

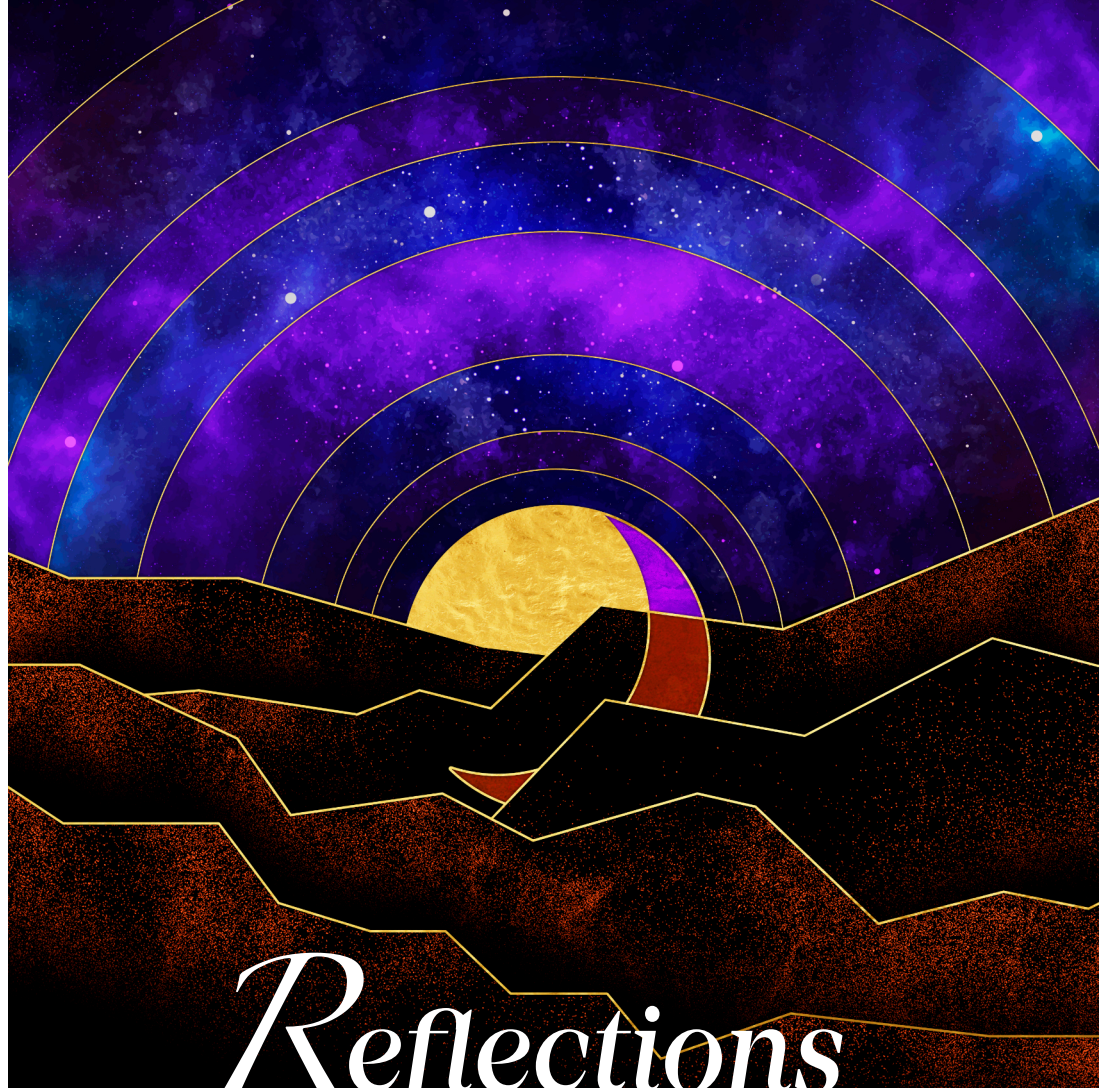
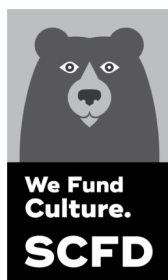
Ars Nova

SINGERS

Our 37th Season
2022-2023

SEASON SPONSORS

**The Avenir
Foundation**



Reflections

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, Rangely

www.arsnovasingers.org

Ars Nova Singers

Tom Morgan, *Artistic Director and Conductor*

Jason Gallardo, *Assistant Conductor*

Kimberly Brody, *Executive Director*

Soprano

Cyrisa Anderson
Evanne Browne²
Jessica Harbeson
Zoe Myers*
Jan Osburn
Shannon Pennell
Lorena Perry¹
Julie Poelchau
Karen Ramirez
Erin Stone
Andrea Weidemann¹
Kathryn Zorman

Alto

James Boyd
Mary Jo Brodzik
Sharon Caulfield
Julia Hilton
Sarah Kiefhaber
Ellen Moeller^{1, 2}
Ann Marie Morgan
Tara U'Ren^{1, 2}
Emma Vawter¹
Rhonda Wallen

Tenor

Brian du Fresne¹
Jason Gallardo^{1, 2}
Sam Henderson¹
Barry Janzen
Steve Kientz
Evan Lariviere*
Jonathan Raabe^{2, 3}
Kyle Shaw
Louis Warshawsky

Bass

John Adams
John Butterfield
Andrew Carr
Daniel J. Cosio^{1, 2}
Scott Isaacs
Paul Munsch
Eric Pahlke
Scott Perry
Joshua Young

* High School Apprentice

¹ Ensemble for Pärt, Jackson, and Swingle

² Soloist in Byrd, *Mass*

³ Soloist in Morgan, *The Hollow Mansions*



Ars Nova Singers is an auditioned vocal ensemble specializing in *a cappella* music of the Renaissance and the 20th/21st centuries. Since its founding in 1986, this Denver Metro Area icon has been recognized as one of the nation's most intrepid professional choirs, bringing together 40 gifted vocalists to tackle challenging works that stretch the boundaries of sound and spirit.

