



OUR 41ST SEASON
CONFLUENCE
2026-2027

SEASON SPONSORS

The Honorable
Mary Estill Buchanan



conversant



Ars Nova Singers
Endowment Fund

Please silence your cell
phones. Photography and
audio or video recording
are not permitted.
Program subject to
change.



CONFLUENCE · OUR 41ST SEASON

RIVERS & STREAMS

with guitarist Nicolò Spera

Rivers, Op. 104 (2020)

Corrado Margutti (b. 1974)

Prologue. Children in Need

I. Balada de la placeta

Lillian Ridout, Emma Vawter, Sam Henderson, Nathan Jensen – soloists

II. All'ultima sera

III. Noctis partes alteræ

IV. Rivers

V. Le cantique éternel, chanté dès l'exil

VI. Herbsttag

VII. Cordero de Dios

INTERMISSION

Romancero Gitano, Op. 152 (1951)

Mario Castelnuovo-Tedesco (1895–1968)

Poems by Federico García Lorca

I. Baladilla de los tres ríos

Reagan Adams, Tara U'Ren, Sam Henderson, Brian du Fresne – soloists

II. La guitarra

III. Puñal

IV. Procesión (Procesión · Paso · Saeta)

Nathan Jensen – soloist

V. Memento

VI. Baile

Brian du Fresne, Jonathan Raabe – soloists

VII. Crótalo

RIVERS, OP. 104 – CORRADO MARGUTTI

Prologue. Children in Need

May this Greenland child
Be holding an orange and a loaf in her hand soon.
May this child from wars far east
Get a fish in his thin yellow hand.

Twins in a burnt African forest
In a cold wind
Look, a van has driven their way
With coats, blue and green.

I think, some sunset
A child dumb with grief
May be given a guitar,
Then all children in need
Dance under the stars
Till the bread-burdened sun rises.

George Mackay Brown (1921–1996)

I. Balada de la placeta · Ballade of the Little Square

*Cantan los niños
En la noche quieta:
¡Arroyo claro,
Fuente serena!*

LOS NIÑOS
*¿Qué tiene tu divino
Corazón en fiesta?*

YO
*Un doblar de campanas,
Perdidas en la niebla.*

LOS NIÑOS
*Ya nos dejás cantando
En la plazuela.
¡Arroyo claro,
Fuente serena!
¿Qué tienes en tus manos
De primavera?*

YO
*Una rosa de sangre
Y una azucena.*

LOS NIÑOS
*Mójalas en el agua
De la canción añeja.
¡Arroyo claro,
Fuente serena!
¿Qué sientes en tu boca
Roja y sedienta?*

YO
*El sabor de los huesos
De mi gran calavera.*

LOS NIÑOS
*Bebe el agua tranquila
De la canción añeja.*

Children sing
in the tranquil night:
Clear stream,
serene fountain!

THE CHILDREN
What is there of divine
in joyful heart?

I
A sound of bells
lost in the mist.

THE CHILDREN
Now leave us singing
in the little square,
Clear stream,
serene fountain!
What do you hold in your hands
of springtime?

I
A blood-red rose
and a lily.

THE CHILDREN
Dip them in the water
of the old song.
Clear stream,
serene fountain!
What do you feel in your
red and thirsty mouth?

I
The taste of bones
of my big skull.

THE CHILDREN
Drink the calm water
of the old song,

*¡Arroyo claro,
Fuente serena!
¿Por qué te vas tan lejos
De la plazuela?*

YO
*¡Voy en busca de magos
Y de princesas!*

LOS NIÑOS
*¿Quién te enseñó el camino
De los poetas?*

YO
*La fuente y el arroyo
De la canción añeja.*

LOS NIÑOS
*¿Te vas lejos, muy lejos
Del mar y de la tierra?*

YO
*Se ha llenado de luces
Mi corazón de seda,
De campanas perdidas,
De lirios y de abejas,
Y yo me iré muy lejos,
Más allá de esas sierras,
Más allá de los mares
Cerca de las estrellas,
Para pedirle a Cristo
Señor que me devuelva
Mi alma antigua de niño,
Madura de leyendas,
Con el gorro de plumas
Y el sable de madera.*

