

Ars Nova

SINGERS

Our 37th Season
2022-2023

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**The Avenir
Foundation**



PROGRAM

Vox clara ecce intonat (6 th century)	Advent hymn, Gregorian chant
Vox clara ecce intonat (2013)	Gabriel Jackson
Ave regina caelorum (á 8; ca. 1580)	Tomas Luis de Victoria
Ave regina caelorum (2018)	Alexander Campkin
Quem vidistis pastores (á 6; ca. 1618)	Richard Dering
The Shepherd's Carol (2001)	Bob Chilcott
Peace Prayer	composition/improvisation by John Gunther
Quanta Qualia (2014)	Patrick Hawes

INTERMISSION

Prayer for Ukraine (1885; #SingwithUkraine)	Mykola Lysenko
Es ist ein Ros entsprungen (2011)	arr. David Nield
Venite, Gaudete! (2009)	Adrian Peacock
Sometimes I Feel Like a Motherless Child	Traditional Spiritual
Hail Mary (1946)	William L. Dawson
Christ the Appletree (2009)	Stanford Scriven
Sing to the Moon (2012)	Laura Mvula
Un Flambeau, Jeanette, Isabella (WORLD PREMIERE)	arr. Tom Morgan

John Gunther, *soprano saxophone*

Tom Morgan, *Artistic Director and Conductor*

Elizabeth Swanson, *Associate Conductor*

Kimberly Brody, *Executive Director*

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Ars Nova Singers

December 2022

Soprano
Maureen Bailey¹
Evanne Browne
Alice Del Simone¹
Elizabeth Foreman
Jessica Harbeson
Zoe Myers*
Jan Osburn
Shannon Pennell¹
Julie Poelchau
Karen Ramirez
Erin Stone
Allie Whitfield

Alto
Mary Jo Brodzik
Sharon Caulfield
Julia Hilton
Sarah Kiefhaber
Ellen Moeller¹
Ann Marie Morgan
Lorena Perry²
Elizabeth Swanson
Tara U'Ren^{1, 3}
Emma Vawter¹
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Scott Isaacs
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* High School Apprentice

¹ Ensemble for Victoria, *Ave regina caelorum* and Peacock, *Venite, Gaudete!*

² Soloist in Jackson, *Vox clara ecce intonat*

³ Soloist in Dawson, *Hail Mary*

Photos and bios of our singers
can be found on our website:

arsnovasingers.org/about/singers/



In grade three, **JOHN GUNTHER**'s teacher handed out pictures of instruments and told students to pick one. Gunther didn't know what a saxophone was, but he liked the shape of it, so he chose it. Little did he know that nearly everything else in his life would unfold from that random event. Music became how he understood the world. He was hardwired for it. Now, well into a career as a performer, multi-instrumentalist most known as saxophonist, composer, collaborator, and educator, the 52-year-old Gunther jokes that his epitaph might read, "He could play," though he's also happy to be known as a "curious human who makes universal connections through music."

Gunther's music is informed by the jazz tradition, but he's just as likely to play with a string quartet, classical new music group, or as an electronic

artist. He says, "In the 21st century, we have access to the sum total of human knowledge in our pockets, and as artists we're tasked with figuring out how to process that." So, he draws from different sounds—from world music, to folk, to classical, to chamber—following "style tributaries" to see where they go.

As a performing composer, he's been on stages throughout the US, South America, and Europe, "from Carnegie Hall, to the middle of the ocean, to the back of a truck." Some current projects include a collaboration with the Moroccan musician Fourat Koyo; musical adventures with Safari Trio; funky beats with Bad Hombres; and music, performance, art, and technology with the Boulder Laptop Orchestra (BLOrk). As a recording artist, Gunther recently collaborated with the renowned Carpe Diem String Quartet to create the album *Trickster Tales*. Gunther's forthcoming album with his newest group, the New West Quartet, is called *East and West*; it features both American and European jazz musicians and will be released by Fresh Sound Records. Gunther has performed and recorded with many other jazz luminaries, from Jimmy Heath and Ron Miles to The Dizzy Gillespie All-Star Big Band and The Woody Herman Orchestra. As part of New York City's "downtown" music scene for many years, he produced five recordings for Creative Improvised Music Projects (CIMP) and did every type of gig you can imagine, including Broadway pit orchestras.

