



MOVING LIGHT

CONSPIRARE SYMPHONIC CHOIR

AUSTIN HALLER, ORGAN & BRUCE WILLIAMS, VIOLA
SHAY ISHII DANCE COMPANY

MAR 28 & 29, 2014

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MOVING LIGHT

FRIDAY, **MARCH 28**, 8:00 PM
SATURDAY, **MARCH 29**, 8:00 PM
University Presbyterian Church, Austin

CONSPIRARE SYMPHONIC CHOIR
CRAIG HELLA JOHNSON
Artistic Director & Conductor

GUEST ARTISTS
Austin Haller, organ
Bruce Williams, viola
Mousumi Karmakar, tanpura
Sean Harvey, tam-tam
Shay Ishii Dance Company

SEASON SUSTAINING UNDERWRITER

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PROGRAM

Lux Aeterna..... Morten Lauridsen (b. 1943)

- I. Introitus
- II. In Te, Domine, Speravi
- III. O Nata Lux
- IV. Veni, Sancte Spiritus
- V. Agnus Dei–Lux Aeterna

INTERMISSION

Luminosity..... James Whitbourn (b. 1963)

- I. Lux in tenebris
- II. The Changing Scenes
- III. Silence
- IV. The Living Thing
- V. Castle of Diamonds
- VI. Ask the Beauty
- VII. All Shall Be Well

NEW The Saturday, March 29 performance of Moving Light will be available for purchase immediately after the concert as an instant download at set.fm.

PROGRAM NOTES

Light is “a universal symbol of illumination at all levels—spiritual, artistic and intellectual,” as Morten Lauridsen writes in his notes to the printed score of *Lux Aeterna*. World religious traditions uniformly link light with goodness and life, perhaps most poetically in the prologue of the Christian Gospel According to John excerpted at the beginning of James Whitbourn’s *Luminosity*: “The light shines in darkness, and the darkness has not overpowered it.”

In the last two decades, Morten Lauridsen has become the most-performed American choral composer. He has been professor of composition at the University of Southern California Thornton School of Music for over forty years, served as composer-in-residence of the Los Angeles Master Chorale, and received the National Medal of Arts in 2007. Lauridsen composes amidst the spectacular scenery and remote isolation of his retreat on a remote Pacific Northwest island, beautifully captured in the 2012 documentary film *Shining Night*.

Lauridsen composed *Lux Aeterna* in response to his mother’s final illness. As he says in the film, “I chose the theme of light ... to give me strength to cope with this situation.” Although the texts of *Lux Aeterna* are drawn from ancient Latin liturgies including that of the Requiem Mass, Lauridsen did not intend it for liturgical use. He finds these texts to have a universal appeal: “I don’t think one has to be a churchgoing person to relate to these texts ... It makes no difference where it is, who it is. People are able to hear this music and very often go into a transformative state that connects with something very deep inside of them.” Since its premiere by the Los Angeles Master Chorale in 1997 *Lux Aeterna* has been constantly performed worldwide.

In the notes to the score, Lauridsen writes, “... I chose as my point of departure the sacred music of the late Renaissance, especially that of Josquin des Prez, to create a quiet, direct and introspective meditation on Light, using primarily the consonant harmonies, intricate counterpoint, formal procedures and chant-like melodic lines of that era.” The five movements are linked, so although the music changes character between the texts, it continues in a constant, mostly-serene flow.

British composer James Whitbourn began his career as a producer of music programs for the BBC. His major works include the Son of God Mass, *Annelies* (his largest work, using texts from the *Diary of Anne Frank*), and *Luminosity*,

premiered in 2007. *Annelies* was nominated for this year's Best Choral Performance Grammy®. Whitbourn continues to compose and to teach, and has written several major works on BBC commissions.

Like Joby Talbot's *Path of Miracles* performed in Conspirare's previous program, *Luminosity* includes aleatoric music (in which performers improvise or choose their own pitches/rhythms/sounds within parameters defined by the composer) and it was conceived to include accompanying movement and light. It employs features of Karnatic (classic Indian) music including the tanpura, a long-necked, plucked lute, which is used in a drone along with the organ and some voices. The violist is encouraged to play "with an awareness of Karnatic style." The tam-tam (gong), common in Western orchestras, extends the fusion of East and West and provides stunning climaxes when it sounds with the full organ and chorus. As in *Lux Aeterna*, the seven movements of *Luminosity* flow together seamlessly.