LOS NIÑOS
*Ya nos dejás cantando
En la plazuela.
¡Arroyo claro,
Fuente serena!
Las pupilas enormes
De las frondas secas,
Heridas por el viento,
Lloran las hojas muertas.*

Federico García Lorca (1898–1936), from Libro de poemas (1919)

Clear stream,
serene fountain!
Why do you go so far away
from the little square?

I
I will go in search of sorcerers
and princesses.

THE CHILDREN
Who taught you the way
of poets?

I
The fountain and the stream
of the old song.

THE CHILDREN
Will you go far, far away
from the sea and land?

I
My silken heart
is filled with lights,
with lost bells,
with lilies and bees,
and I will go far away,
beyond those mountains,
across the seas,
to the stars,
to ask Christ our Lord
to give me back
my old soul of childhood,
mature of legends,
with feathered cap
and wooden sword.

THE CHILDREN
Now you leave us singing
in the little square,
Clear stream,
serene fountain!
The huge eyes
of the dry fronds,
lashed by the wind,
weep the dead leaves.



Nicolò Spera with his ten-string guitar

II. All'ultima sera · On the Last Evening

<i>E quando gli altri neppure</i>	And when others no longer
<i>sapranno</i>	know
<i>più che tu esisti</i>	that you still exist,
<i>allora io sarò ad aspettarti.</i>	then I will wait for you.
<i>Quando nessuno</i>	When no one
<i>più ti porterà un fiore</i>	brings you a flower
<i>che non sia di pietà,</i>	if not out of pity,
<i>e gioia nessuna</i>	and people think they can get
<i>altri penserà di raccogliere</i>	no joy at all
<i>dalle tue mani vuote,</i>	from your empty hands,
<i>allora siederemo a tavola insieme</i>	then we shall sit together at table
<i>e divideremo quel nulla</i>	and share that nothing
<i>che ci sarà d'avanzo.</i>	that will suffice us.

David Maria Turoldo (1916–1992), from *O sensi miei...* Poesie 1948–1988

III. Noctis partes alteræ · The Second Part of the Night

<i>Quare, sic ut erant cuncta gravi</i>	Thus, since all things were
<i>pressa silentio,</i>	burdened by a heavy
	silence,
<i>omnes adfuerunt iam positæ</i>	all my forgotten worries
<i>sollicitudines.</i>	returned.
<i>Subversos calices deseruit lychnus</i>	The light abandoned the
<i>et in nigris</i>	toppled goblets,
<i>me solum tenebris et memorem</i>	and left me in darkness, alone
<i>destituit mei.</i>	with my memories.
<i>Dilucescit: abest et genetrix et</i>	Dawn rises: my mother, father
<i>pater et domus,</i>	and home are far away,
<i>telluremque aliam sol alius</i>	and an alien sun reveals to me,
<i>detegit exsuli.</i>	an exile, an alien land.

Giovanni Pascoli (1855–1912), from *Catullo calvos* (1897), vv. 159–164

IV. Rivers

Many rivers run
Down to many seas.
All my cares are one:
On what river of these
Could my heart have peace?

Two banks to each river.
None where I may stray
Hearing the rushes shiver
And seeing the river ever
Pass, yet seem to stay.

Maybe there is another
River, but far from Me.
There I may meet the Brother
Of my eternity.
In what God will this be?

Nothing: all the leaves
Fallen from the tree.
Many a river cleaves
Its way past what grieves
To what grieves in me.