"At the core, what I do is about melodicism," Gunther says, explaining that he doesn't want to bludgeon his listeners with dissonance and complexity; rather, he wants to connect with them through music that is prepared with care and devotion and performed at a high level—music that draws them into an experience they can get lost in.



Program Texts

Vox clara ecce intonat

1 *Vox clara ecce intonat
obscura quaeque increpat:
procul fugentur somnia;
ab aethere Christus promicat.*

2 *Mens iam resurgat torpida
quae sorde exstat saucia;
sidus refulget iam novum,
ut tollat omne noxium.*

3 *E sursum Agnus mittitur
laxare gratis debitum;
omnes pro indulgentia
vocem demus cum lacrimis,*

4 *Secundo ut cum fulserit
mundumque horror cinxerit,
non pro reatu puniat,
sed nos pius tunc protegat.*

5 *Summo Parenti gloria
Natoque sit victoria,
et Flamini laus debita
per saeculorum saecula. Amen.*

1. Hark, a clear voice is sounding
through all the world of darkness:
Away with dreams of darkness;
Christ, the light, is shining in the sky.

2. Let each torpid soul now arise
and no longer lie earth-bound;
for a new sun is now shining,
Who will take away every sin.

3. Behold the Lamb is sent to us
to pay freely the debt we owe.
Therefore let all of us together
with tearful joy, ask for His pardon,

4. So that when He comes in glory
at the end of time and causes fear in all hearts,
He will not then punish us,
but in His love protect and guard.

To the most high Father glory be
and to the Son be victory,
and to the Spirit praise is owed
from age to age eternally. Amen.

Ave Regina caelorum

*Ave Regina caelorum, Ave Domina Angelorum,
Salve radix, salve porta,
Ex qua mundo lux est orta.*

*Gaude, gaude gloriosa,
Super omnes speciosa,
Vale, O valde decora,
Et pro nobis semper Christum exora.*

Hail, Queen of Heaven, Hail, Lady of Angels,
Hail, thou root, hail, thou gate,
From whom into the world, a light has arisen.

Rejoice, rejoice O glorious Virgin,
Lovely above all others,
Farewell, most beautiful maiden,
And pray for us always to Christ.

Quem vidistis pastores dicite

*Quem vidistis pastores dicite,
annuntiate nobis in terris quis apparuit?
Natum vidimus et choris angelorum
collaudantes Dominum. Alleluia.*

Whom did you see, shepherds, say, tell us,
Who has appeared?
We saw the child new-born and choirs of angels
Praising the Lord. Alleluia.

Quanta Qualia

*O anima mea, Mane! O quanta qualia
Conventus gaudia erunt.*

O my soul, wait! O how great and how wonderful
the joys of meeting will be.
– text by Andrew Hawes (1954 –)

Prayer for Ukraine

*Bozhe velykyi, yedynyi,
Nam Ukrainu khrany,
Voli i svitu prominniam, ty yii osiny.
Svitlom nauky i znannia
Nas, ditey, prosvity, V chystii liubovi do kraiu,
Ty nas, Bozhe, zrosty.*

Lord, oh the Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light of your holy rays.
With learning and knowledge enlighten us,
Your children, in love pure and everlasting,
Let us, oh Lord, grow.

