze	Brad Neary	Charles Bikle
\$1,000-4,999	Tim Bosco and Karen Ramirez	Wairimu Njoya	Anne Bond
Sarah and Jeffrey Amirani	Lisa Boyum	Stephanie Orlando	Lee and Nancy Bonsall
Dan and Hannah Armour	James and Kimberly Brody	Virginia Orndorff	Mary Boudrias
Susan Avery	Steve and Peggy Bruns	ET and Margaret Osborne	Cindy Brekke
John and Linda Black	Catherine and Francis Burzynski	Rionda and Alain Osman-Jouchoux	Dennis Briscoe
Mary Jo Brodzik and Hans Rohner	John Butterfield and Evanne Browne	Gary and Brooke Palumbo	Aaron Brockett
Joan Cleland	Cindi Carey	Rosalind Patterson	Pamela Brown
Community Foundation Boulder County	Carol and Loren Pahlke	Patricia Peterson	Steven Brown
Grant Couch and Louise Pearson	Tom and Eleanor Chalmers	Russell Pierce and Susan Hahn	Jane Bryant
Bruce Doenecke and Thomas Gibson	Doug and Mary Child	Julie Poelchau and Adam Ehven	MMG Burrall
Don and Carolyn Etter	Gini Chrisco	Susan and Harald Poelchau	Eben Carsey
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Brant Foote	Orrie Clemens	Marlys Purdy	Louise Chawla
David Fulker and Nicky Wolman	Natalie Clifford	Marion and Fred Ramirez	Dan and Dona Chilcoat
Anne Goudvis and David Johnson	Cate Colburn-Smith and Chris Smith	David and Juanita Redfield	Jodell Chiles
Becky Hammond	Cherry Crandall and John Dunkelmann	Margaret Rogers and Scott Porter	Louise and Steve Christopher
Sarah Kieffhaber and Lou Warshawsky	Drs. Trey Dodson and Michele Lee	Rebecca Roser	Joseph Cirelli
Kim Lancaster	Barbara Doerr	Eric Roth and Vicki Tiedeman	Peter Citarella
Kathe and Charlie Lujan	Bill and Martha Douglas	Phil and Yvonne Russell	Annette Close
Janice Moore	Kathy and Bob Emerman	Cynthia Schmidt	Julie Coburn
Tom Morgan and Nicky Kroge	Lance Evans	Diane Schwemm and Eliot Young	Barbara Poppom
David Nesbitt	Frasier Meadows	Penelope Schwind	Dan Corson
David Plume and Michelle Danson	Gustav Gedatus	Bill and Sherilee Selby	Barbara Crafton
Mike and Mikhy Ritter	Lynn Gilbert	Lorraine Sherry	Michael Craine
Jane Rogers	Elaine Granata	Andrew Sirotnak	Susan Crisfield
Anne Ross	Kenneth Greene	Anne Skamarock	Carolyn Curran
Marjorie and Bob Schaffner	Mike and Heidi Grothus	Todd and Gretchen Sliker	Martha and Nathan Dane
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Christopher Wolfrom	Richard and Catharine Harris	David and Jennifer Strand	Diane Deschanel
Jennifer Wood and Vernon Berry	Hewlett Packard Enterprise Foundation	Dan and Mary Strizek	Alexa Doebele
	Jill Hill	Lynn Swearingen	Kay Doggett
\$500-999	Alan Hirsch	Rebecca Tice	Sue Dougherty
Anonymous	Diane Hoffman	Elizabeth Tilton	Lark Dunham
Sharyn L. Baker	Constance Holden and TK Smith	Cynthia Vaughn	Cornelia Duryee
Sharon Caulfield and Edmund Andrews	Wendy Holmes	Robert and Jill von Trebra	Ed Dusinger and Harumi Rhodes
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Google	Shannon Pennell Johnson	Richelle Williams	Stephanie Elmer-Moore
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Beatrice Hoverstock	Bob and Katie Kaliski	Tara and Robert Winer	Gary Emrich and Kathy Andrews
Kaye Howe	Michael and Julie Keating		Rose Enix
Colman and Marcia Kahn	David Keller and Julie Meyers	Up to \$99	Dianne Ewing
Steve and Marilyn Kaminski	Jeff Kelson and Nancy Maclean	Lani Abbott	Reynold Feldman and Cedar Barstow
Melinda and Mike Mattingly	John Kempton	Eddie Adams	Donna Ferber and Dick Sprague
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Mark and Sharon Monroe	Ray and Margot LaPanse	Amazon Smile	Bruce and Paula Foreman
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Ars Nova Singers Board of Directors

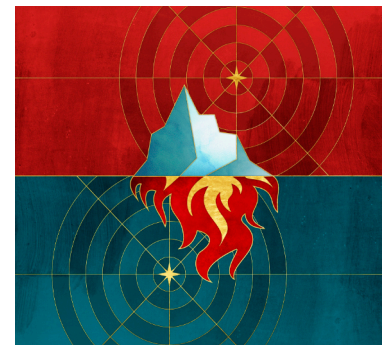
April, 2022

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Kerren Bergman
Kimberly Brody
Cate Colburn-Smith
Bruce Doenecke, *chair*
Brant Foote
Molly Hardman
Janice Moore
Tom Morgan
Jan Osburn
Chris Wolfrom

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



Up Next:

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.

