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SINGERS

Our 38th Season
2023-2024

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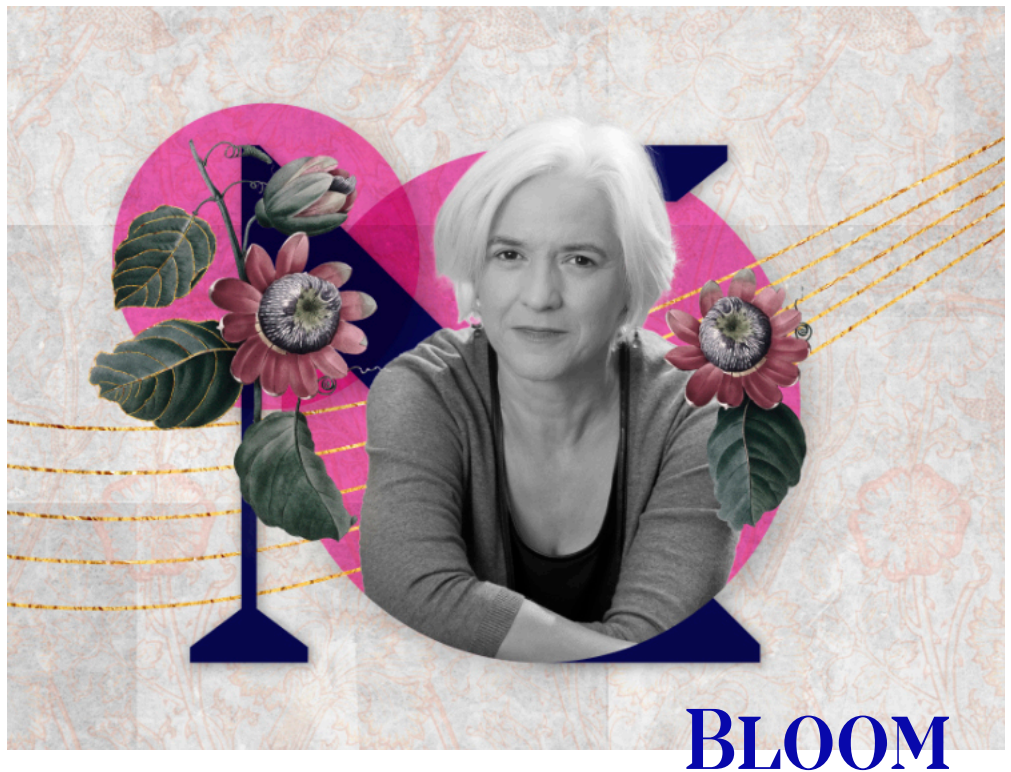


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Kindly note that no video
recording, audio recording, or
photography is permitted.
Program subject to change.



PROGRAM – MUSIC BY JOAN SZYMKO

Vivos Voco – texts from medieval bell inscriptions and Julian of Norwich

How Did the Rose – text by Daniel Ladinsky, after poetry from Hafiz

Lo Lefached – text by Rebbe Nachman of Breslov

Nada te turbe – text by Teresa of Ávila

Invitation to the Dance – texts by Daniel Ladinsky, after poetry from Hafiz

Where is the Door to the Tavern?

Until

The God Who Only Knows Four Words

Ubi Caritas – text from the liturgy

It is Happiness – poetry by Mary Oliver – **CU Treble Chorus**

The Summer Day

Sunrise

Wild Geese

INTERMISSION

Be It Therefore Resolved – poetry by Kim Stafford

The Peace of Wild Things – poetry by Wendell Berry

Look Out – poetry by Wendell Berry

It Takes a Village – text from a West African saying

We are All Bound Up Together – text by Frances Ellen Watkins Harper

Joan Szymko, Guest Conductor

Tom Morgan, *Artistic Director and Conductor*

Elizabeth Swanson, *Associate Conductor*

Jessie Flasschoen Campbell, *Director, CU Treble Chorus*

Kimberly Brody, *Executive Director*

www.arsnovasingers.org





Joan Szymko was born in Chicago in 1957, the youngest of five children in a devout Catholic home where faith, education, and the arts were core values. She began piano study at age eight, led liturgical music at Mass, sang in her high school choir, but most importantly she was an avid listener to a great diversity of music during her formative years. She began her focus on choral studies at the Chicago Musical College at Roosevelt University and received a B.S. in Music Education (1979) at the University of Illinois (Urbana) with a vocal/choral emphasis. She left for Seattle following graduation and soon began arranging and composing music to fill the repertoire needs of the progressively leaning women's and church choirs she directed there in the 1980s and early 90s. A year of composition study at the University of

Washington (1988) and a successful musical theater collaboration (*Cradle and All*, 1990), solidified her determination to continue the pursuit of a career in music with an emphasis on composition.