Recent projects include two acclaimed performances with the British ensemble VOCES8 (March 2023); the world premiere of *Love Songs from Lonely Letters* by Joel Thompson (a consortium commission, February 2023); *Made Real*, featuring the Colorado premiere of *Door Out of the Fire* by Christopher Theophanidis, with guitarist Nicolò Spera (June 2022); *Made Fragile*, featuring music by Reena Esmail and Gabriel Fauré (April 2022); *Wonder*, featuring the late madrigals of Carlo Gesualdo (November 2022); and several creative pandemic-inspired video projects including one featuring Ars Nova's performance of Will Todd's jazz-infused *Mass in Blue*.

Past programming highlights include two productions in Boulder's Fiske Planetarium and two collaborations with Frequent Flyers Aerial Dance Company. Other memorable collaborators include legendary jazz percussionist Jerry Granelli; internationally acclaimed violinist Edward Dusinberre; the Colorado Saxophone Quartet; the renowned Kronos Quartet; 3rd Law Dance/Theatre company; Boulder Philharmonic; Colorado Music Festival; and Colorado Mahlerfest.

Ars Nova Singers has commissioned dozens of works in its history, and participated in consortium commissioning projects with composers such as Stephen Paulus, Steven Stucky, and Joel Thompson. The ensemble has produced seven Colorado Composer Competitions, inspiring the creation of new choral music by Colorado composers. In 2016 and 2019 (and scheduled for 2024), Ars Nova has presented *Shared Visions*, an interdisciplinary project bringing together Colorado visual artists, poets, and composers, building a community of artistic inspiration and culminating in a performance of new choral music.

Ars Nova Singers has been heard in radio broadcasts throughout the world, including such National Public Radio programs as *Performance Today*, *The First Art*, *Music from the Hearts of Space*, and locally on *Colorado Spotlight* and *Colorado Matters*. Ars Nova has released ten independent recordings on compact disc and performed on seven internationally released recordings with Boulder composer and instrumentalist Bill Douglas. www.arsnovasingers.org

PROGRAM

<i>Mass for 5 Voices: Sanctus – Agnus Dei</i>	William Byrd
Sing Joyfully	William Byrd
<i>Mass in Eb: Kyrie</i>	Josef Rheinberger
Urlicht	Gustav Mahler, arr. Clytus Gottwald
Virgencita (2012)	Arvo Pärt
Vista (from <i>A Boulder Soundwalk</i> , 2022)	Divya Maus
sitting in a tree	Lars Johan Werle
Rise Up, My Love	Bill Douglas

INTERMISSION

Translation	Ēriks Ešenvalds
The Hollow Mansions	Tom Morgan
Song (I Gaze Upon You)	Gabriel Jackson
De Punta y Taco	Chilean Folk Song, arr. Ward Swingle
Enjoy the Silence	Martin Gore, arr. Eric Whitacre
Woods	Justin Vernon, arr. Lilian Hearne
This is My Song	Jean Sibelius, arr. Blake Morgan

ARS NOVA SINGERS



Come hear us in the park!

ASCENT **A Boulder Soundwalk**

This soundwalk is a self-guided meander around Boulder's Scott Carpenter Park, accompanied by 15 geo-located "sound bubbles" and choir movements by composer Divya Maus, in an immersive nature concert delivered by your mobile device. Make your plans to experience this unique outdoor "concert." It's great for families, kids, groups, or on your own; a chance to get outdoors while listening to music inspired by Boulder's beautiful nature. Free and open to all!

Now through September 4

www.arsnovasingers.org

Byrd, *Mass for 5 Voices: Sanctus – Agnus Dei*

*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.*

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.

Byrd, *Sing joyfully*

Sing joyfully to God our strength;
Sing loud unto the God of Jacob!
Take the song, bring forth the timbrel,
The pleasant harp, and the viol.
Blow the trumpet in the new moon,
E'en in the time appointed, and at our feast day.
For this is a statute for Israel,
And a law of the God of Jacob.
– Psalm 81



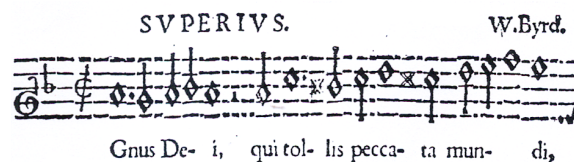
William Byrd (1543-623) and Thomas Tallis (1505-1585) were the most important English composers of the latter half of the 16th century. The relationship of the two men was a remarkable one: despite Tallis being some 37 years older and his teacher, they became fast friends and were constant musical colleagues and business partners. Tallis was the godfather to Byrd's son (named Thomas), and in 1583 Byrd was a witness to Tallis' last will and testament.

Also like his mentor and friend, Byrd remained a loyal Roman Catholic in a country that was at times quite militantly Protestant. During his lifetime, Catholics were burned at the stake for their religious practices. Byrd's house was regularly searched for incriminating Roman Catholic literature, and he and his family were subject to stiff yearly fines (as much as 200 pounds per year) for refusing to attend Anglican services. Though Byrd was cited often, he was considered to be loyal to the crown and held in high esteem by the queen and the nobility. Due his extraordinary musical abilities, he remained a member of the Royal Chapel. Queen Elizabeth granted Byrd and Tallis a twenty-one year monopoly on the printing of music books and music writing paper in England.

In this political climate, Byrd, subversively and in private, wrote some of the most magnificent Latin church music of all times. He composed three masses, one each for three, four, and five voices. Under Protestant rule in England, church services were conducted in the English language, rather than the Latin of the Roman Catholic Church. Therefore it is clear that Byrd intended these masses for the small amateur choirs of devout Romans who met in secret. The masses were published in very small books without any title pages (the printer, Thomas East, refused to attach his name to the publications, in fear of punishment), between the years 1592 and 1596.

