

Ars Nova

SINGERS

Our 37th Season
2022-2023

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PROGRAM

Love Songs from Lonely Letters (*World Premiere*) Joel Thompson
One
Found

Three-fours, Op. 71, II. *Andante* Samuel Coleridge-Taylor, arr. Alex Vittal
Corta-Jaca Chiquinha Gonzaga, arr. Alex Vittal

SPHERE ENSEMBLE

Es sang vor langen Jahren (1984) Arvo Pärt
Virgencita (2012) Arvo Pärt
Solfeggio (1963) Arvo Pärt

INTERMISSION

Berlin Mass (1990; revised 2002) Arvo Pärt
Kyrie
Gloria
Ester Alleluiavers
Zweiter Alleluiavers
Veni Sancte Spiritus
Credo
Sanctus
Agnus Dei

SPHERE ENSEMBLE and ARS NOVA SINGERS
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Elizabeth Swanson, *Associate Conductor*
Kimberly Brody, *Executive Director*

www.arsnovasingers.org



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 Cyrissa Anderson
 Evanne Browne
 Jessica Harbeson
 Zoe Myers*
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 Julie Poelchau
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* High School Apprentice

¹ Ensemble for Pärt, *Virgencita*

² Soloist in Pärt, *Alleluias, Veni Sancte Spiritu (Berlin Mass)*

³ Extra ensemble singers for Pärt, *Berlin Mass*

Photos and bios of our singers
 can be found on our website:
arsnovasingers.org/about/singers/



SPHERE ENSEMBLE was formed in 2011 by professional string players driven to explore the vast potential of the string ensemble repertory. Moving beyond the stereotype of classical music tradition, Sphere's programs include both masterpieces of string orchestra repertoire and exceptional works drawn from all genres to create a new definition of modern performance. Innovative arrangements are written by group members generating a unique and transformative musical experience.

Please join Sphere Ensemble for their next performances, **Vintage**: Saturday, March 18, 2023 at 7:30 pm – Broomfield Auditorium
 Sunday, March 19, 2023 at 2:00 pm – Mercury Cafe, Denver

Violin

Autumn Pepper
 Stacey Brady
 Alan Chan
 Patrick Hyatte

Emily Lewis
 Ryann Lambuth
 Jonathon Winter

Viola

Alexander Vittal
 Allyson Stibbards
 Regina Vendetti

Cello

Beth Rosbach
 Micah Cheng

Double Bass

Forest Greenough



Joel Thompson is an Atlanta-based composer, conductor, pianist, and educator, best known for the choral work, *Seven Last Words of the Unarmed*, which was premiered in November 2015 by the University of Michigan Men's Glee Club and Dr. Eugene Rogers and won the 2018 American Prize for Choral Composition. In August 2021 he premiered another new work in Boulder at the Colorado Music Festival; the piece sets the writings of James Baldwin to music.

Thompson's works have been performed by esteemed ensembles such as the Atlanta Symphony Orchestra, Tallahassee Symphony Orchestra, Atlanta Master Chorale, Los Angeles Master Chorale, EXIGENCE, and the San Francisco Gay Men's Chorus. He

recently received his doctorate from the Yale School of Music and is the newly appointed composer-in-residence at the Houston Opera. Thompson was also a 2017 post-graduate fellow in Arizona State University and a composition fellow at the 2017 Aspen Music Festival and School, where he studied with composers Stephen Hartke and Christopher Theofanidis and won the 2017 Hermitage Prize.

Thompson taught at Holy Innocents' Episcopal School in Atlanta from 2015 to 2017, and also served as Director of Choral Studies and Assistant Professor of Music at Andrew College from 2013 to 2015. Thompson has a B.A. in Music and an M.M. in Choral Conducting, both from Emory University.



Thompson, *Love Songs from Lonely Letters*

One

You broke something open in me that had been vaulted away, deserted, renounced, for such a long time. It was in you that I found that I was seeking something without knowing it. So thank you, thank you for all that you are, for all that you have been.

Love is the impossible extension of an ordered time; the desire of impossible non-spacetime where the joy of music plays consistently eternal. Love is seeking a world otherwise *wherewhen* one can linger. May that which makes us one be always with you.