In 1993 Szymko was invited to Portland, Oregon to take on the leadership of Aurora Chorus, a 100 voice women's community chorus. This was the start of a very prolific creative period. In 1994 she began (and still maintains) a fruitful collaborative relationship with director/choreographer Robin Lane and Do Jump! Movement Theater creating underscoring for several major touring productions, earning praise from the *New York Times* for her "ethereal vocal music." Also in 1994 she founded the select women's choir, Viriditas Vocal Ensemble. She composed prolifically for this group as well as for Aurora Chorus and several of Szymko's best known early works were premiered by these two ensembles under her direction. With Viriditas (1994-2002) her mission was to provide an exceptional, eclectic choral experience for both singers and audience. Performances explored connections between music and ritual, invited unique collaborations, and were aimed at bringing down the "fourth wall" between performers and audience. With Viriditas, Szymko produced *OPENINGS*, an album of all original works. Several titles from this album were selected for publication by Santa Barbara Music Publishing (SBMP), beginning a decade-long relationship with this premiere American publisher of contemporary choral literature. Two SBMP octavos have received multiple mainstage performances at National Conferences of the American Choral Directors Association (ACDA): *It Takes a Village*, which after 20 years remains a perennial best seller; and *Nada te turbe*, innovative as a bilingual setting of the famous prayer of Teresa of Avilá. Szymko is also proud to have presented sessions on her music at regional and national ACDA conferences. However, most notable, her music has been presented on stage or in sessions at every ACDA National Conference since 2003.

Choral works by Joan Szymko can also be found in the catalogs of Roger Dean Publishing, Oxford University Press, Walton Music, earthsongs, and Treble Clef Press. However, desiring to own the copyright to her own creative work, Szymko turned toward the independent composer/publisher model and in 2011 became a founding member of the Independent Music Publishers Collective (IMP). Her website, JoanSzymko.com was inaugurated soon after. Szymko continues to live and work in Portland. She served on the choral faculty at Portland State University (2013-15) and after 26 seasons she recently retired from leading Aurora Chorus, now serving this amazing community of women in an advisory role as Artistic Director *emerita*. As a visiting artist and clinician, she continues to workshop her music with choirs in a variety of educational and festival settings across the United States and abroad.

Joan Szymko has been commissioned by all manner of choral ensemble: professional, university, church, LGBTQ, children's and community choirs. Her first large-scale work for chorus and orchestra was a commission by Eugene Vocal Arts; she was tasked with both composing and creating the libretto for an oratorio focusing on the tragedy of Alzheimer's dementia, *Shadow and Light, an Alzheimer's Journey*. This seventy-minute work for mezzo-soprano, tenor, soprano, SATB chorus, and 30-piece chamber orchestra is a major new addition to the choral-orchestral repertoire. Its premiere in April 2016 by Eugene Concert Choir won an America Prize for the recording. The process of creating the oratorio was followed by AO Films. Their award winning documentary, *The Story of Shadow and Light: Giving Voice to an Alzheimer's Story* is currently available for viewing online. Her website is www.joanszymko.com.

"Szymko specializes in choral works of haunting beauty."
— *Willamette Week, Portland, Oregon*

BLOOM

Program Notes by Joan Szymko

How did the rose ever open its heart and give to this world all of its beauty? It felt the encouragement of light against its being, Otherwise, we all remain too frightened. – Ladinsky/Hafiz

This evening's concert is an invitation to "feel the encouragement of light," to disperse clouds of despair and open to that which celebrates life. As a composer of choral literature, I am driven by text. My primary focus has always been to share, as in the words of poet Kim Stafford, the "generous expression in the voices of many for the needs of all." Those many voices are of poets and mystics whose words I have needed; whose generous wisdom both calms and unsettles me, animating my creative spirit.