Es ist ein Ros' entsprungen

*Es ist ein Ros' entsprungen,
Aus einer Wurzel zart,
Wie uns die Alten sunen,
Von Jesse kam die Art,
Und hat ein Blümlein bracht
Mitten im kalten Winter
Wohl zu der halben Nacht.*

*Das Röslein, das ich meine,
Davon Jesaias sagt,
Ist Maria die Reine uns
Das Blümlein bracht.
Aus Gottes ew'gen Rat hat
Sie ein Kind geboren
Und blieb ein' reine Magd.*

*O Jesu, bis zum Scheiden
Aus diesem Jammertal
Laß Dein hilf uns geleiten
Hin in den Freudensaal
In Deines Vaters Reich,
Da wir Dich ewig loben.
O Gott, uns das verleihe.*

Venite, Gaudete!

*Veni veni, veni Emmanuel
Hodie Christus natus est
Laetantur archangeli.
Gaudete, Christus est natus.
Venite gaudete, adoremus.*

Un flambeau, Jeanette Isabella

*Un flambeau, Jeannette, Isabelle!
Un flambeau! Courons au berceau!
C'est Jésus, bonnes gens du hameau.
Le Christ est né; Marie appelle.
Ah! Ah! Que la Mère est belle,
Ah! Ah! Que l'Enfant est beau!*

*Qui vient là, frappant de la sorte?
Qui vient là, en frappant comme ça?
Ouvrez-donc, j'ai posé sur un plat
De bons gâteaux, qu'ici j'apporte
Toc! Toc! Ouvrons-nous la porte!
Toc! Toc! Faisons grand gala!*

*C'est un tort, quand l'Enfant sommeille,
C'est un tort de crier si fort.
Taisez-vous, l'un et l'autre, d'abord!
Au moindre bruit, Jésus s'éveille.
Chut! chut! Il dort à merveille,
Chut! chut! Voyez comme il dort!*

Lo, how a rose e'er blooming,
From tender stem hath sprung,
Of Jesse's lineage coming,
As men of old have sung,
It came, a flow'ret bright
Amid the cold of winter
When half spent was the night.

Isaiah 'twas foretold it,
The Rose I have in mind,
With Mary we behold it
The virgin mother kind.
To show God's love aright,
She bore to men a Savior,
When half spent was the night.

O Jesus, by being born
Out of this vale of tears,
Let Thy help guide us
To the hall of joy
In your father's kingdom,
As we praise You eternally.
O God, give us that.

O come, come Emmanuel
Today Christ is born
And all the angels rejoice.
Rejoice, Christ is born.
Come, rejoice and worship.

Bring a torch, Jeanette, Isabella!
Bring a torch! To the stable, run!
Christ is born, tell the folk of the village
Jesus is born; and Mary's calling.
Ah! Ah! Beautiful is the Mother,
Ah! Ah! Beautiful is her Child!

Who is that, knocking on the door?
Who is it, knocking like that?
Open up, we've arranged on a platter
Lovely cakes that we have brought here
Knock! Knock! Open the door for us!
Knock! Knock! Let's celebrate!

It is wrong when the Child is sleeping,
It is wrong to talk so loud.
Silence, now as you gather around,
Lest your noise should waken Jesus.
Hush! Hush! See how He slumbers,
Hush! Hush! See how fast He sleeps!

Program Notes on Featured Pieces

Information assembled from online sources, as credited

Gabriel Jackson's *Vox clara ecce intonat* was commissioned for the Choir of St John's and first performed at the 2013 Advent Carol Service with saxophonist Joel Garthwaite. Jackson, a former chorister of Canterbury Cathedral and one-time Associate Composer to the BBC Singers, identifies sixteenth-century sacred music as the most important influence on his style. However, he has also acknowledged the pivotal role played by the music of Michael Tippett ('the greatest English composer since Purcell') and the genres of soul and R&B in the development of his compositional voice, highlighting in R&B 'the spaciousness, the ecstatic, bright sounds' and the 'incredible care in the way the chords are voiced'. Many of these qualities are evident in *Vox clara*: the choral parts move mostly in homophony, while an elaborate part for soprano saxophone soars above. The instrument's arabesques, with their occasional hints of birdsong, surely reflect the composer's interest in flight, a preoccupation in many of his works. The alto solo of the contrasting middle section, though slower, is also rapt in character. Jackson's text is taken from a sixth-century Latin hymn associated with Advent, best known in Edward Caswall's nineteenth-century translation as *Hark! a thrilling voice is sounding*. – *Dr. Martin Ennis Cambridge, May 2020*