Found

We are stars, we are literally made of the cosmos, we are what remains, what becomes, what is becoming, of that which isn't separable. And since we are stars, we are also stardust. Perhaps we are searching, continually, for our stardust. Perhaps love is the unceasing variation of the search for stardust. Perhaps [we are gathered here] together not through happenstance...but because we have found each other: we have found our stardust.

No. What I'm saying is this: Maybe we are searching for our stars, maybe love is that search. And something about that search, even when it's unfulfilled through the capture, brings me so much joy.

– texts by Dr. Ashon Crawley, *The Lonely Letters*

Love Songs from Lonely Letters was commissioned by a consortium of choirs including Harvard University, Grinnell College, Macalester College, the College of St. Thomas, and Ars Nova Singers.

Pärt, *Es sang vor langen Jahren*

*Es sang vor langen Jahren wohl auch die Nachtigall.
Das war wohl süsser Schall, da wir zusammen waren.*

*Ich sing und kann nicht weinen und spinne so allein.
Den Faden klar und rein, solange der Mond wird scheinen.*

*Da wir zusammen waren, da sang die Nachtigall.
Nun mahnet mich ihr Schall, dass du von mir gefahren.*

*So oft der Mond mag scheinen, so denk ich dein allein.
Mein Herz ist klar und rein, Gott wolle uns vereinen.*

*Seit du von mir gefahren, singt stets die Nachtigall.
Ich denk bei ihrem Schall, wie wir zusammen waren.*

*Gott wolle uns vereinen. Hier spinn ich so allein.
Der Mond scheint klar und rein. Ich sing und möchte weinen.*

– Clemens Brentano (1778-1842), *Der Spinnerin Nachtlid*

Long years ago indeed, as now there sang the nightingale;
The sound was truly sweet; then, we were together.

I sing and cannot weep, and thus, alone, I spin
The bright, clean threads as long as the moon shines.

When we were together, then sang the nightingale;
Now her sound reminds me that you are gone from me.

However often the moon shines, I think on you alone;
My heart is bright and clean; God grant we be united!

Since you have gone from me, the nightingale sings constantly;
Her sound makes me think how we were together.

God grant we be united. Here, so alone, I spin;
The moon shines bright and clean; I sing, and would weep.

Tara U'Ren, mezzo / Autumn Pepper, violin / Alex Vittal, viola

The small chamber music composition *Es sang vor langen Jahren* was completed in 1984, when Diether de la Motte, a German musicologist and radio producer had asked ten composers to set the poem *Der Spinnerin Nachtlid* by Clemens Brentano to music. Hence the dedication in the subtitle: *Motette für de la Motte*.

This is one of the few of Pärt's *tintinnabuli* works that are not based on liturgical texts, but on a poem, more precisely, a love poem. The verses by Clemens Brentano (1778–1842), a major figure of German Romanticism, are centered around painful longing for his lost Loved One; the borders between earthly and divine love, as well as those between the present moment and memories are blurred as in a dream. This mystical night song (*Nachtlid*) has inspired the choice of the tender-sounding chamber setting, the musical nature of the entire composition as well as a more liberal use of the *tintinnabuli* technique than before.

The Austrian musicologist and one of the most important researchers of Pärt, Leopold Brauneiss, has indicated Pärt's unconventional approach to story-telling in music: a single A minor triad is heard at the beginning and at the end of the work, separated from the rest of the music by a pause – a silence – which altogether sounds like the traditional beginning of a fairytale: “Once upon a time...”

Pärt, *Virgencita*

*Virgencita de Guadalupe, salva nos, salva.
Santa María de Guadalupe, ruega por nosotros.
Virgencita, salva nos.*

*Santa María, Madre de Dios,
Salva nos, ruega por nosotros pecadores.
Salva nos, ahora y en la hora de nuestra muerte.
Nuestra Señora de Guadalupe,
Virgencita, ruega por nosotros. Amén.*

Virgin Mary of Guadalupe, save us.
Holy Mary of Guadalupe, pray for us.
Virgin Mary, save us.