We begin with *Vivos Voco* (*I call the living*), composed during the months following the catastrophic 2004 Indian Ocean tsunami that took nearly a quarter million lives. Today we sing, bearing witness to the lives being destroyed by conflicts the world over. *Vivos Voco* was commissioned for performance at the 2005 World Symposium for Choral Music in Kyoto. The texts come from Medieval sources; the opening Latin declarations were inscribed on church tower bells to ring out as prayers and protections. Julian of Norwich's venerable "all shall be well" quote is from her *Revelations of Divine Love*, considered to be the earliest book written in English by a woman. Originally scored for treble voices, piano and handbells, Ars Nova Singers will present the SSAATTBB premiere of *Vivos Voco*.

How Did the Rose (full text above) is the first of four settings you will hear this evening of Daniel Ladinsky's adaptations of the 14th-century Sufi poet mystic, Hafiz. Hafiz is revered throughout Iran and beyond and is considered to be the greatest Persian poet. The wonderfully succinct *How Did the Rose* challenges the listener to be open, or else be afraid. The theme of maintaining resolve while facing our fears continues in *Lo le fached*: throughout all of life there are dangers—narrow bridges we must cross, but one must not be afraid.

Nada te turbe "Let nothing frighten you, all things are passing, God never changes." Mystic, saint, and reformer of the Catholic church, Teresa of Ávila assuages fears with these words which were found written in her own hand in her breviary after her death in the 16th century. This beautiful prayer continues to bring solace to people of all faiths. She says, "God never changes." But where is God found? Hafiz finds God in the conviviality of the tavern! In patiently enduring a dog's barking, in the grace of common work, in the faces of everyone—in an *Invitation to the Dance*. This trio of settings was composed for a special event called "A Choral Conspiracy" — an Arts Council funded presentation of works I had composed specifically for mixed chorus with unusual accompanying forces; hence the beer bottles and percussive hard shoe dancer heard in *Invitation*. I think Hafiz would be pleased.

Ubi caritas et amor Deus ibi est: where there is charity and love—God is there. This refrain from an antiphon that has been sung for centuries during Holy Week observances is an expression of the divine as *compassion*. While honoring my own religious heritage, I also sought to express a universal longing for Spirit. This polyphonic setting is mantra-like, with each individual vocal part repeating the text in phrases of different lengths and varying rhythms. The final vocalized "ah" vowel is an acknowledgment of this sound's association with the heart chakra—the seat of compassion.

It is Happiness

Poet Mary Oliver described her work as "loving the world." When she died in 2019, I felt as though I had lost a dear friend. My life will always be richer because of how she paid attention, how she breathed, how she remembered that the natural world was meant to be celebrated. I was given permission to set her words to music in 1996; I am one of just a handful of composers granted this rare privilege. For this I feel a deep and continuing gratitude. As it happens, two of the three poems I selected for this choral suite, "The Summer Day" and "Wild Geese," became her most beloved. ("Tell me, what do you plan to do with your one wild and precious life?" long ago entered the cultural mainstream.) I composed this work for Aurora Chorus, which I led as Artistic Director (1993-2020). Originally scored for piano nonet (with full winds), tonight's performance features piano, violin, cello, and flute.

In the second act, “fire and anger and fear” are met with peaceful resolve, and with a commitment to our future – to our children.

Two of the works in the second act are settings of poems written in response to the US invasion of Iraq in 2003. Kim Stafford disseminated “*Friend: Download This Free Proclamation for Local Use*” via the internet. I deeply resonated with this poem. His theme of hopelessness met with personal resoluteness and purpose is written in the form of a legislative resolution: “*Be it Therefore Resolved*, a song shall be my calling.” *Look Out*, Wendell Berry’s response to a “war for oil” based on greed is brutally honest. His searing summations are bookended by scenes and exhortations as powerfully beautiful as his anger is righteous. I have set several of Berry’s poems, perhaps none so beloved as his *The Peace of Wild Things*. Like Mary Oliver, Berry finds solace in the wildness of creatures who do not worry, who rest in beauty and grace.