Fernando Pessoa (1888–1935), from *The Mad Fiddler*

V. Le cantique éternel, chanté dès l'exil · The Eternal Canticle, Sung from Exile

<i>Ton épouse exilée,</i>	Your bride, exiled
<i>sur la rive étrangère</i>	on the foreign river bank
<i>Peut chanter de l'Amour</i>	Can sing the eternal
<i>le cantique éternel</i>	Love song
<i>Puisque, mon Doux Jésus,</i>	Because, my Sweet Jesus,
<i>tu daignes sur la terre</i>	you will set her ablaze
<i>Du feu de ton Amour l'embraser</i>	with the fire of your Love,
<i>comme au Ciel.</i>	on this earth as in Heaven.

<i>Mon Bien-Aimé, Beauté</i>	My Beloved, supreme Beauty,
<i>suprême</i>	
<i>A moi tu te donnes toi-même.</i>	You give yourself to me.
<i>Mais en retour,</i>	But in return,
<i>Jésus, je t'aime.</i>	Jesus, I love you.

<i>Amour qui m'enflamme,</i>	Love that set me ablaze,
<i>Pénètre mon âme.</i>	Pervade my soul.
<i>Viens, je te réclame,</i>	Come, I desire you,
<i>Viens, consume-moi.</i>	Come and consume me.

<i>Céleste Patrie</i>	Heavenly homeland,
<i>Joies de l'autre vie,</i>	Joys of the next life,
<i>Vous n'êtes que l'Amour !</i>	You are nothing but Love!

St. Thérèse of Lisieux (1873–1897), *Poem No. 28, stanzas 1, 2, 4, 8*

VI. Herbsttag · Autumn Day

*Herr: es ist Zeit. Der Sommer war sehr groß.
Leg deinen Schatten auf die Sonnenuhren,
und auf den Fluren laß die Winde los.*

*Befiehl den letzten Früchten voll zu sein;
gib ihnen noch zwei südlichere Tage,
dränge sie zur Vollendung hin und jage
die letzte Süße in den schweren Wein.*

*Wer jetzt kein Haus hat, baut sich keines mehr.
Wer jetzt allein ist, wird es lange bleiben,
wird wachen, lesen, lange Briefe schreiben
und wird in den Alleen hin und her
unruhig wandern, wenn die Blätter treiben.*

Lord: it is time. The summer was great.
Lay your shadows onto the sundials
and let loose the winds upon the fields.

Command the last fruits to be full,
give them yet two more southern days,
urge them to perfection, and chase
the last sweetness into the heavy wine.

Who now has no house, builds no more.
Who is now alone, will long remain so,
will stay awake, read, write long letters
and will wander restlessly here and there
in the avenues, when the leaves drift.

Rainer Maria Rilke (1875–1926), from *Das Buch der Bilder* (1902)

VII. Cordero de Dios · Lamb of God

*Cordero de Dios, que quitas el pecado del mundo,
ten piedad de nosotros.*

*Cordero de Dios, que quitas el pecado del mundo,
ten piedad de nosotros.*

*Cordero de Dios, que quitas el pecado del mundo,
danos la paz.*

Ordinary of the Catholic Mass, in Spanish

Lamb of God, who take away the sin of the world,
have mercy on us.

Lamb of God, who take away the sin of the world,
have mercy on us.

Lamb of God, who take away the sin of the world,
grant us peace.

ROMANCERO GITANO, OP. 152 – MARIO CASTELNUOVO-TEDESCO

Poems by Federico García Lorca, from Poema del cante jondo (1921)

I. Baladilla de los tres ríos · Ballad of the Three Rivers

A Salvador Quintero

*El río Guadalquivir
va entre naranjos y olivos.
Los dos ríos de Granada
bajan de la nieve al trigo.*

*¡Ay, amor
que se fue y no vino!*

*El río Guadalquivir
tiene las barbas granates.
Los dos ríos de Granada,
uno llanto y otro sangre.*

*¡Ay, amor
que se fue por el aire!*

*Para los barcos de vela,
Sevilla tiene un camino;
por el agua de Granada
solo reman los suspiros.*

*¡Ay, amor
que se fue y no vino!*

*Guadalquivir, alta torre
y viento en los naranjales.
Dauro y Genil, torrecillas
muertas sobre los estanques.*

*¡Ay, amor
que se fue por el aire!*

*¡Quién dirá que el agua lleva
un fuego fatuo de gritos!*

*¡Ay, amor
que se fue y no vino!*

*Lleva azahar, lleva olivas,
Andalucía, a tus mares.*

*¡Ay, amor
que se fue por el aire!*

The river Guadalquivir
flows between oranges and olives.
The two rivers of Granada
come down from snow to wheat fields.