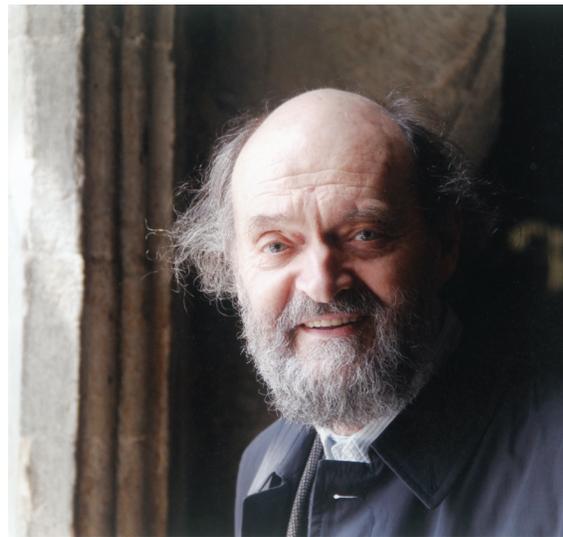
Holy Mary, Mother of God,
Save us, pray for us sinners.
Save us, now and in the hour of our death.
Our Lady of Guadalupe,
Virgin Mary, pray for us. Amen.

Pärt's choir piece *Virgencita* was inspired by the invitation of the Mexican ambassador Agustín Gutiérrez Canet to participate at the international Cervantino Festival in Mexico with Tõnu Kaljuste and the Estonian Philharmonic Chamber Choir. It is one of the most important multidisciplinary festivals in Latin America. Pärt himself has said about the composition: “When Agustín Gutiérrez Canet, the Mexican ambassador to Estonia, invited me to Mexico, my interest and notions of the country were strongly affected by the famous legend of Juan Diego and his reports of the apparition of the Virgin Mary. The happy anticipation of being in Mexico very soon and the name Guadalupe left me no peace; they inspired me to write a choral work which I took along as a present to the people of Mexico.”

Pärt has made a selection of lines from prayers in Spanish, turning to Our Lady of Guadalupe, the symbol of the Catholic Mexico. The composition premiered on 18, 19 and 20 October 2012 in León, Guanajuato and México City, with Tõnu Kaljuste conducting the Estonian Philharmonic Chamber Choir.

Arvo Pärt is one of those composers in the world, whose creative output has significantly changed the way we understand the nature of music. In 1976, he created a unique musical language called *tintinnabuli*, that has reached a vast audience of various listeners and that has defined his work right up to today. There is no compositional school that follows Pärt, nor does he teach, nevertheless, a large part of the contemporary music has been influenced by his *tintinnabuli* compositions.

In Pärt's creative biography, the years 1968–1976 mark his period of crisis – the final renunciation of the modernist techniques and means of expression used so far, searches for personal musical language and as a result, a radical change in the author's style. "I didn't know at the time that was I going to be able to compose at all in the future. Those years of study were no conscious break, but life and death agonizing inner conflict. I had lost my inner compass and I didn't know anymore, what an interval or a key meant," Pärt recalled many years later.