There are two wonderful quotes from William Byrd that I feel relate directly to this music. While many Renaissance mass settings were composed using the themes of Gregorian chant, motets, or even popular songs, Byrd's music is entirely original, and his skill in manipulating the musical lines is endlessly fascinating: the interlocking of each piece of the musical puzzle can be viewed from many angles. As he himself said: "The oftener you shall hear it, the better cause of liking you will discover." Byrd also famously spoke of his relation to the texts of sacred music:

"In these words, as I have learned by trial, there is such a concealed and hidden power that to one thinking upon things divine and diligently and earnestly pondering them, all the fittest numbers occur as if of themselves and freely offer themselves to the mind which is not indolent or inert."



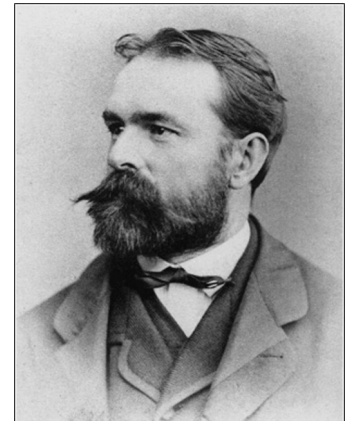
Rheinberger, *Mass in Eb: Kyrie*

Kyrie eleison. Christe eleison. Kyrie eleison.

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

Rheinberger was born in Liechtenstein and had begun to compose by the age of seven; aged twelve he moved to Munich and by the age of twenty he had written over one hundred pieces, which he subsequently withdrew. Today he is remembered as the composer of twenty organ sonatas, but he had a reputation as a superlative teacher of composition in his own time. Jeremy Summerly states that "Like Brahms, Rheinberger found it impossible to embrace many of the mid-nineteenth century's newer developments in music. In particular, Rheinberger disliked the music of Wagner and the New German School."

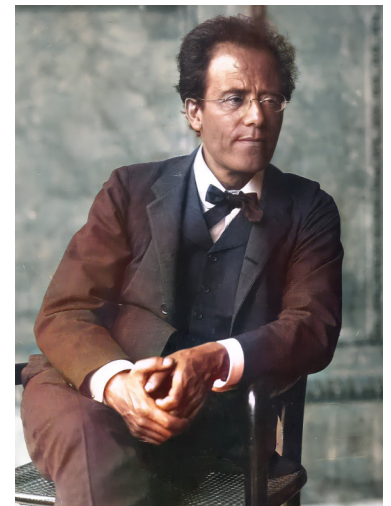
The *Mass in Eb* for Double Choir, Op.109 is Rheinberger's most famous work aside from the Organ Sonatas. Written in 1878 and dedicated to Pope Leo XIII, Rheinberger's mass was written just months after his rejection of the Cecilian movement - a conservative movement which sought to simplify the liturgical music of the Roman rite and to suppress individuality in the cause of bring the text to the fore. – notes by Scott Farrell, Rochester Choral Society



Mahler, arr. Gottwald, *Urlicht* ("Primal Light")

O Röschen rot,
Selig sind die Trauer leiden
Un ihr Brot mit Tränen träänken!
Der Mensch liegt in größter Not,
Der Mensch liegt in größter Pein,
Je lieber möcht' ich im Himmel sein.
Da kam ich auf einem breiten Weg,
Da kam ein Engelein und wollt' mich abweisen.
Ach nein, ich ließ mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig' Leben!
– Des Knaben Wunderhorn

O little red rose!
Blessed are those who mourn,
And bathe their bread in tears!
Man lies in deepest need,
Man lies in deepest pain,
O, I would rather be in heaven.
I came upon a broad path,
an angel came who wanted to turn me away.
O no, I will not be turned away!
I come from God and will return to God,
Dear God will give me a little light,
Will light my way to eternal, blissful life!
– Translation by Earl Rosenbaum



Gustav Mahler, one of the last great figures of the Late Romantic movement, was at the same time one of the harbingers of twentieth century music. He had a volatile and complex personality and overtly expressed his emotional and physical suffering. That plus his Jewish birth – if not religion – was socially unacceptable to turn-of-the-century Europeans who hid behind a facade of stability and superficiality. In spite of his difficult personality and Austria's open anti-Semitism, Mahler's ascent as a conductor was spectacular. In the summer of 1880, at the age of 20, he had his first conducting job in a minor summer theater; 17 years later he was Kapellmeister and then Director of the most prestigious musical organization of the time, the *Vienna Hofoper*. He nevertheless found time to compose and in 1894 finished his *Symphony No. 2*.

The *Symphony* took Mahler six years to complete. At the time he was composing the *Symphony*, Mahler was also setting to music some poems from the anthology of 300 years of German folk literature, *Des Knabens Wunderhorn* (*The Youth's Magic Horn*). The anthology had been collected around the turn of the nineteenth century by Clemens Brentano (1778-1842) and Achim von Arnim (1781-1831). Mahler used one of the poems, "*Urlicht*" (*Primeval Light*) as the text for the fourth movement.

Mahler originally set "*Urlicht*" as a separate song, only deciding to incorporate it as the fourth movement fairly late in the compositional process. It provides both an interlude and a comforting change of mood between the dizzying motion of the third movement and the opening shriek of the fifth. It is "the moving voice of naïve faith." Each line of the text is set to new music appropriate to its meaning so that there is no musical theme to follow. The first notes, however, capture the somber but comforting spirit. Later, when the singer sings of meeting the angel, Mahler indulges in classic tone painting, with faint echoes of the fiddles of the *shtetl*, the Jewish villages of Eastern Europe.