It Takes a Village gained popularity in the choral world after a wildly successful performance by the University of Delaware at an American Choral Directors Association National Conference in 2005. Composed for a concert titled “Heartbeat,” *Village* opens with hearts beating in unison, with the knowledge that collective, focused commitment to everyone doing their part for the community creates a powerful, joyful energy.



ARTIST’S STATEMENT

I am deeply committed to making choral art in my community. As our culture becomes more reliant on disembodied communication and as strident individualism is marketed with an almost religious fervor, I find great solace in weekly choral rehearsals. There, people from all walks of life come together to surrender themselves to the whole; they come for communion, hoping to perfect a unified sound and for the promise of a deeply exhilarating musical experience. It can be transformative. It is healing.

I approach the process of composing as that of “deep listening.” I believe that as I compose, if I truly surrender myself – if I become at-one with the process – then I will create something of beauty that will resonate deeply with singer and listener, whatever the tone, character or meaning of the work.

My goal has always been to compose music that invites the audience “in” while challenging the notion that accessibility and musical integrity are incompatible concepts. One of the means to realizing this goal has been through collaboration; I have composed choral music to be performed with actors, poets, Taiko drummers, modern dancers, aerialists, and accordion players. I have set texts by fourth graders and Pulitzer Prize winners, medieval mystics, and contemporary poets. I employ words that delight, confront or inspire me; make me think, make me feel. I am particularly drawn to poems and texts that invoke divine grace, speak to the universal yearning for good and that nurture a compassionate heart. I desire to illuminate the texts, allowing my music to be a vehicle for the words. – *Joan Szymko*



Soloists

How Did the Rose – Emma Vawter
4 Words – Rachel Stoltz, Andrea Weidemann
Be It Therefore Resolved – Jonathan Raabe, Zoe Myers
Look Out – Tara U'Ren
It Takes A Village – Sam Henderson

Instrumentalists

Laura Perez Rangel, *violin*
Amy Delevoryas, *cello*
Brian du Fresne, *piano*
Julia Hilton, *piano*

Eric Harbeson, *principal percussion*
Brian du Fresne, *percussion*
Louis Warshawsky, Sarah Kiefhaber,
James Boyd, Eric Harbeson, *tuned bottles*
Tatiana Ogan, *dancer*



Ars Nova Singers

Tom Morgan, *Artistic Director and Conductor*

Elizabeth Swanson, *Associate Conductor*

Kimberly Brody, *Executive Director*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jessica Harbeson	Krista Beckman	Bruce Doenecke	John Adams
Zoe Myers*	James Boyd	Brian du Fresne ¹	Chris Bendrell
Jan Osburn	Mary Jo Brodzik	Eric Harbeson	Andrew Carr
Lorena Perry	Julia Hilton	Sam Henderson ¹	Daniel J. Cosio ¹
Julie Poelchau	Sarah Kiefhaber	Barry Janzen	Brant Foote
Karen Ramirez	Ellen Moeller ¹	Steve Kientz	Scott Isaacs
Szilvia Schranz	Lucy Penuel*	Evan Lariviere*	Paul Munsch
Rachel Stoltz ¹	Berkeley Spencer*	David Nesbitt	Eric Pahlke
Allie Whitfield	Elizabeth Swanson	Jonathan Raabe ¹	Don Wilson
Andrea Weidemann ¹	Tara U'Ren ¹	Louis Warshawsky	Steve Winograd
Kathryn Zorman	Emma Vawter ¹		Joshua Young

* *High School Apprentices*

¹ Ensemble for *Invitation to the Dance*

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 a performance at The Tank Center for Sonic Arts in Rangely, Colorado (June 2023; selections viewable on our YouTube channel); presenting and performing with 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 Dusingher; 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, 2019, and coming up in 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.



UPCOMING CHORAL PERFORMANCES: CU–Boulder

Information: <https://www.colorado.edu/music/ensembles/choirs>

Performances at CU Boulder College of Music – Grusin Music Hall (C112)

7:30pm | Apr 14, 2024

Chamber Singers and University Choir

Music by Alice Parker, Mari Ésabel Valverde, Joel Thompson, Aron Accurso, a premiere by Annika Socolofsky, and a performance of John Corigliano's *Fern Hill*, featuring mezzo-soprano CU voice faculty member, Abigail Nims.