Ah, love,
which goes away and never returns!

The river Guadalquivir
has a garnet beard.
The two rivers of Granada,
one is tears, the other blood.

Ah, love,
vanished in the air!

For sailing boats,
Seville has a roadway;
over the waters of Granada
only sighs can row.

Ah, love,
which goes away and never returns!

Guadalquivir, high tower
and wind among orange groves.
Dauro and Genil, dead turrets
among the marshes.

Ah, love,
vanished in the air!

Who can say if water carries
a wisp of cries?

Ah, love,
which goes away and never returns!

Take the orange blossoms, take the olives,
Andalusia, down to your sea.

Ah, love,
vanished in the air!

II. La guitarra · The Guitar

*Empieza el llanto
de la guitarra.*

*Se rompen las copas
de la madrugada.*

*Empieza el llanto
de la guitarra.*

*Es inútil
callarla.*

*Es imposible
callarla.*

*Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.*

*Es imposible
callarla.*

*Llora por cosas
lejanas.*

*Arena del Sur caliente
que pide camelias blancas.*

*Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.*

*¡Oh, guitarra!
Corazón malherido
por cinco espadas.*

The weeping of the guitar
begins.

The wineglass of dawn
is broken.

The weeping of the guitar
begins.

It is futile
to silence it.

It is impossible
to silence it.

It cries monotonously
as the water cries,
as the wind cries
over the snow.

It is impossible
to silence it.

It cries
for distant things.

Hot sands of the South
asking for white camellias.

It cries arrow without a target,
evening without morning,
and the first dead bird
on the branch.

Oh, guitar,
heart run through
by five swords!

III. Puñal · Dagger

*El puñal
entra en el corazón,
como la reja del arado
en el yermo.*

*No.
No me lo claves.
No.*

*El puñal,
como un rayo de sol,
incendia las terribles
hondonadas.*

*No.
No me lo claves.
No.*

The dagger
goes through the heart
like the ploughshare
through the earth.

No.
Do not stab me.
No.

The dagger,
like a ray of sun,
sets fire to the gloomy
abysses.

No.
Do not stab me.
No.

IVa. Procesión · Procession

*Por la calle vienen
extraños unicornios.
¿De qué campo,
de qué bosque mitológico?
Más cerca,
ya parecen astrónomos.
Fantásticos Merlines
y el Ecce Homo,
Durandarte encantado.
Orlando furioso.*

Along the street
strange unicorns file.
From which field?
From which mythological wood?
Then, from up close,
they look like astronomers.
Fantastic Merlin-like sorcerers,
and the Ecce Homo,
magic Durandarte.
Frenzied Orlando.

IVb. Paso · Passage

*Virgen con miriñaque,
virgen de Soledad,
abierta como un inmenso
tulipán.
En tu barco de luces vas
por la alta marea
de la ciudad,
entre saetas turbias
y estrellas de cristal.
Virgen con miriñaque
tú vas
por el río de la calle,
¡hasta el mar!*

Virgin in a crinoline,
Virgin of Solitude,
spreading like
a huge tulip flower.
In your boat of light you go
on the high tide
of the city,
among dark saetas
and crystal stars.
Virgin in a crinoline,
you go
on the street's river
down to the sea!