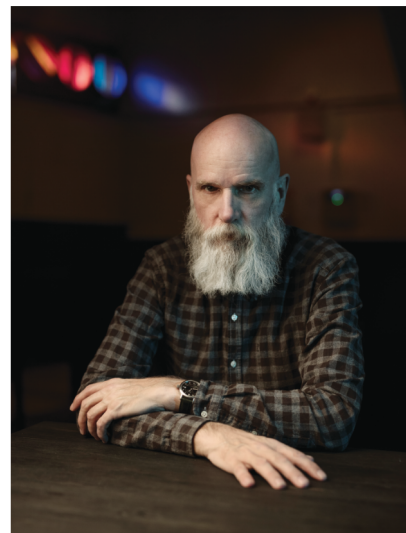


Photo credit: Reinis Hofmanis

Gabriel Jackson (b.1962)

One of Britain's foremost composers, after three years as a chorister at Canterbury Cathedral, Gabriel Jackson went on to study composition with Richard Blackford and John Lambert at the Royal College of Music. Particularly acclaimed for his choral works, his liturgical pieces are in the repertoires of most of Britain's cathedral and collegiate choirs and he is a frequent collaborator with the leading professional groups of the world. From 2010-2013 he was Associate Composer to the BBC Singers. In 2014 his hour-long *The Passion of our Lord Jesus Christ*, commissioned for the 750th anniversary of Merton College, Oxford, was premiered in its chapel. May 2015 saw the premiere at the Latvian National Opera of *Spring Rounds* for soprano, choir and orchestra, commissioned by the Riga-based youth choir Kamer for their 25th anniversary. Jackson's music can be heard on over 100 recordings including seven discs devoted exclusively to his work on Delphian Records, Regent, Hyperion and Signum Classics. – *gabrieljackson.com*

Tomás Luis de Victoria was born in Avila in around 1548, and in 1558 became a boy singer in Avila cathedral. There he began studying the theory of Gregorian chant, counterpoint and composition. In 1557 he entered the Collegium Germanicum in Rome, where he received lessons from Palestrina, and eventually succeeded Palestrina as master of the chapel of San Apollinario in 1573. Two years later, he was ordained a priest. In Madrid he served as chaplain and choirmaster of the Clarisas Descalzas. Unlike his Spanish contemporaries and the Italian masters, he composed only religious music. He died in Madrid in 1611.

Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the best-regarded composers of sacred music in the late Renaissance, a genre to which he devoted himself exclusively. Victoria's music reflected his personality, expressing the passion of Spanish mysticism and religion. Victoria was praised by Padre Martini for his melodic phrases and his joyful inventions. His works have undergone a revival in the 20th century, with numerous recent recordings. Many commentators hear in his music a mystical intensity and direct emotional appeal, qualities considered by some to be lacking in the arguably more rhythmically and harmonically placid music of Palestrina. There are quite a few differences in their compositional styles, such as treatment of melody and quarter-note dissonances.

Victoria was a master at overlapping and dividing choirs with multiple parts with a gradual decreasing of rhythmic distance throughout. Not only does Victoria incorporate intricate parts for the voices, but the organ is almost treated like a soloist in many of his choral pieces. Victoria did not originate the development of psalm settings or antiphons for two choirs, but he continued and increased the popularity of such repertoire. Tonight's *Ave regina caelorum* is composed for eight voices in two choirs.

– *Wikipedia*



Alexander Campkin's music, described as 'fresh and attractive' by *Gramophone*, has attracted the attentions of some of the top ensembles. His work has been performed or broadcast in over forty countries. It features on over 20 CDs recorded by ensembles including the London Sinfonietta and the BBC Singers, and one of which was Christmas CD of the Year for Classic FM. His musical journey was changed forever after medical symptoms and the diagnosis of multiple sclerosis aged 17. This was shortly before he was due to perform with the Arad Philharmonic in Romania as a viola player. "MS changed my life. It stopped me playing viola. But it certainly didn't stop me composing."