Free; no tickets required.

7:30pm | Apr 21, 2024

Festival Chorus and Treble Chorus

An exploration of the human embodied experience, featuring music by Joan Szymko and guest conductor Liza Calisesi Maidens, PhD.

Free; no tickets required.



UPCOMING PERFORMANCES: Ars Nova Singers

information on our website, www.arsnovasingers.org

Fruition: Shared Visions

The climactic program of our 38th season brings together artists from across disciplines and across Colorado. This project began with a gallery of 24 captivating works by eight visual artists. Poets from across the state were then invited to engage with these works, using them as a wellspring of inspiration to create new poetry. We then commissioned four Colorado composers to set these words to music. Now, as our audience, your presence will complete this cycle of inspiration, where artworks sing, shared visions come to life, hearts are moved, and spirits soar. Our program also features special guest artist **Alex Gonzalez, violin.**



SEE THE FOLLOWING PAGES
FOR MORE INFORMATION

Friday, June 7, 2024 – 7:30 pm
Stewart Auditorium at the Longmont Museum
400 Quail Rd. Longmont, 80503

Saturday, June 8, 2024 – 7:30 pm
Central Presbyterian Church
1660 Sherman St, Denver, CO 80203

Sunday, June 9, 2024 – 7:00 pm
The Dairy Arts Center
2590 Walnut St, Boulder, CO 80302



Shared Visions

Shared Visions returns in 2024! This is an interdisciplinary collaborative project featuring works by Colorado visual artists, poets, composers, and performers, coordinated and presented by Ars Nova Singers. First presented in 2016 and again in 2019, this project brings together Colorado artists in a unique way, building a community of artistic inspiration and culminating in a performance of new music by Ars Nova Singers in June 2024.

At the first stage (May–September, 2023) we assembled an online gallery of 24 works by eight Colorado visual artists. Colorado writers and poets accessed these visual artworks, and selected one (or more) as a basis for writing new poetry. The poetry and visual art were gathered into a beautiful anthology and given to four Colorado composers. In turn, these composers selected poetry that inspired them and began setting the words to new music for voices. These new choral pieces will be performed by Ars Nova Singers at our June 2024 performances.

Below are the chains of inspiration that this project has generated, and the 12 artists who have inspired each other.



Visual Artist: Chris DeKnikker, *Fractions*
Poet: Rosemerry Wahtola Trommer, *Holding Your Heart*
Composer: Raul Dominguez



Chris DeKnikker is an artist primarily working with collected wood and lumber. This familiar material invites the viewer to access his work and get lost in the intricacies of its construction and story. Each sculpture is created from hundreds, sometimes thousands of small, individually honed pieces. Each tiny piece is no more or less important than the piece next to it, all contributing to the overall concept. Chris states, “There is nothing more satisfying than seeing my work spark the curiosity of the viewer, even if only for a moment or two.”

Chris DeKnikker was born and raised in Chico, CA, cradled in the foothills of the Sierra Nevada Mountains. Chris made his way to Oregon and received a BFA in graphic design before heading to Colorado where he earned a Master of Landscape Architecture degree. Chris lives in Colorado where he enjoys camping, hiking, mountain biking, and gardening with his wife and son. www.chrisdeknikker.com



Poet **Rosemerry Wahtola Trommer** co-hosts *Emerging Form* (a creative process podcast), *Secret Agents of Change* (a surreptitious kindness cabal) and *Soul Writer’s Circle*. Her daily audio series, *The Poetic Path*, is on the Ritual app for your phone. Her poetry has appeared on *A Prairie Home Companion* and *PBS News Hour*, in *O Magazine* and *American Life in Poetry*, and on Carnegie Hall stage. She’s the author of *Exploring Poetry of Presence II: Prompts to Deepen Your Writing Practice*, and her newest collection is *All the Honey*. www.wordwoman.com
Daily poetry blog: A Hundred Falling Veils



Composer **Raul Dominguez** conducts the University Choir and Concert Choir at Regis University. Through his research focus, the choral music of the United Mexican States, he seeks to provide choirs with the necessary resources to facilitate artistic performances of Mexican choral music. Outside of Regis, Raul is the Associate Artistic Director for the Denver Gay Men’s Chorus, a 120-voice ensemble that builds community through music, and the Director of their small ensemble, Off Kilter.