– Program notes by: Joe & Elizabeth Kahn • Wordpros@mindspring.com

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.



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.

Virgencita is a fairly recent piece, composed in 2012, and to date Pärt's only choral work in Spanish. Pärt writes of this piece: "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."

Maus, Vista (from *A Boulder Soundwalk*)

Lie at my foothills, worship my slope,
Priesthood of peaks that rise over the plain
Shelter the pine tree, limit the stone
So you may gaze on me without restraint.
In my air you grow strong,
In my light you grow hardy and bright-eyed.
You native on my bones.

Lie in my valleys in thunder and rain,
You know all my perils in rev'rence and awe,
Thrill in the wild that now runs through your veins,
for you, too, are made of hide, feather, and claw.
– Divya Maus



Divya Maus is a composer and singer-songwriter whose pieces have been performed at jazz and choral festivals across the country, as well as major venues that include the Lincoln Center's Appel Room and Feinstein's 54 Below in NYC, and the Grammy Museum, Rockwell Table & Stage, and the Ricardo Montalban Theatre in Los Angeles. In 2013, Divya released her debut album, BIGGER, which led to an opening performance for the Beach Boys in Los Angeles, and earned her song "Salty Water" a finalist placement in the Great American Song Contest. Divya's compositions have been performed by such notable singers as Shoshana Bean, Carrie Manolakos, and Luke Edgemon. Divya was an original cast member of Heather Christian's ORATORIO FOR LIVING THINGS in New York and received a Lucille Lortel Award for her performance. She is also a member of the contemporary chamber choir, L.A. Choral Lab, an ensemble of professional singers and musicians in Los Angeles, which champions new composers and ground-breaking contemporary choral work along with its traditional classical repertoire.

Before Divya moved to the U.S. in 2004, her family lived alternately between Germany, India, and England. The cultures and places that influenced her youth shape her identity as a composer today. Her work is driven by story-telling in all its different shapes; not exclusively pop songwriting or musical theatre, but all the forms in which music can be used to tell a story. She is enraptured by musical films, animation and illustration, dance scores, plays, and jazz big bands.

Currently, she is working on an animated film musical, her second studio album, and continuing to develop two stage musicals – one of them *The Mollyhouse*, written with bookwriter/lyricist, Richard Hanson. – <https://www.divyamaus.com/bio>

Werle, *sitting in a tree*

(sitting in a tree-)
o small you
sitting in a tree-
sitting in a treetop
riding on a greenest
riding on a greener

(o little i)
riding on a leaf
o least who
sing small thing
dance little joy
(shine most prayer)

– e. e. cummings

Lars Johan Werle as a composer was self-taught, though he studied counterpoint with Sven-Erik Bäck. He also studied musicology with Carl-Allan Moberg at the University of Uppsala. During this period Werle also sang in choirs, including the Bel Canto Choir, and worked as a jazz musician. From 1958 to 1970 he was music producer at the Swedish Broadcasting Corporation. He then taught at the Royal College of Opera in Stockholm from 1970 to 1976, which was followed by an appointment as teacher of composition at the Gothenburg College of Music.

His earliest works in the field of Western art music were avant-garde in style. *Pentagram* for string quartet was awarded first prize at the Gaudeamus festival in Bilthoven in 1960. The work is a kind of composition study influenced by the post-Webern style of those times. However, it was when Werle began to work with texts and the human voice that his creativity bloomed. Important works in this context are *Drömmen om Thérèse (The Dream about Thérèse)* and *Canzone 126 di Francesco Petrarca* for mixed choir which has been performed by several Swedish and international choirs.

sitting in a tree is from his 1982 choral work *trees*, based on four poems of e. e. cummings. It is scored for an unusual ensemble: double quartet, full chorus, and baritone solo. Ars Nova Singers has recorded this work on our 2006 CD *blue true dream*.

Douglas, *Rise Up, My Love*

Rise up, my love my fair one, my dove,
And come away,
For, lo, the winter is past,
The rain is over and gone;
The flowers appear upon the earth;
The time of the singing of birds is come,
Arise, love, my fair one, my dove,
And come away.

– text from the *Song of Solomon*



Boulder's **Bill Douglas** is a bassoonist-pianist-composer who toured and recorded for 30 years with clarinetist Richard Stoltzman. As a bassoonist, he has played with the Toronto and New Haven Symphonies, and has recorded three RCA albums with Peter Serkin and Tashi. As a jazz pianist, he has toured and recorded with vibraphonist Gary Burton and bassist Eddie Gomez. In 1994, SOCAN, the Canadian equivalent of ASCAP and BMI, presented him with their classical composer of the year award. His compositions have been performed by major orchestras and chamber groups around the world. He taught at Cal Arts for seven years and Naropa University for 33 and a half years. 20 CDs of his music are available. – www.billdouglas.cc

Ešenvalds, *Translation*

Empty of words, not empty
of light, the moon's face
awaits the touch of a pen.
Empty of ink, but not
of silver, that pale
slate that is the moon
waits for a sweep
of letters inscribed
in strokes deep as the dark
in which it floats.
Emptied of nothing, filled
with story, the moon becomes
a thin wafer melting
in the mouth, words
having found their tongue.

– Paulann Petersen



Born in 1977 in Latvia, **Eriks Ešenvalds** is an original and sought-after voice of the Baltic music tradition. A composer of two full-stage operas, he has also written scores for full-scale orchestra that have been performed by the Boston and City of Birmingham Symphony Orchestras. His *Nordic Light* multimedia symphony has been heard at premieres in the USA, Canada, Germany, Latvia and Lithuania, with new performances in other countries often undertaken. His large-scale vocal symphonic work *The Pleiades* was premiered to great acclaim at the Grant Park Festival, Chicago. Ešenvalds also writes ballet and movie scores, and has often written for large national Latvian events.