Alexander (b. 1984) has received over one hundred commissions from organisations including The Royal Opera House, The Tallis Scholars, The Royal Ballet Sinfonia, The Joyful Company of Singers and The Theatinerkirche Vokalkapelle Munich. Alexander is conductor of The Oxbridge Singers and the minimaLIST ENsemble. His growing passion for music education has led him to direct workshops for the Royal Opera House, the BBC Symphony Orchestra Learning,

English Touring Opera, Royal College of Music Sparks and Streetwise Opera.

Alexander studied at Oxford University where was choral and organ scholar, the Royal Academy of Music, and the University for Performing Arts in Vienna. He has received tuition from Sir Peter Maxwell Davies, Robert Saxton, Stephen Montague, Michael Jarrell and Simon Bainbridge. He has been elected an Associate of the Royal Academy of Music for services to music.

– alexandercampkin.com

Richard Dering (c. 1580–1630) was an English Renaissance composer during the era of late Tudor music. He is noted for his pioneering use of compositional techniques which anticipated the advent of Baroque music in England. Some of his surviving choral works are part of the repertoire of Anglican church music today. Dering was born in London around 1580, during the reign of Queen Elizabeth I, the illegitimate son of Henry Dering of Liss, Hampshire. In 1600 he went to study at Christ Church, Oxford, and in 1610 he graduated with a bachelor's degree. In 1617 Dering went to live in Brussels, the capital of the Spanish Netherlands, a region of the Low Countries which was under the rule of the Spanish Empire and was consequently Roman Catholic. A number of other English composers had taken up residence there, among them Peter Philips and John Bull, and it is thought that Dering became acquainted with them.

In Brussels, Dering took up the position of organist to a community of English Benedictine nuns at the Convent of Our Lady of the Assumption. There, he published his collections of Latin motets, *Cantiones Sacrae* (1617) and *Cantica Sacra* (1618). The preface to *Cantiones Sacrae* states that the pieces were written "in the first city of the world" — meaning the centre of the Catholic faith, Rome. – *Wikipedia*

Tonight's work, *Quem vidistis pastores* is a buoyant motet in six voice parts was published in 1618.

As a composer, conductor, and singer, **Bob Chilcott** has enjoyed a lifelong association with choral music, first as a chorister and choral scholar in the choir of King's College, Cambridge, and for 12 years as a member of the King's Singers. He became a full-time composer in 1997, and has produced a large catalogue of music for all types of choirs which is published by Oxford University Press.

Bob has conducted choirs in more than 30 countries worldwide and has worked with many thousands of amateur singers across the UK in a continuing series of Singing Days. For seven years he was conductor of the Chorus of The Royal College of Music in London and since 2002 he has been Principal Guest Conductor of the BBC Singers. His music has been widely recorded by leading British choirs and groups including The King's Singers, King's College, Cambridge, Wells Cathedral, Westminster Abbey, The Sixteen, Tenebrae, The BBC Singers, The Bach Choir, Commotio, and Ora.

– bobchilcott.com

Photo credit: John Bellars



Born in Grimsby, Lincolnshire, the son of publican parents, **Patrick Hawes** grew up in pubs along the Lincolnshire coast and was educated at De Aston School. He read music at St Chad's College, University of Durham as organ scholar, and was also conductor of the University Chamber Choir and the University Symphony Orchestra. During his research year, he founded and conducted the University Chamber Singers.

He went on to work as a teacher of music and English, firstly at Pangbourne College (1981–1990) where he produced his first major work, the dramatic cantata *The Wedding at Cana*. This led to him becoming Composer in Residence at Charterhouse School (1990–1997).