Prior to Regis, Raul earned Bachelor of Music degrees in Vocal Performance and Music Education from Oklahoma City University where he studied with Dr. Randi von Ellefson and Judith Willoughby. He then led the choirs at Clear Lake High School in his hometown of Houston, TX for four years. After Clear Lake, Raul earned his Master of Music degree in Choral Conducting at Ithaca College with Dr. Janet Galván. Recently, he earned his Doctor of Musical Arts degree in Choral Conducting and Literature at the University of Colorado Boulder with Dr. Gregory Gentry and Dr. Elizabeth Swanson.

Shared Visions

Visual Artist: Michiko Theurer, *amethyst*

Poet: Hayden Dansky, *Shattering Love*

Composer: Leigha Amick



Michiko Theurer (*pronounced toy-rer; she/her*) is a multimedia artist, performer, and community transformation facilitator. She is currently living in Boulder, alternating between working on completing her PhD in musicology at Stanford and splashing ink on fabric at her art studio at the House of Serein. She received her DMA in violin performance at CU Boulder in 2017, studying with Harumi Rhodes and Edward Dusinberre. She loves hosting creative sharing parties, dancing around her apartment, and dogs. www.michikotheurer.com



Hayden Dansky is a nonbinary and transgender writer and activist. They have been writing and performing poetry for ten years, and collaborate extensively with local experimental musicians, dancers, other poets and videographers to create performances that encompass multiple disciplines. They published their first full length poetry book called *I Would Tell You a Secret*, and their poems can also be found in anthologies such as *Isele Magazine*, *Beyond Queer Words*, *Bible Belt Queers*, *Thought for Food*, and *Dwell*. They are also the Executive Director of Boulder Food Rescue, a nonprofit working to create a more just and less wasteful food system, through the sustainable redistribution of healthy food and participatory and community-led food access systems. www.haydendansky.com



Composer **Leigha Amick** believes that music has the potential to reflect on both the current and the timeless human experience, to provide grounds for intellectual fascination, and to quench the need for emotional expression. Her compositions have been performed by ensembles including the Curtis Symphony Orchestra, the Boulder Philharmonic, the Orlando Philharmonic, St. Martin's Voices, the Indiana University New Music Ensemble, the Playground Ensemble, NOTUS Contemporary Vocal Ensemble, and Ars Nova Singers. In 2022, New Voices Opera premiered *Rhiannon's Condemnation*: a one-act chamber opera based on a medieval Welsh legend from *The Mabinogion* for which she wrote both the libretto and the music. In 2023, she was a composer fellow at the Aspen Music Festival. Amick is currently a graduate student at the Curtis Institute of Music where she holds the Jimmy Brent fellowship. www.leighaamick.com

Shared Visions

Visual Artist: Raj Manickam, *Freedom Night*

Poet: Jennifer Gurney, *Freedom Night*

Composer: Paul Fowler



Photographer **Raj Manickam**: “For years, I have noticed the kinds of images others might let pass without a second glance. Today, missed images have no longer escaped my lens ever since then. My photos range in subject from the environment to human interest depiction. These images often partner with essays that tell even more of the narratives. I often find the engagement between the image and the story. Fundamentals of fine art, abstract, storytelling, and deep awareness emerge in a variety of my frames. With photography, I sometimes plan, and at times, I wander. Often, I also saunter in the wrong direction. I am drawn to places where I am mostly in quietude, even amongst people.

My photography starts with the art of observation. The act of observation comes from paying attention to one’s environment. I’m using that element of the witness consciously. My photos are my voice first. After it leaves my lens and shows up on a screen or paper, it becomes, or may then be, someone else’s voice and interpretation. I capture everything from sudden moments to everyday occurrences and translate them into fine yet relatable art. I strive to shine a light on the reality of the human experience through composition and honest storytelling. I am using my eastern culture’s rich language and over two decades of western point-of-view to draw in my viewers and tell a uniquely framed story.” www.allingoodlight.com



Jennifer Gurney lives in Colorado where she teaches, paints, writes, and hikes. Although she’s been a writer most of her life, she has only begun submitting her poetry for publication in the last year or so. She is thoroughly amazed that nearly 700 poems have been published in more than 50 journals around the world and that one of her poems recently won an international poetry competition. An avid fan of Ars Nova, Jennifer was honored to submit poetry to the Shared Visions project. She is delighted to be a part of this creative endeavor mixing three mediums she loves: art, poetry and music. “It will be a truly magical experience to hear my written words, which were inspired by the amazing artwork in the portfolio, set to music and sung. I cannot imagine a more sublime moment.”