IVc. Saeta · Saeta

*Cristo moreno
pasa
de lirio de Judea
a clavel de España.
¡Míralo, por dónde viene!
De España.
Cielo limpio y oscuro,
tierra tostada,
y cauces donde corre
muy lenta el agua.
Cristo moreno,
con las guedejas quemadas,
los pómulos salientes
y las pupilas blancas.
¡Míralo, por dónde va!*

Dark-skinned Christ
he turns
from lily of Judea
into carnation of Spain.
Look at him, where he comes from!
From Spain.
Clear and dark sky,
scorched earth,
and canals where the water
flows so very slowly.
Dark-skinned Christ,
his hair burnt,
his cheekbones protruding,
his pupils white.
Look at him, where he goes!



Mario Castelnuovo-Tedesco (1895–1968), who set Lorca's Poema del cante jondo in Beverly Hills in 1951, twelve years after fleeing Fascist Italy.

V. Memento · Memento

*Cuando yo me muera,
enterrame con mi guitarra
bajo la arena.*

When I die,
bury me and my guitar
beneath the sand.

*Cuando yo me muera,
entre los naranjos
y la hierbabuena.*

When I die,
among the orange trees
and mint plants.

*Cuando yo me muera,
enterrame si queréis
en una veleta.*

When I die,
bury me, if you will,
inside a weathervane.

¡Cuando yo me muera!

When I die!

VI. Baile · Dance

*La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas.*

Carmen dances
in the streets of Seville.
Her hair is white
and her pupils bright.

*¡Niñas,
corred las cortinas!*

Girls,
draw the curtains!

*En su cabeza se enrosca
una serpiente amarilla,
y va soñando en el baile
con galanes de otros días.*

On her head
a yellow snake coils,
while she thinks, as she dances,
of young men of the past.

*¡Niñas,
corred las cortinas!*

Girls,
draw the curtains!

*Las calles están desiertas
y en los fondos se adivinan
corazones andaluces
buscando viejas espinas.*

The streets are deserted
and in the background one senses
Andalusian hearts
looking for old thorns.

*¡Niñas,
corred las cortinas!*

Girls,
draw the curtains!

VII. Crótalo · Castanet

Crótalo.

Castanet.

Crótalo.

Castanet.

Crótalo.

Castanet.

Escarabajo sonoro.

Sound beetle.

*En la araña
de la mano
rizas el aire
cálido,
y te ahogas en tu trino
de palo.*

In the spider
of the hand
you curl
the hot air
and choke out
your wooden trill.

Crótalo.

Castanet.

Crótalo.

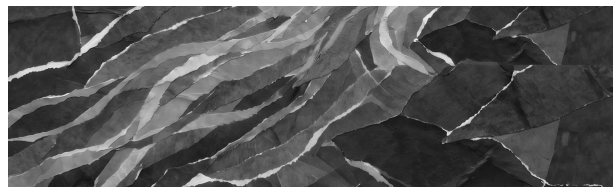
Castanet.

Crótalo.

Castanet.

Escarabajo sonoro.

Sound beetle.





Guitarist Nicolò Spera (left) and composer Corrado Margutti

Nicolò Spera, guitar

Italian guitarist Nicolò Spera brings to his teaching and performing a unique synthesis of European and American traditions. He is one of the few guitarists to perform on both six-string and ten-string guitars. He has published recordings of new works for guitar and choir, for solo six- and ten-string guitars, and for guitar and tenor; the complete guitar works of Maurice Ohana; his own transcriptions of Bach's Cello Suites; selected works by Catalan composers Federico Mompou and Enrique Granados; a recording focused on the *passacaglia* form; and the complete works with guitar of Christopher Theofanidis.

A primary goal of Nicolò's creative work is to expand the guitar repertoire. He has commissioned, performed, and recorded new works for guitar ranging from solos to programs with choirs, small ensembles and orchestras, collaborating with composers including Carlo Boccadoro, Martin Bresnick, Carlos Cordero, Filippo Del Corno, Steve Goss, Corrado Margutti, Roxanna Panufnik, Annika Socolofsky, Giacomo Susani, and Christopher Theofanidis.