Leaving teaching in 1997 to pursue his career as a composer, he wrote his first film score in 2002 for *The Incredible Mrs Ritchie*, directed by Paul Johansson. His debut album *Blue in Blue*, a collection of choral and orchestral pieces, was released in 2004. Made 'CD of the Week' on Classic FM in 2004, it was nominated for a Classical Brit award and was voted by Classic FM listeners as the fastest ever and highest new entry into the station's Hall of Fame. The first track on the album *Quanta Qualia* was subsequently covered by Hayley Westenra for her 2005 album *Odyssey* and a new arrangement with saxophone also featured on the 2014 Voces8 album *Eventide*.

He currently lives near the Norfolk coast, and is inspired by the beauty of nature, English literature and heritage, and his Christian faith. Hawes remains a keen organist, holding the Fellowship award from the Royal College of Organists. – patrickhawes.com



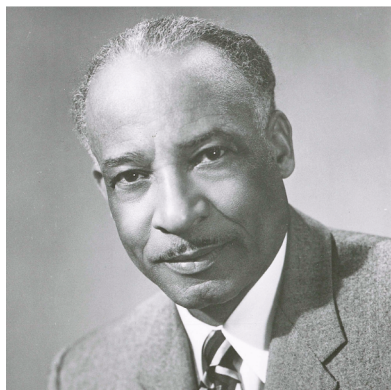
Adrian Peacock is an award-winning, Grammy nominated Audio Producer, an internationally acclaimed bass choral singer and soloist, and a composer.

Since the early 1990's Adrian has been a freelance record producer, specialising in choral groups, with over two hundred and fifty CD's in the catalogue. Record labels include Decca, Deutsche Grammophon, EMI, Hyperion and Signum Classics; his list of recording artists comprises The King's Singers, Polyphony, Tenebrae, Gabrieli Consort, Trinity College Cambridge, Magdalen College Oxford, Holst Singers, Westminster Abbey Choir, Ex Cathedra, and Westminster Cathedral Choir, among others.

Adrian began his musical training at Lichfield Cathedral as a chorister, from where he won a music scholarship to Wellington College to pursue studies at the piano, organ and bassoon. He then continued his education at the University of Surrey, whilst also a choral scholar at nearby Guildford Cathedral.

From 1998 he sang as a Lay Clerk at Westminster Cathedral and was a member of Pro Cantione Antiqua, acting as their Music Director from 2000 onwards. For a decade from 2003 he was part of the BBC Singers, Britain's only full-time chamber choir. He sang with Solistes de Collegium Vocale Gent and was a frequent freelance performer with The Tallis Scholars, The Gabrieli Consort, The Scholars Baroque Ensemble, Monteverdi Choir, The English Concert, The King's Consort and others. He has also performed in a comprehensive collection of performances as a oratorio singer in the UK and in Europe, as a soloist in several contemporary classical works and on many commercial recordings, covering repertoire from medieval monophony to blockbuster film scores.

During his university years and after graduation Adrian conducted Thames Voyces and Yateley Choral Society. Over the years he has also acted a freelance chorus master to The Bach Choir, Guildford Philharmonic Choir and the BBC Symphony Chorus; smaller groups include the BBC Singers, the chamber choir Tenebrae and the Solistes de Collegium Vocale Gent. From 1992-2003 he was Director of Music at St James's Church, Piccadilly in London. – adrianpeacock.com



Of African-American heritage, **William L. Dawson** was born in Anniston, Alabama. In 1912, Dawson ran away from home to study music full-time as a pre-college student at the Tuskegee Institute (now University) under the tutelage of school president Booker T. Washington. Dawson paid his tuition by being a music librarian and manual laborer working in the school's Agricultural Division. He also participated as a member of Tuskegee's choir, band and orchestra, composing and traveling extensively with the Tuskegee Singers for five years; he had learned to play most of the instruments by the time he completed his studies in 1921. A graduate of the Horner Institute of Fine Arts with a Bachelor of Music, William Dawson later studied at the Chicago Musical College with professor Felix Borowski, and then at the American Conservatory of Music where he received his master's degree.