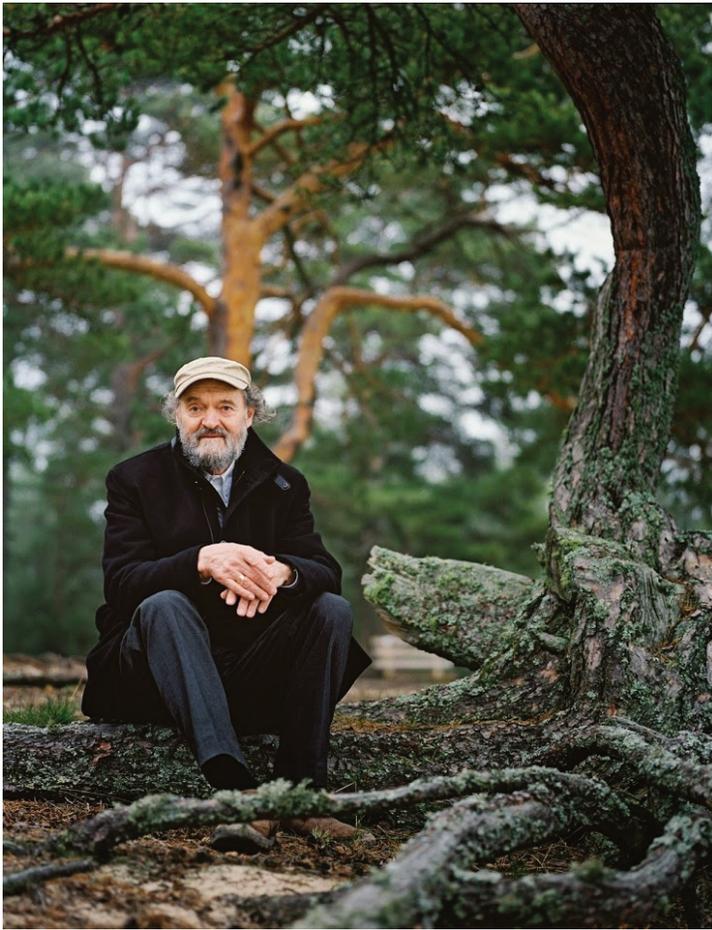
In his new quest for self expression Pärt turned even more intensively towards the early music and became absorbed for years studying Gregorian chant, the Notre Dame School and Renaissance polyphony. The first signs of this appear in his *Symphony No. 3* (1971) – one of the very few works that premiered in these years. It was also the time of important events in Arvo Pärt's personal life as he married and joined the Orthodox Church in 1972. In 1976, Pärt emerged with a new and highly original musical language, which he called *tintinnabuli* (from *tintinnabulum* – Latin for 'little bell'). The new style first appears in a short piece for piano, *Für Alina*, followed soon by works like *Cantus in Memory of Benjamin Britten* (1977), *Fratres* (1977), *Tabula rasa* (1977) and *Spiegel im Spiegel* (1978). Pärt has now been composing in his *tintinnabuli*-style for over 40 years, and it has proven to be a rich and inexhaustible creative source.

Tintinnabuli music can be defined as a distinct technique, which in essence unites two monodic lines of structure – melody and triad – into one, inseparable ensemble. It creates an original duality of voices, the course and inner logic of which are defined by strict, even complicated mathematical formulas. Through that duality of voices Pärt has given a new meaning to the horizontal and vertical axis of music, and broadened our perception of tonal and modal music in its widest sense. *Tintinnabuli* music can also be described as a style in which the musical material is extremely concentrated, reduced only to the most important, where the simple rhythm and often gradually progressing melodies and triadic *tintinnabuli* voices are integrated into the complicated art of polyphony, expressing the composer's special relationship to silence. In addition, *tintinnabuli* is also an ideology, a very personal and deeply sensed attitude to life for the composer, based on Christian values, religious practice and a quest for truth, beauty and purity.

Arvo Pärt has lived permanently in Estonia since 2010. The same year, on the initiative of Arvo and Nora Pärt, the Arvo Pärt Centre was established in Laulasmaa. In collaboration with the composer himself and his family, the APC aims to create and maintain the personal archive of the composer.



Berliner Messe was composed for the 90th German Catholics Days in Berlin in May 1990 – the first held following the fall of the Berlin Wall. Initially composed for soloists (SATB) and organ, the piece was premiered at a service in Hedwig's Cathedral by the Theatre of Voices ensemble conducted by Paul Hillier. Today, mass compositions are mainly performed as concert pieces. *Berliner Messe* also has its fixed place in concert repertoire, but in its form and structure, the work can be also used as part of traditional Catholic liturgy. Optional parts for certain holidays are added to the ordinary parts of the Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*). Between *Gloria* and *Credo* there are two *Allelujah* verses for Christmas and two more for Pentecost, as well as the Pentecost sequence *Veni Sancte Spiritus*. The sounds in the composition are strictly structured accounting for the number of syllables, emphasis and other parameters of the text. "Each step is derived from the text. Hence, this is not a result of a so-called inspiration, but something more objective," the composer has said about his piece. To the smallest of details, the musical structure is subordinated to the formulae of the *tintinnabuli* technique.



*The most sensitive musical instrument is the human soul.
The next is the human voice.*

– Arvo Pärt

Pärt, Berlin Mass

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis Deo.

*Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dextram Patris, miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.*

ERSTER ALLELUIAVERS (ZUM PFINGSTFEST)
*Alleluia. Alleluia. Emitte Spiritum tuum et creabuntur,
et renovabis faciem terrae. Alleluia.*

ZWEITER ALLELUIAVERS (ZUM PFINGSTFEST)
*Alleluia. Alleluia.
Veni Sancte Spiritus, reple tuorum corda fidelium:
et tui amoris in eis ignem accende. Alleluia.*

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
Lord God, Heavenly King, God the Father Almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.
For Thou only art Holy, Thou only art the Lord,
Thou only art the Most High, Jesus Christ.
With the Holy Ghost, in the glory of God the Father. Amen.

FIRST ALLELUIA (FOR PENTECOST)
*Alleluia. Alleluia. Send forth Thy Spirit, and they shall be created,
and Thou shalt renew the face of the earth. Alleluia.*

SECOND ALLELUIA (FOR PENTECOST)
*Alleluia. Alleluia.
Come, O Holy Spirit, fill the hearts of Thy faithful:
and kindle in them the fire of Thy love. Alleluia.*

<i>Veni, Sancte Spiritus et emitte caelitus lucis tuae radium.</i>	Come, Holy Spirit, come And from your celestial home Shed a ray of light divine.	<i>Sine tuo numine nihil est in homine, nihil est innoxium.</i>	Where you are not, we have naught, Nothing good in deed or thought, Nothing free from taint of ill.
<i>Veni, pater pauperum, veni, dator munerum, veni, lumen cordium.</i>	Come, Father of the poor, Come, source of all our store, Come, within our bosoms shine.	<i>Lava, quod est sordidum, riga, quod est arium, sana, quod est saucium.</i>	Heal our wounds, our strength renew, On our dryness pour your dew, Wash the stains of guilt away.
<i>Consolator optime, dulcis hospes anime, dulce refrigerium.</i>	You, of comforters the best, You, the soul's welcome guest, Sweet refreshment here below;	<i>Flecte, quod est rigidum, fove, quod est frigidum, rege, quod est devium.</i>	Bend the stubborn heart and will, Melt the frozen, warm the chill, Guide the steps that go astray.
<i>In labore requies, in aestu temperies, in fletu solatium.</i>	In our labor, rest most sweet, Grateful coolness in the heat, Solace in the midst of woe.	<i>Da tuis fidelibus in te confidentibus, sacrum septenarium.</i>	On the faithful, who adore And confess you evermore, In your sevenfold gift descend.
<i>O lux beatissima, reple cordis intima tuorum fidelium.</i>	O most blessed Light divine, Shine within these hearts of yours, And our inmost being fill.	<i>Da virtutis meritum, da salutis exitum, da perenne gaudium. Amen. Alleluia.</i>	Give them virtue's sure reward, Give them your salvation, Lord, Give them joys that never end. Amen. Alleluia.

*Credo in unum Deum; Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium et invisibilem.
Credo in unum Dominum Jesum Christum,
Filiium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,
Genitum non factum, consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem
Descendit de coelis; et incarnatus est de Spiritu Sancto
Ex Maria Virgine: et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio Pilato,
Passus et sepultus est.
Et resurrexit tertia die secundum Scripturas
Et ascendit in coelum: sedet ad dexteram Patris,
Et iterum venturus est cum gloria
Judicare vivos et mortuos,
Cujus regni non erit finis.*

*Credo in Spiritum Sanctum, Dominum, et vivificantem,
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur;
Qui locutus est per Prophetas.
Credo in unam
Sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.*

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

*Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.*

I believe in one God; the Father almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,
The only begotten Son of God,
Begotten of the Father before all worlds;
God of God, light of light, true God of true God,
Begotten, not made; of one substance with the Father,
By whom all things were made.
Who for us and for our salvation
Descended from heaven; and was incarnate by the Holy Ghost
Of the Virgin Mary, and was made man.

He was crucified for us under Pontius Pilate,
Died and was buried.
And on the third day He rose again according to the Scriptures
And ascended into heaven. He sitteth at the right hand of the Father,
And He shall come again with glory
To judge the living and the dead,
And His kingdom shall have no end.

I believe in the Holy Ghost, the Lord and giver of life,
Who proceeds from the Father and the Son,
Who with the Father and the Son is worshipped and glorified;
As it was told by the prophets.
And I believe in one
Holy catholic and apostolic church.
I acknowledge one baptism for the remission of sins.
And I await the resurrection of the dead
And the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory. Hosanna in the highest.
Blessed is He that comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,
Have mercy upon us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

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Ars Nova
SINGERS

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Ascent **A Boulder Soundwalk**

Immerse yourself in a nature concert, where you control the music with your own movement. Using only a smartphone and headphones, your walk through Scott Carpenter Park triggers sounds and songs performed by Ars Nova Singers.