Ešenvalds first came to prominence around the world for his choral compositions, which appear on numerous recordings including from Trinity College Choir, Cambridge and Polyphony, Portland State Chamber Choir, the Choir of the West (Pacific Lutheran University), and Latvian Radio Choir and State Choir Latvia. His many choral premieres have included performances at the BBC Proms and Wigmore Hall in London, the Kennedy Center in Washington D.C., and the Gewandhaus Leipzig.

Tonight's *Translation* was commissioned for The Crossing's *Jeff Quartets*, a concert-length set of fifteen new works for four voices dedicated to the memory of the choir's co-founder Jeff Dinsmore. The text is by Oregon poet Laureate Paulann Petersen; it focuses on the moon, noticing that it seems to be waiting for us to describe it in art — like a poem, waiting to be found. In Peterson's words and Eriks' music we are reminded of the ephemerality of our lives set against the quiet eternity of the universe.

— from notes by *The Crossing* © 2017

Jackson, *Song (I Gaze Upon You)*

I gaze upon you and the sun grows large
Soon it will overwhelm our day
Awake with heart and color in your head
To chase away the night's bad dreams
Awake that I may follow where you go
I have a body that waits to follow you
From the gates of day to the gates of dusk
A body to spend with you a life of love

– text by Paul Eluard (1895-1952);
translated by Gilbert Bowen



Song (I gaze upon you) was written as wedding gift for the composer's friends Mark Wilde and Imogen Wright (1996). This is an exquisite choral miniature and an elegant setting of words by the French surrealist poet Paul Éluard.

One of Britain's foremost composers, after three years as a chorister at Canterbury Cathedral, **Gabriel Jackson** (b.1962) 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. 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

"I try to write music that is clean and clear in line, texture and structure; my pieces are made of simple melodies, chords, drones and ostinatos. They are not about conflict and resolution; even when animated, they are essentially contemplative. I like repetition and 'ritualized' structures. Much of my work reflects an interest in Medieval techniques and ideas—I am particularly drawn to the ecstatic, panconsonant music of the early Tudor period. For me, music is the most powerful medium for transcendence."

- Gabriel Jackson

arr. Swingle, *De Punta y Taco (Heel and Toe)*

*Arrespingate el vestido
Que la cueca va a empezar
Con el alma y el sentido
Y prepareate a bailar*

*Es la cueca un torbellino
De alegría y de pasión
Venga cueca y venga vino
Y que viva mi nación!*

*Vamos cantando y bailando,
Vamos cantando ay Señora.
Que ahora que si que va,
Que si que cuando y que ahora.*

*Te la llevara, te la llevari
Correte la perro (te come la mi)
Lleva la pa'l cerro
no te la llevi
Y Doña Pancha Decaro.*

Tuck up your dress
The *cueca* is going to start
With the soul and the sense,
Get ready to dance

The *cueca* is a whirlwind
Of joy and passion
Come *cueca* and come wine
And long live my nation!

We go singing and dancing
Let's sing, oh lady.
That now, that if, it goes,
What if, what when, and what now.
(patter section - nonsensical)

I will take it to you,
Run the dog, (You like me)
Take the road to the hill,
I didn't take it to you
And Mrs. Pancha Decaro.



Ward Swingle was the product of an unusually liberal musical education. In his hometown, Mobile, Alabama, he grew up with the sound of jazz and played in one of the great Big Bands, the Ted Fiorito Orchestra, before finishing High School. He graduated *Summa Cum Laude* from the Cincinnati Conservatory and studied piano with the celebrated Walter Gieseking in postwar France. In Paris in the sixties he was a founding member of the fabled Double Six of Paris, then took the scat singing idea and applied it to the works of Bach, hence The Swingle Singers, whose early recordings won five Grammys. When the Paris group disbanded in 1973, Ward Swingle moved to London and formed an English group, expanding the repertoire to include classical and avant-garde works along with the scat and jazz vocal arrangements. – www.wardswingle.com

More Composers and Arrangers



Martin Gore



Eric Whitacre



Justin Vernon



Jean Sibelius



Blake Morgan

Ars Nova Singers – 37th Season Contributors

Thank You to ALL Our Contributors! Through donations and ticket purchases, individuals account for a significant percentage of Ars Nova's operating budget. Donations listed were received between July 1, 2021 and February 1, 2023.

\$10,000 and above

Anonymous
Avenir Foundation
Kathleen Asta
Amy French and Jack Rook
Sacha Millstone
Pfizer Foundation
Scientific & Cultural Facilities District -
Boulder County

\$5,000–9,999

Mary Jo Brodzik and Hans Rohner
Richard Collins and Judy Reid
Colorado Creative Industries
Bruce Doenecke and Thomas Gibson
Brenda Kroge

\$1,000–4,999

Community Foundation Boulder County
Sarah Amirani
Dan and Hannah Armour
Susan Avery
John and Linda Black
Boulder County Arts Alliance
Teresa Brodzik
Sharon Caulfield and Edmund Andrews
Grant Couch and Louise Pearson
Becky Hammond
Sarah Kieffhaber and Lou Warshawsky
Kim Lancaster
Kathe and Charlie Lujan
Stefan and Anjali Maus
Heidi Milne and Michael Lariviere
Mark and Sharon Monroe
Janice Moore
Tom Morgan and Nicky Kroge
David Nesbitt
David Plume and Michelle Danson
Mike and Mikhy Ritter
Jane Rogers
Anne Ross
Savory Spice Shop
Marjorie and Bob Schaffner
Jim and Kathy Snow
Mike and Anna Weyerhaeuser
Don Wilson
Steve Winograd and Charmaine Getz
Christopher Wolfrom
Richard and Katherine Wolniewicz
Jennifer Wood and Vernon Berry