His passion for choral music and new works for guitar and choir has led to close collaborations with Tom Morgan and Ars Nova Singers and with Eugene Rogers and EXIGENCE Vocal Ensemble in the US, and with Giovanni Cestino and ITER Research Ensemble in Italy.

He has performed solo and chamber recitals, concerti with orchestra and performances with choir for some of the oldest concert series in Europe, and at major guitar events worldwide, including the Sanremo Guitar Festival, Festival Mediterraneo

della Chitarra, and Festival Corde d'Autunno in Italy; the Festival de la Guitarra de Sevilla in Spain; the International Guitar Symposium at the University of Surrey in the UK; and the Cleveland International Classical Guitar Festival, Wolf Trap Filene Center, and the Universities of Michigan, Louisville, Kentucky, and Rhode Island, Vanderbilt, and Belmont in the US.

His most influential teachers are Oscar Ghiglia, Jonathan Leathwood, and Lorenzo Micheli. Nicolò holds degrees from the Conservatory of Bolzano and the Accademia Musicale Chigiana in Siena, an Artist Diploma from the University of Denver, and a Doctor of Musical Arts from the University of Colorado Boulder, where he has taught since 2011 and is Associate Professor of Classical Guitar and Director of the Ritter Family Classical Guitar Program.

Corrado Margutti, composer

Corrado Margutti (b. 1974, Turin) is an Italian composer, tenor, and choral conductor whose music is celebrated for its lyrical beauty. He studied composition, choral music, and choral conducting at the Giuseppe Verdi Conservatory in Turin with Gilberto Bosco, Daniele Bertotto, and Sergio Pasteris, and later earned a master's degree in composition there. His choral works have won prizes at the Florilège Vocal de Tours and the International Composition Competition of Las Palmas, and are published by Edizioni Carrara, À Cœur Joie, and others. He has taught at the Ghedini Conservatory in Cuneo since 2008 and directs several choirs in Piedmont and the Aosta Valley. *Rivers*, the largest work yet written for choir and guitar, explores migration, the search for a homeland, and the making of identity.

THANK YOU TO OUR DONORS

Donations and ticket purchases account for a significant portion of Ars Nova's operating budget.

Gifts listed were received between July 1, 2024 and September 30, 2026.

OVATION

\$10,000 and Above

The Honorable Mary Estill Buchanan
Boulder Office of Arts and Culture
Amy French and Jack Rook
Melton Design Build
Sacha Millstone
Michael E. McGoldrick
Charitable Foundation
Scientific & Cultural Facilities
District – Boulder County
State of Colorado

MADRIGAL

\$5,000–\$9,999

Robert Chew
Matthew and Julianne Davis
Lang Investment Group
Lou Warshawsky and Sarah Kieffhaber

INTRADA

\$2,500–\$4,999

Meritrust Credit Union
Anjali and Stefan Maus
David Nesbitt and Eva Nozik
Gregory and Deidre Silvus

CANON

\$1,000–\$2,499

Sarah and Jeffrey Amirani
Kathleen Asta
Kerren Bergman
BMO
Mary Jo Brodzik and Hans Rohner
Sharon Caulfield and Ned Andrews
Rick Collins and Judy Reid
Grant Couch and Louise Pearson
Bernard Cyr
Bruce Doenecke and Thomas Gibson
Philip Ferranti
Steve and Marilyn Kaminski
Charlie and Kathe Lujan
Heidi Milne
Janice Moore
Jan Osburn
William and Leslie Pizzi
Marjorie and Bob Schaffner
Kenneth Short
Cindi and John Stetson

CANTO

\$500–\$999

Anonymous

The Academy Group
Brenda and Gene Bailey-Hainer
Anna Baron
John and Linda Black
Kimberly and James Brody
Jan Burton
Cindy Carey
Michelle Danson and David Plume
Brant Foote
Frasier Meadows
Gordon Golding
Google
Constance Holden and TK Smith
Bea Hoverstock
Julie and Michael Keating
Gretchen and Harry Leland
Michael T Lewis
Michael and Melinda Mattingly
Ed and Patty McAuliffe
Robert and Katie Melich
Tom Morgan and Nicky Kroge
Alexander Paul Munsch
Stuart Naegle
Susan Oldwine and Frank Palermo
The Ritter Family
Anne Ross
Carol Shannon
Jim and Kathy Snow
Caren Voeller
Richard and Katherine Wolniewicz