Take a walk, sit and meditate, or lie in the grass – wherever you are in the park, the music of the soundwalk will respond to you.

All ages and mobility levels welcome!

Runs March 18 – September 4

Tickets/info:

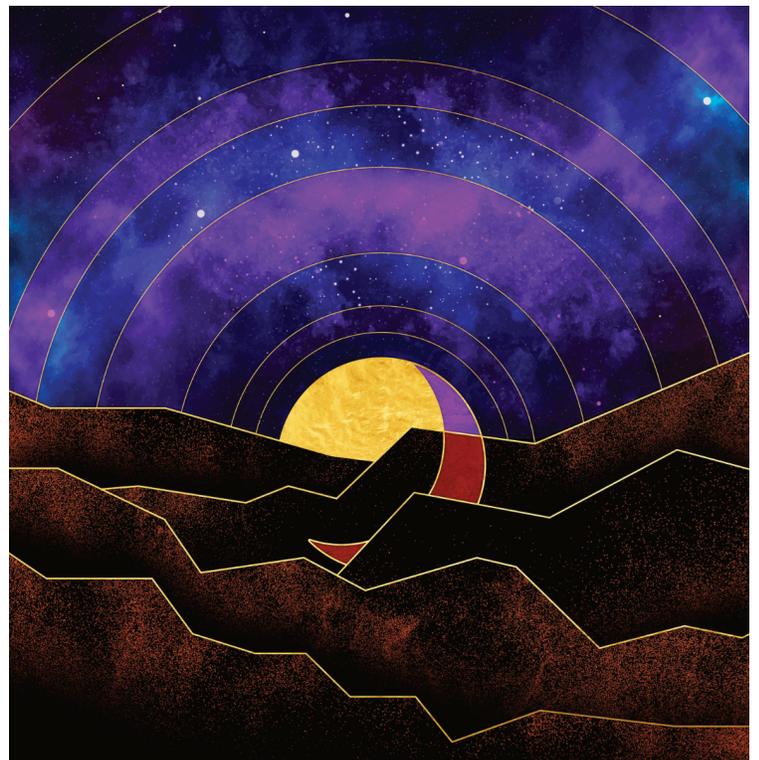
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Reflections

Explore the powerful movement and vibration of sound, featuring a cluster of early and contemporary works that explore rich, multi-voice choral textures. An eclectic, uniquely Ars Nova program, with a *cappella* music by William Byrd, Gustav Mahler, Howard Skempton, Eric Whitacre, Bill Douglas, and more.

The song speaks to us. It says: “Stop. Stop with what you are doing, stop thinking, be still for a while, and just be.” We are not created for endless worry and struggle. Remember who you are. We are born from the stars, not from downtrodden earth. We are the light that shines through us.

Thursday, April 13 – Sacred Heart Cathedral, Pueblo
Friday, April 14 – Cathedral of St. John, Albuquerque,
Saturday, April 15 – NM Museum of Art, Santa Fe
Friday, April 21 – 1st United Methodist Church, Boulder
Saturday, April 22 – Bethany Lutheran Church, Denver
Saturday, June 3 – The Tank Center for Sonic Arts, Rangeley



Upcoming Location / Venues

Come hear us in one of these amazing spaces!



Sacred Heart Cathedral, Pueblo



Cathedral of St. John, Albuquerque

St. Francis Auditorium, New Mexico Museum of Art



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VOCES8

“The singing of VOCES8 is impeccable in its quality of tone and balance. They bring a new dimension to the word ‘ensemble’ with meticulous timing and tuning.” — *GRAMOPHONE MAGAZINE*

March 1, 2023 – Macky Auditorium, Boulder • Program: “Choral Dances”

~~***sold out!*** March 2, 2023 – Saint John’s Cathedral, Denver • Program: “Lux Aeterna”~~

TICKETS \$26-\$66 – ON SALE NOW! Make a perfect gift for the choral aficionado!

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