\$100–999

Allegra Marketing and Print, Boulder
John Adams
Ellen Aiken
Allegra Marketing Print Mail
Sharyn L. Baker
Robert Blauvelt
Jessie Booze
Risa Booze
Tim Bosco and Karen Ramirez
Boulder Office of Arts and Culture
Lisa Boyum
Frasier Meadows
James and Kimberly Brody
Stella Brodzik
Steve and Peggy Bruns
Catherine and Francis Burzynski
John Butterfield and Evanne Browne
Cindi Carey

Tom and Eleanor Chalmers
Louise Chawla
Doug and Mary Child
Gini Chrisco
Steven and Susan Clarke
Orrie Clemens
Natalie Clifford
Cate Colburn-Smith and Chris Smith
David Couper
Cherry Crandall and John Dunkelmann
Bernard Cyr
Drs. Trey Dodson and Michele Lee
Barbara Doerr
Bill and Martha Douglas
Lance Evans
Shelley Fleetwood
Elizabeth Foreman
Gustav Gedatus
Lynn Gilbert
Google
Elaine Granata
Kenneth Greene
Mike and Heidi Grothus
Sharon and Scott Grumm
Elissa and Stanley Guralnick
Chris and Russ Haas
Cindy Hagg
Roger and Heidi Hall
Molly and Gordon Hardman
Richard and Catharine Harris
Hewlett Packard Enterprise Foundation
Jill Hill
Alan Hirsch
Diane Hoffman
Constance Holden and TK Smith
Wendy Holmes
Beatrice Hoverstock
Ted Howard
Kaye Howe
IBM International Foundation
Irving Harris Foundation
Mary Pat and R.C. Iyer
Shannon Pennell Johnson
Susan Jones
Colman and Marcia Kahn
Bob and Katie Kaliski
Steve and Marilyn Kaminski
Michael and Julie Keating
David Keller and Julie Meyers
John Kempton
Midge and Bill Kirwan
Ugur Kocataskin
Margot Krimmel
Joyce and Stewart Kull
Ray & Margot LaPanse
R. Anthony Lee
Harry and Gretchen Leland
Claire Levy
Michael T Lewis
Kerry Lichtenburger
Joy Lloyd
Denise Long
Christina Lynn-Craig
Jeff Kelson and Nancy Maclean
Judith Macomber
June Matayoshi and Stephen McClure
Melinda Mattingly
Annyce Mayer
Ed and Patty McAuliffe
Karen McBride

Chip McCarthy
Bert and Tanya McMurtry
Microsoft
Nina Molinaro and Daryl Palmer
Anthony Monteson
Ann Marie Morgan
Lydia Morrongiello
Sue and Bob Morse
Alexandra Muller
Alexander Paul Munsch
Stuart Naegele
Georgan Nasky
Brad Neary
Wairimu Njoya
Stephanie Orlando
Virginia Orndorff
ET and Margaret Osborne
Jan Osburn
Rionda & Alain Osman-Jouchoux
Carol and Loren Pahlke
Gary and Brooke Palumbo
Rosalind Patterson
Pellman's Automotive Service, Inc
James Pendleton
Patricia Peterson
Russell Pierce and Susan Hahn
William Pizzi
Julie Poelchau and Adam Ehven
Susan and Harald Poelchau
Marlys Purdy
Marion and Fred Ramirez
David and Juanita Redfield
Margaret Rogers and Scott Porter
Rebecca Roser
Eric Roth and Vicki Tiedeman
Alan and Stephanie Rudy
Phil and Yvonne Russell
Charlie Samson
Cynthia Schmidt
Diane Schwemm and Eliot Young
Penelope Schwind
Bill and Sherilee Selby
Carol Shannon
Lorraine Sherry
Andrew Sirotnak
Anne Skamarock
Dan and Mary Strizek
Lynn Swearingen
Evelyn Taylor
Rebecca Tice
Elizabeth Tilton
Cynthia Vaughn
Robert and Jill von Trebra
Preston Wallace and Georgianna Fargo
Rhonda Wallen
Tim Wellman
Richelle Williams
Mary Ann Wilner
Tara and Robert Winer

Up to \$99
L3Harris Foundation
Amazon Smile
Lani Abbott
Sebastian Adams
Edie Adams
Mark Adams
Susan Albers
Paul Alter
Richard Armstrong

Bill Ashworth
Fotine Assimos
Theresa Bailey
Jim Balliet
Antonia Banducci
Robert Barkley
Anna Baron
Heather Beadle
Mary Gail Becker
Paul Bergstresser
Susan Bernat
Robert Bigelow
Charles Bikle
Anne Bond
Lee and Nancy Bonsall
Mary Boudrias
Cindy Brekke
Dennis Briscoe
Aaron Brockett
Catherine Brody
Pamela Brown
Steven Brown
Jane Bryant
MMG Burrall
Eben Carsey
Jane Chamberlain
Dan and Dona Chilcoat
Jodell Chiles
Louise and Steve Christopher
Joseph Cirelli
Peter Citarella
Annette Close
Julie Coburn
Barbara Coppom
Dan Corson
Barbara Crafton
Michael Craine
Susan Crisfield
Carolyn Curran
Martha and Nathan Dane
Matthew Dane and Christina Jennings
Karen and Charles de Bartolome
Kari Delany
Gary Dempsey
Diane Deschanel
Carlton Devillier
Alexa Doebele
Kay Doggett
Sue Dougherty
Lark Dunham
Cornelia Duryee
Ed Dusinberre and Harumi Rhodes
Sandra and Andrew Edmondson
Patrick and Maryann Edwards
Nancy Ellinghaus
Katie Elliott
Stephanie Elmer-Moore
Glenn Elvig
Anne Emmons
Gary Emrich and Kathy Andrews
Rose Enix
Dianne Ewing
Reynold Feldman and Mary Cedar
Barstow
Donna Ferber and Dick Sprague
James Fittz
Janet Lynn and Charles Folden
Patricia and Arnold Follendorf
Graeme Forbes
Bruce and Paula Foreman