VOX

\$100–\$499

Anonymous
Colorado Gives Foundation
Ellen Aiken
Judith Auer and George Lawrence
Peggy and Jim Austin
Sharyn L. Baker
Robert Blauvelt
Risa Booz
James and Angela Boyd
Lisa Boyum
Sean Brady
Evanne Browne and John Butterfield
Eben Carsey and Lynn Gilbert
Tom Chalmers
Gini Chrisco and Marc Shulgold
Dave Couper
Cherry Crandall and John Dunkelman
Bonnie Crissey
Warren DeHaan
Bill and Caroline Douglas
Ed Dusingber and Harumi Rhodes
Robert and Kathy Emerman
Matthew Eschliman
Elizabeth Etter
Shelley Fleetwood
Captain Kenneth Greene
Elissa and Stanley Guralnick
Becky Hammond
Hiroko Hansen
Jessica and Eric Harbeson
Molly and Gordon Hardman
Richard and Catharine Harris
Rebecca Henderson and Dan Kowalski
Deborah and Gregory Henderson
Jean Hodges
Wendy Holmes
Ted Howard
Barry Janzen
Houston Kempton
Michael and Wendy Klein
Midge Korczak
R. Anthony Lee
Arnie Lehmann
Paul Levitt
Claire Levy
Kerry Lightenburger
Anthony Monteson
Hester and Ron Nadel
Margaret and ET Osborne
Rionda & Alain Osman-Jouchoux
Amy Palmer
Gary and Brooke Palumbo
James Pendleton
Patricia Peterson
Russell Pierce
Harald and Susan Poelchau
Fred and Marion Ramirez
Jane Rogers
Rebecca Roser and Ron Stewart
Eric Roth and Vicki Tiedeman
Terry Schlenker
Szilvia Schranz and David Irons
Bill and Sherilee Selby
Michael Shedd
Lorraine Sherry
Maria Beatriz Silveira M.D.
Andrew Sirotnak
Anne Skamarock
Cynthia Sliker

Bruce Smith
Cheryl Staats and Verle Hansen
William Stanley
Zachary Strand
Dan Strizek
Jack and Sophie Walker
Jennifer Wood and Vernon Berry

NOTA

Up to \$99

Gary Albrecht
Ken Anderson
Thomas Andrews
Linda Auwers
Bruce Bailey
Julia Barrett
Krista Benesch
Howard Bittman
Jeni Bough
Amy Bowman
L. Shelley Brown
Steve and Peggy Bruns
Maryanne Brush
Laura Cannon
Owen Chase
Deborah Clem
Orrie Clemens
Karen Connolly
Joseph Conway
Kathy Czerny
Jane Dalrymple-Hollo
Sandra D'Amico
Peter DeBlois
Kim Decker
Mark De Cordoba
Jaird de Raismes
Charles Dukes
Rose Enix
Karen Erner
Dianne Ewing
Diana Farrell
Thomas Flewelling
Graeme Forbes
Kit and Wanda Fuller
Marla Graber
Elaine Granata
Carol Greenwald
Susan Griggs
Scott Gunderson
Bibiana Hager
Janet Hartmann
Liam Harty
Alison Heiser
Owen Herman
Jen Hitt and Michael Pedersen
Madi Holshouser
Catherine Hupp