Early in his career, he served as a trombonist both with the Redpath Chautauqua and the Civic Orchestra of Chicago (1927–1930). His teaching career began in the Kansas City public school system, followed by a tenure with the Tuskegee Institute from 1931–1956. During this period, Dawson also developed the Tuskegee Institute Choir into an internationally renowned ensemble; they were invited to sing at New York City's Radio City Music Hall in 1932 for a week of six daily performances. Dawson's arrangements of traditional African-American spirituals are widely published in the United States and are regularly performed by school, college and community choral programs. He died, age 90, in Montgomery, Alabama. – *Wikipedia*



Stanford Scriven, composer and educator, was born in Portland, Oregon in 1988. Numerous collegiate and professional ensembles in the United States and around the world including Scandinavia, Asia, the Baltic States, and the United Kingdom have performed his works. In addition to performances at both Regional and National American Choral Directors Association Conventions, Stanford's music has been featured on various radio broadcasts nationwide, including American Public Media's Performance Today and Minnesota Public Radio's Regional Spotlight. From 2011-2012, Stanford served as composer in residence for the Minneapolis-based choral ensemble Magnum Chorum under the direction of Dr. Christopher Aspaas. Stanford graduated from St. Olaf College with a Bachelor of Music degree in music education, and currently directs a high school choral program in Salem, Oregon.

A choir tour to England, Ireland and Wales inspired him to write *Christ the Apple Tree*, a flowing anthem. St. Olaf's included it in the school's 2009 Christmas Festival, which drew 10,000 listeners or more. The choir also sang it on a Northeast tour of great concert halls. "The more we sang it, the more (choir director Anton Armstrong) fell in love with it," Stanford related. – *ecspublishing.com* and *statesmanjournal.com*

Laura Mvula (née Douglas) is a British soul singer-songwriter from Birmingham. Her debut album *Sing to the Moon* was released on March 4, 2013. Mvula grew up in the Birmingham suburbs of Selly Park and Kings Heath with two younger siblings, and was influenced by the girl band Eternal. She sang with Black Voices, an *a cappella* group set up by her aunt. She graduated from the Birmingham Conservatoire with a degree in composition. While she was working as a supply teacher in a Birmingham secondary school, she started writing songs on her laptop. She was working as a receptionist when she sent out two demos to several people in the music industry. She is married to singer Themba Mvula.



Signed to Sony subsidiary RCA, Mvula released her debut extended play, "She", on 16 November 2012. Her debut studio album, *Sing to the Moon*, was released on 4 March 2013. One person has described her music using a new term, "gospeldelia". The album was preceded by the single "Green Garden". The song is an elegy to her home in Kings Heath. In 2018, Mvula received an honorary doctorate of music from her alma mater, Birmingham City University.

Laura created a beautiful choral arrangement of her own song *Sing to the Moon* for the BBC Singers, who sang it at the Last Night of the Proms 2019.