Dean Fowler
Anitta Frant
Jane Frasier
John Freed
Rebecca Freedman
Michelle Fulcher
Duane and Jean Gall
Susan Gentile
Gregory Gerritsen
Denise Giacomozzi
Thomas Gibbons
David Gleason
Robert Goings
Sandra Goldman
Laura Goodman
Eric Greenberg
Mary Griffin
Nancy Grimes and Twig Ertl
Patricia Guilford
Elissa and Stanley Guralnick
Robin Guthrie
Sharon Hagan
Sonja Hahn
Betsy Hand
Charles Hansen
Todd and Audrey Hansen
Ann Harbeson
Eric and Jessica Harbeson
Liam Harty
John Hedberg
Mary Hey
Mert Hidayetoglu
Roz Hiebert
Jen Hitt and Michael Pedersen
Jean Hodges
Arlene Hoffman
Francesca Howell
Sara Hughes
Jon and Jerrie Hurd
Laurie Hyland
Nancy Iverson
Hannah Jackson
Barry Janzen
Mary Jarrett
CJ Joplin-Jack
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Neil Kolwey
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Miki Laws
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Judith Link
Howard Lipson
Susan Luther
Sheila Malcolm
David and Catherine Manchester
Donald Mayer
Irene McGhee

Beth McGilvray
Deborah McGinnis
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Helen McKeown
Matt Meier
Robert and Katie Melich
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Valerie Ozaksut
Galen Pahlke
Amy Palmer
Mitzi Palmer
Natalie Parker
William Paul
James Pendleton
Heather Carson Perkins
Dee Perry
Liz Petersen
Susan Pharo
Milan Pipersky
Jeanine Pow
Jan and Clif Prowse
Harold Quayle
Beth Quigley
Skip and Mari Rapp
Alyssa Ravenelle
Katherine Reed
J Beau Rezendes
Jim Ringel
Jean Hamm Rivard
Jane Roach
Beth Rosbach
Sharon Russell
Randall Rutsch
Sally and Charlie Sand
Walter Sanders
William Saxby
Merryll Saylan
James Schafer
Elizabeth Schoeberlein
Susan Schroeder
Kathleen Sears
Kathryn Secrest
Paula Sewall
Carol Shannon
Sarah Shed
Judy Sherman
Glenn Short
Maria Beatriz Silveira M.D.
Beth Simmons
Liz Simmons-O'Neill
Elaine Simon
Laurie Sindt
Amy Skaife
Tracy Slaughter
Louise Sliman
Bruce Smith
Joel Smith
Noah Sochet
Clyda Stafford
Jean Stevenson
Erin Stone

Sally Symanski
Walter Taylor
Barbara Tennis
Candy Terry
Ann Thomas
Jane Thomas
Maria Thomas-Ruzic
Diane Thoms
KJ and Nisargo Troy
Elaine Everett Turpin
Larry Utter
Carla Valentino
Theodore Vawter
Susanna Villano
Bruce Vincent
Leanne Walther
Peter Warren
Christine Weeber
Vaughn Weiss
Lisa Wilson
Theresa Wolf
Maria Wolfrom
Leslie Young
Christine Zanoni
David Zorrilla

We are grateful for gifts in honor/memory of:

George Aiken
Kathy Asta
Kimberly Brody
Evanne Browne
Elena Butterfield
Matthew Dane and Christina Jennings
Patricia Delany
Bruce Doenecke
Carolyn Etter
Dale Hartigan
Rol Hoverstock
Peggy Hamm Lemmon
Lucile Lynn
Jean Allison Melville
Ruth Morgan
Tom Morgan
Tom Morgan and Nicky Kroge
Wendy Redal
Delanie M. Ross
Ray and Jeanette Short
St. John's Music Program
Lucy Warner
Kathy Wellman
Drs. Lynn and Evelyn Whitten
Steve Winograd

SPECIAL THANKS

Lydia Morrongiello
Susan Olenwine and Frank Polermo
David Korevaar
Nicky Kroge

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Charlie and Kathe Lujan
Miki Laws
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