Sourcing materials parsed from the world’s spiritual traditions and natural beauty, **Paul Fowler’s** music will “work on you from the inside out” (*Philadelphia Inquirer*), invoking our shared human experience. Fowler draws from his regular work as a classical vocalist, improvising pianist, performer, and electronic musician to integrate old and new into “emotionally intense” (*Washington Post*) works which are “radiant, ghostly, and shimmering” (*New York Times*).

His works have been performed at Carnegie Hall, the Kennedy Center, Park Avenue Armory, Suntory Hall, and National Concert Hall of Taiwan, among others. Commissioning ensembles include New York Youth Symphony, San Juan Symphony, Thunder Bay Symphony Orchestra, The Crossing, Ars Nova Singers, Hope Mohr Dance, and Boulder Ballet. Fowler is the Music Director for 3rd Law Dance/Theater. He has degrees in voice, composition and theater from Ithaca College and a masters in composition from the University of Michigan, Ann Arbor. www.paulfowler.net

Shared Visions

Visual Artist: Margaret Josey-Parker, *Riding It Out*

Poet: Erin Robertson, *Burning It Off*

Composer: Tom Morgan



Margaret Josey-Parker shares her inspiration: “Since graduating with an MFA from the University of Oregon, I have taught ceramics at many places in Colorado and other western states. I believe art is a visual language of personal symbols and my work is a rough sketch or diary of my life. The collection of individual events and the emotional ebb and flow of everyday life eventually stream into a coherent current through my work. I create sculptural objects that comfort me, but also challenge my notions of reality, beauty, and spirituality.

My work has a modern cowboy aesthetic and is inspired by western life and landscape. All the places I have lived have possessed an abundance of gorgeous visual stimuli. From the canyons of Utah and Arizona to the lush environs of the Pacific Northwest, the rich culture of New Mexico and now the open plains and mountains of Colorado, my sculptural work reflects my love for the landscape and history of the American West.

I work in series, and often integrate steel and wood elements into my volumetric ceramic forms in hopes of attaining a poetic composite of materials. My collection utilizes a variety of clay, glaze, and firing techniques, and features carving of intricate patterns and symbolic objects on the surface of the clay forms.”

www.margaretjoseyparkerart.com



Erin Robertson teaches outdoor nature writing classes in Boulder County (@bocowildwriters). Her poetry has been published in the *North American Review*, *Cold Mountain Review*, *Poet Lore*, and elsewhere, and has been performed by Ars Nova Singers. Past honors include being a guest artist hosted by the U.S. Consulate in Kazakhstan, Voices of the Wilderness Artist in Residence in Alaska, Boulder County Artist in Residence, and awards in the Michael Adams Poetry Prize and Columbine Poets Members’ Contest. She lives in Louisville with her remarkable husband, two sons, parakeet, and pup, who teach her about wonder every day. www.erinrobertson.org



Recognized as a “many-splendored musician” (*Boulder Daily Camera*) and leading interpreter of new choral music, **Tom Morgan** has led the evolution of Ars Nova Singers from a local choral treasure to an intrepid professional choir with national acclaim. As a composer, Morgan was an artist-in-residence of the Lucas Artists program at the Montalvo Center for the Arts in Saratoga, California, collaborating with New York visual artist Lesley Dill. His composition *Psalm 88* for orchestra and chorus received the prestigious BMI Award, and his choral work *Four Poems of e. e. cummings* was presented on the opening program of the eighth Internacional de Musica Nueva festival in Mexico City. Several of his works have been performed internationally by the Peiyang Chorus of Tianjin, China. In addition to a significant catalogue of original works, Morgan has produced many arrangements and transcriptions for Ars Nova Singers and other vocal ensembles.

Ars Nova Singers – 38th 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, 2022 and February 3, 2024.

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