Dixon Hutchinson
Christina Jennings and Matt Dane
Paul E Johnston
Sally Johnstone
Susan Jones
Kim Kanas
Jeffrey Kash and Jeff Nytych
Louise Kelly
Eileen Kintsch
D Klein
Danni Lederman
Xander Levy
Christina Lynn-Craig
Melissa Mahoney
Jean Manifesto
Elaine Martone
Donald Mayer
Jane McCrea
Chris Meyer
Eric Meyer
Kerry Mirtsching
Daniel Palese
Mike Pastore and Joy Lloyd
Monica Poelchau
Julie Poelchau and Adam Ehen
Jan and Clif Prowse
Karen Ramirez and Tim Bosco
Robin Ray
Pat Read and Bill Shunk
David and Juanita Redfield
Nicholas Richie
Beth Rosbach
Gracie Rose
Carol Ruckel
Sharon Russell
Tom Satter
Jeanine Schlatter
Stephanie Schupbach
Diane Schwemm
Kevne Sharpe
David Solano
Louis Spencer-Smith
Echo and Graham Steers
Jean Stevenson and Lou Talman
Rev. Lynn Swearingen
Walter Taylor
Molly Teas
Merilee Thompson
Alice Trembour
Michael Wait
Robert and Tara Winer
Melinda Wirsing
James Woodward
Linda Zamvil
Christine Zaroni
Rebecah Ziegler

TRIBUTE GIFTS We gratefully acknowledge gifts given in tribute to the following:

IN HONOR OF Andrea Weidemann · Bruce Doenecke and Thomas Gibson · Carolyn Etter · Dale Hartigan · Don Etter · Evanne Browne · Kathy Asta · Kimberly Brody · Lindsie and Jeremy Katz · Matthew Dane and Christina Jennings · Maurice Janzen · Nathan Jensen · Patricia Delany · Ray and Jeanette Short · Ruth Morgan · Sacha Millstone Better World Fund · Tom Morgan and Nicky Kroge · Wendy Redal

IN MEMORY OF Barbara Coppom · Brenda Kroge · Delanie M. Ross · Drs. Lynn and Evelyn Whitten · Eleanor Chalmers · Elena Butterfield · George and Lucile Lynn · George R. Aiken · Glenn Short · Jean Allison Melville · Jean Danielson · Kenneth W. Ruggles · Lucy Warner · Mary Kevin Dodson · Nancy Levitt · Peggy Hamm Lemmon · Rhoda Nozik · Rol Hoverstock



Tom Morgan, *Artistic Director and Conductor*
Kimberly Brody, *Executive Director*
Jonathan Raabe, *Marketing Director*
Zahnay Marks, *Personnel Manager*

SOPRANO

Reagan Adams
Krista Benesch
Evanne Browne
Ellen DeGennaro
Liv Lundy†
Julie Poelchau
Karen Ramirez
Lillian Ridout
Natalie Simpson
Rachel Stoltz
Jocelyn Su

ALTO

James Boyd
Mary Jo Brodzik
Jessie Flasschoen Campbell
Jessica Heinauer
Sarah Kiefhaber
Zahnay Marks
Ellen Moeller
Sarah Murray
Jan Osburn
Tara U'Ren
Emma Vawter

TENOR

Bruce Doenecke
Sam Henderson
Benjamin Johnson
Steve Kientz
Evan Lariviere
David Nesbitt
Jonathan Raabe
Louis Warshawsky

BASS

John Adams
Joseph Berrios
Asher Bowman†
John Butterfield
Andrew Carr
Daniel Cohen
Jeff Dixon
Brian du Fresne
Nathan Jensen
John Lettang
Paul Munsch
Eric Pahlke

† High School Apprentice

Ars Nova Singers is an auditioned vocal ensemble specializing in *a cappella* music of the Renaissance and the 20th and 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.

UP NEXT IN OUR 41ST SEASON

DARKNESS & LIGHT

Thursday, December 10 • 7:30 pm
United Church of Christ, Longmont

Thursday, December 17 • 7:30 pm
Mountain View United Methodist Church, Boulder

Sunday, December 13 • 3:00 pm
St. Paul Center, Denver • *Livestream available*

Saturday, December 19 • 7:30 pm
Mountain View United Methodist Church, Boulder

ARSNOVASINGERS.ORG