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
Patricia Guilford
Robin Guthrie
Sharon Hagan
Sonja Hahn
Barbara Hamilton and Paul Primus
Betsy Hand
Todd and Audrey Hansen
Charles Hansen
Eric and Jessica Harbeson
Ann Harbeson
Liam Hartly
John Hedberg
Mary Hey
Mert Hidayetoglu
Roz Hiebert
Jen Hltt and Michael Pedersen
Jean Hodges
Arlene Hoffman
Francesca Howell
Sara Hughes
Jon and Jerrie Hurd
Kristine Hurst-Wajszczuk
Laurie Hyland
Nancy Iverson
Hannah Jackson
Barry Janzen
Mary Jarrett
CJ Joplin-Jack
Kathy Kaiser
Cynthia Katsarelis
Lindsie Katz
Mary Kay Kernan
Jane Keyes
Michael and Wendy Klein
Judith Kleinman
Barbara Kloehn
Diane Knudsen
Neil Kolwey
Sally Kornblith
Robert Koss
Renny and Anna Kroge
Kathy Kucsan and Julie Colwell
Laura Kuhn
Liana Lansing
Elissa Larkin
Patricia Laudisio
Miki Laws
Michael Leccese
Danni Lederman
Amy Likar and Jack Paulus
Tom and Miriam Lindahl
Judith Link
Howard Lipson
Susan Luther
Sheila Malcolm
David and Catherine Manchester
Donald Mayer
Irene McGhee
Beth McGilvray

Deborah McGinnis
Grace McKeel
Helen McKeown
Matt Meier
Ligature Creative
Lise Menn
Josef Michl
Pam Midboe
David Miescke
William Mohrman
Terry Moore
Tom Moore
Maribeth Moore
Amy Mundingier
Angela Nacos
Cynthia Neil
Karen Nordstrom
Greg Oehman
Jon Olafson
Christopher Oldstone-Moore
Robert Ostrowski
Linda & David Otsstott
Valerie Ozaksut
Galen Pahlke
Amy Palmer
Mitzi Palmer
Natalie Parker
Sara Parkinson
William Paul
Heather Carson Perkins
Dee Perry
Liz Petersen
Susan Pharo
Milan Pipersky
Jeanine Pow
Jan and Clif Prowse
Harold Quayle
Bet Quigley
Skip and Mari Rapp
Katherine Reed
J Beau Rezendes
Jim Ringel
Jean Hamm Rivard
Jane Roach
Beth Rosbach
Sharon Russell
Randall Rutsch
Sally and Charlie Sand
Walter Sanders
SAP
William Saxby
Merryl Saylan
James Schafer
Elizabeth Schoeberlein
Susan Schroeder
Anita Schumann
Jeannie Schusler
Kathleen Sears
Kathryn Secrest
Paula Sewall
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
Joel Smith
Bruce Smith
Noah Sochet
Clyda Stafford
Jean Stevenson

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

Dan and Hannah Armour
David Nesbitt
Eats & Sweets
Evanne Browne and John Butterfield
Frasca Food and Wine-Sunday Vinyl
Golden Root
Hazel's Beverage Works
Heidi Milne
Jan Osburn
Janice Moore
Jim and Kim Brody
Jim Johnson, Elk Glade Outfitters
Josefien Stoppelenburg
Julie Poelchau
Kate Fleming and Carmen Pauna,
Modern Epicurean
Left Hand Brewery Foundation
Linda Weise
Lisa Boyum
Live Nation
Lonnie Granston
Lydia Morrongiello
Mardi Byers Voice Studio
Mary Jo Brodzik and Hans Rohner
Matcha Project
Mike Deragisch, Colorado Kinetic Arts
Opera Colorado
Parma Trattoria
Paul Munsch
Peggy Bittner
Personal Pilates Plus
Piece, Love, and Chocolate
Radiance Power Yoga
Reuben Verplank
Ross Wehner, World Leadership School
Sally and David Rhys
Savory Spice Shop
Scott and Bronwyn Fraser
Scott Isaacs
Seicento Baroque Ensemble
Shannon Pennell
Sharon Caulfield
Stam Chocolaterie
Steve Kientz
Susan Olenwine and Frank Palermo
Sweet Cow
Thrive Market
Tom Morgan
Trader Joe's
Wild Provisions Beer Project

***We are grateful for Tribute and
Memorial Gifts in Honor 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
Maurice Janzen
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

In-Kind Donations

24 Carrot Bistro
Amy French and Jack Rook
Baroque Chamber Orchestra of Colorado
Barry Janzen
Beauty and Body
Ben Swan Wellness
Big Red F Restaurants
Bill Douglas
Boulder Opera Company
Boulder Philharmonic
Boulder Wine Merchant
Brant Foote
Bruce Doenecke and Thomas Gibson
Cindy Carey
CMF and CMA
Colorado Chamber Players