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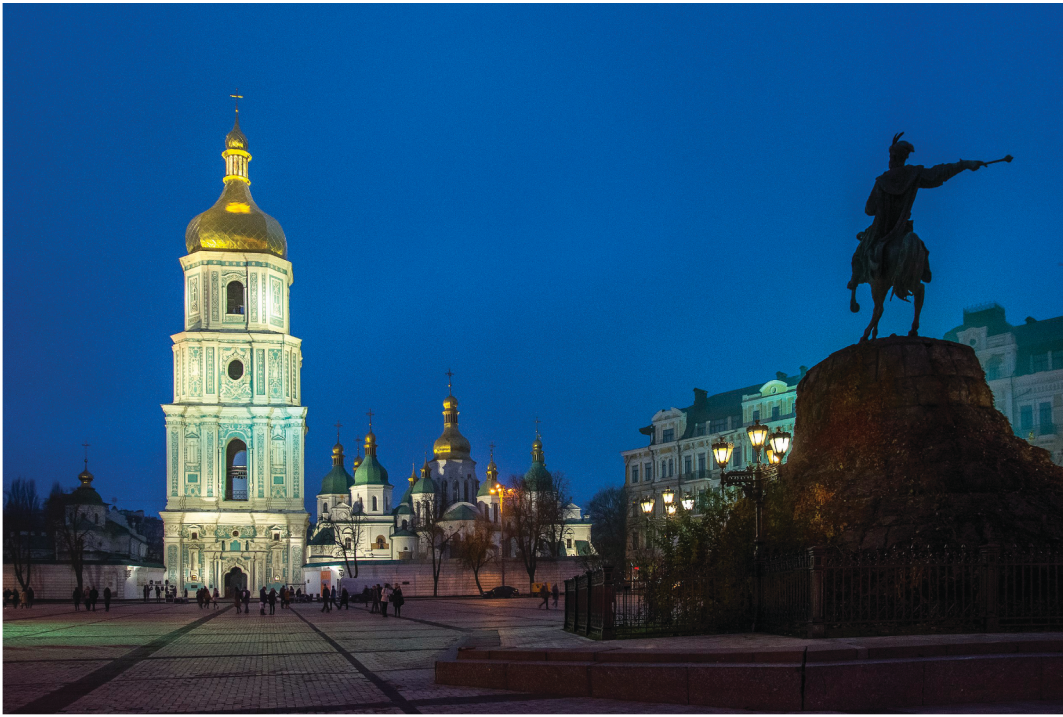
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Blue hour on Sofia Square, Kiev

Dear Ars Nova Singers and People of Colorado,

My name is Viktoriya Konchakovskaya, and I send you greetings from Kiev, Ukraine this holiday season.

We are very thankful for your prayers, support, and love for our country. It is a very difficult time for Ukraine. But we are strong, and believe that soon, the Lord's light will shine on our country, and we will once again live in peace and harmony, without fear and pain.

We have a military front, and a Musical front, in Ukraine. We, the Kiev Symphony Orchestra and Chorus, are formed for our people, trying to give them comfort and bring light into their lives. We are preparing a Christmas concert now; we're looking forward to presenting this wonderful holiday of joy, hope, and love.

The Solstice happens for all of us, all around the world. We thank you for joining with us, and singing this Prayer for Ukraine:

*Bozhe velykyi, yedynyi,
Nam Ukrainu khrary,
Voli i svitu prominnyam, ty yii osyny.
Svitlom nauky i znannia
Nas, ditey, prosvity, V chystii liubovi do kraiu,
Ty nas, Bozhe, zrosty.*

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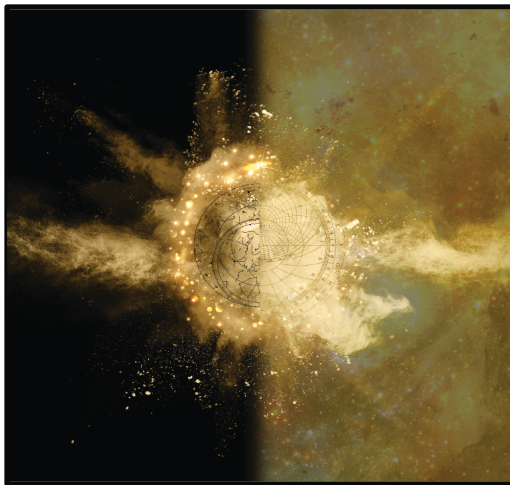
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Stardust

Join us as we—mere stardust-made mortals—meditate on our capacity to exert power and change the universe that we inhabit. The program features the world premiere of renowned composer Joel Thompson's new consortium-commission piece, based on the book *The Lonely Letters* (Ashon Crawley), that explores individual agency and transformative joy. Arvo Pärt's cosmic *Berlin Mass* also drifts over the atmosphere with an expanded chorus and string orchestra.

Friday, February 10, 7:30pm – First United Methodist Church, Boulder
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