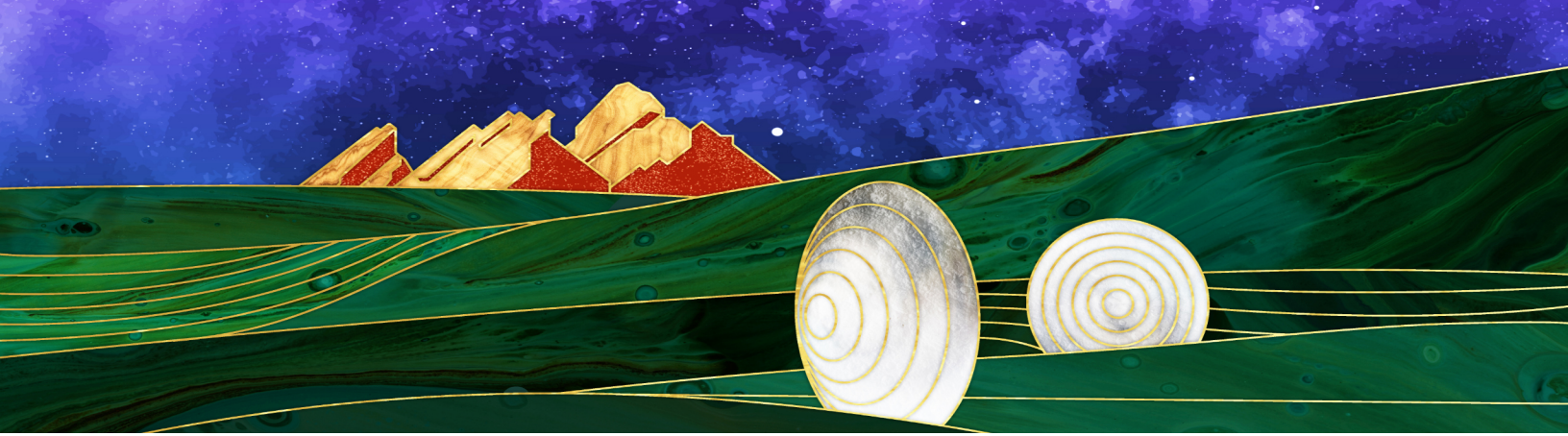
**Ars Nova Singers
Board of Directors**

April 2023

Dan Armour
Kerren Bergman
James Boyd
Kimberly Brody
Cate Colburn-Smith
Bruce Doenecke, *chair*
Brant Foote
Janice Moore
Tom Morgan
Jan Osburn

Consider putting YOUR name on this list! We're seeking energetic individuals to serve on the Board for this dynamic organization. Visit our website:

www.arsnovasingers.org



Ars Nova Singers Endowment Donors

Presto Circle

(\$10,000 or more)

Kathleen Asta
Amy French and Jack Rook
Sacha Millstone
Pfizer Foundation

Vivace Circle

(\$5,000–9,999)

Mary Jo Brodzik and Hans Rohner
Joan Cleland
Richard Collins and Judy Reid
Bruce Doenecke and Thomas Gibson
Brant Foote
Sarah Kiefhaber and Lou Warshawsky
Brenda Kroge
Kim Lancaster
Tom Morgan and Nicky Kroge
Anne Ross
Marjorie and Bob Schaffner
Jim and Kathy Snow
Summit School Class of 1949

Allegro Circle

(\$1,000–3,999)

Sarah and Jeffrey Amirani
Dan and Hannah Armour
John and Linda Black
James and Kimberly Brody
Teresa Brodzik
Cindi Carey
Don and Carolyn Etter
Brangwyn Foote
Elizabeth Foreman
Todd and Audrey Hansen
Beatrice Hoverstock
Shannon Pennell Johnson
Gretchen and Chris Law
Kathe and Charlie Lujan
Melinda and Mike Mattingly
Ed and Patty McAuliffe
Microsoft

Mark and Sharon Monroe

Janice Moore

Alexander Paul Munsch

Stuart Naegele

Georgan and Tom Nasky

David Nesbitt

David Plume and Michelle Danson

Jane Rogers

Mark and Joanna Rosenblum

Mike and Anna Weyerhaeuser

Ted and Nancy Weyerhaeuser

Don Wilson

Steve Winograd and Charmaine Getz

Christopher Wolfrom

Jennifer Wood and Vernon Berry

Andante Circle

(Up to \$999)

Jean Ambler

Cynthia Baer

Lee and Nancy Bonsall

Aaron Brockett

Steve and Peggy Bruns

Maryanne Brush

Steven and Susan Clarke

Alexa Doebele

Barbara Doerr

Sue Dougherty

Cornelia Duryee

Ed Dusinberre and Harumi Rhodes

Kathy and Bob Emerman

Reynold Feldman and Mary Cedar Barstow

Grant Couch and Louise Pearson

Ann and Eugene Fosnight

Gustav Gedatus

Audrae Gruber

Roger and Heidi Hall

Molly and Gordon Hardman

Phyllis Herring

Mert Hidayetoglu

Jon and Jerrie Hurd

IBM International Foundation

Irving Harris Foundation

Lindsie Katz

Jane Keyes

Midge and Bill Kirwan

Kathy Kucsan and Julie Colwell

Laura Kuhn

Elissa Larkin

Amy Likar and Jack Paulus

Denise Long

Christina Lynn-Craig

Judith Macomber

June Matayoshi and Stephen McClure

Chip McCarthy

Matt Meier

Maribeth Moore

Brad Neary

Wairimu Njoya

Jon Olafson

Christopher Oldstone-Moore

ET and Margaret Osborne

Jan Osburn

Heather Carson Perkins

Margaret Poulton

Marlys Purdy

Bet Quigley

Skip and Mari Rapp

David and Juanita Redfield

Mike and Mikhy Ritter

Jean Hamm Rivard

Sally and Charlie Sand

Judy Sherman

Liz Simmons-O'Neill

Andrew Sirotnak

William Stanley

David and Jennifer Strand

Cynthia and John Stetson

Barbara Tennis

Rebecca Tice

Elaine Everett Turpin

Cynthia Vaughn

We appreciate your support of the arts in our community. To support Ars Nova with a direct contribution, please scan this code to go to our donation page.



*Special Thanks
to Our Volunteers*

Nicky Kroge
Risa Booze
Kit Fuller
Wanda Fuller
Charlie Lujan
Kathe Lujan
Miki Laws
Carol Shannon
Sue Ryan
James Brody
Heidi Milne
Pat Myers



Ars Nova
SINGERS

Spring 2023 Locations / 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



Rangely CO