In his notes to the printed score, Whitbourn writes, "The text, compiled and edited by the composer, centres on the transcendent beauty of creation expressed by luminaries down the ages." All but one of these luminaries are recognized as saints by at least one branch of the Christian church; their non-Hindu texts combine with the Karnatic-style music to achieve a distinctly ecumenical flavor. John the Apostle is traditionally the author of the fourth Gospel. Ryonen is said to have given up her children and her great physical beauty to gain acceptance as a Buddhist nun. Isaac of Nineveh renounced his ministry as a bishop to become an anchorite (a type of ascetic who chooses to live permanently enclosed in a cell). St. Julian of Norwich, also an anchorite and mystic, experienced a vision that inspired her to write the earliest surviving book by a woman in English. Teresa of Ávila was a mystic of the Counter-Reformation who founded the Discalced (Barefoot) Carmelites. Augustine of Hippo was a theologian and bishop, considered a major father of the Roman Catholic Church.

Whitbourn writes that *Luminosity* "... is conceived with a visual counterpoint to the music in mind, coming in the form of art, dance and light as well as in the use of space. The focus in all the elements is on transcendent beauty and eternal love. It is likely to be symbolic, luminous and shapely in concept."

-Eric Leibrock

TEXTS & TRANSLATIONS

LUX AETERNA

I. Introitus

Requiem aeternam dona eis, Domine:	<i>Rest eternal grant to them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let perpetual light shine upon them.</i>
Tē decet hymnus Deus in Zion,	<i>A hymn befits thee, O God in Zion,</i>
et tibi redetur votum	<i>and to thee a vow shall be fulfilled</i>
in Jerusalem:	<i>in Jerusalem:</i>
exaudi orationem meam,	<i>Hear my prayer,</i>
ad te omnis caro veniet.	<i>for unto thee all flesh shall come.</i>
Requiem aeternam dona eis, Domine:	<i>Rest eternal grant to them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let perpetual light shine upon them.</i>

II. In Te, Domine, Speravi

Tu ad liberandum suscepturus hominem	<i>To deliver us, you became human,</i>
non horruisti Virginis uterum.	<i>and did not disdain the Virgin's womb.</i>
Tu devicto mortis aculeo,	<i>Having blunted the sting of death,</i>
aperuisti credentibus regna coelorum.	<i>You opened the kingdom of heaven to all believers.</i>
Exortum est in tenebris lumen rectis.	<i>A light has risen in the darkness for the upright.</i>
Miserere nostri, Domine,	<i>Have mercy upon us, O Lord,</i>
miserere nostri.	<i>have mercy upon us.</i>
Fiat misericordia tua, Domine, super nos	<i>Let thy mercy be upon us, O Lord,</i>
quemadmodum speravimus in teo	<i>as we have trusted in thee.</i>
In te Domine, speravi:	<i>In thee, O Lord, I have trusted:</i>
non confundar in aeternum.	<i>let me never be confounded.</i>

III. O Nata Lux

O nata lux de lumine,	<i>O born light of light,</i>
Jesu redemptor saeculi,	<i>Jesus, redeemer of the world,</i>
dignare clemens supplicum	<i>mercifully deem worthy and accept</i>
laudes preces que sumere.	<i>the praises and prayers of your supplicants.</i>
Qui carne quondam contegi	<i>Thou who once deigned to be clothed in flesh</i>
dignatus es pro perditis.	<i>for the sake of the lost ones,</i>
Nos membra confer effici,	<i>grant us to be made members</i>
tui beati corporis.	<i>of your holy body.</i>

IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,

Fove quod est frigidum,
Rege quod est devium.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

*Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.*

*Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.*

*O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.*

*Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,*

*Fire what is frigid,
Correct what goes astray.*

*Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.*

V. Agnus Dei–Lux Aeterna

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine: *May light eternal shine upon them, O Lord,*
Cum sanctis tuis in aeternum: *in the company of thy Saints for ever and ever;*
quia pius es. *for thou art merciful.*

Requiem aeternam dona eis, Domine, *Rest eternal grant to them, O Lord,*
et lux perpetua luceat eis. *and let perpetual light shine upon them.*
Alleluia. Amen. *Alleluia. Amen.*

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..... INTERMISSION

LUMINOSITY

I. Lux in tenebris

Illuminare.

Lux in tenebris lucet et tenebrae eam non comprehenderunt.

(Shine. The light shines in darkness, and the darkness has not overpowered it.)

-John the Apostle (c.6-c.100)

II. The Changing Scenes

Sixty-six times have these eyes beheld the changing scenes of autumn.

I have said enough about moonlight, / ask me no more.

Only listen to the voice of cedars and pines, / when no wind stirs.

-Ryōnen (b. 1797), Zen Buddhist nun

III. Silence

Silence is a mystery of the age to come,
but words are instruments of this world.

-Isaac of Nineveh (d. c. 700)

Lux in tenebris lucet. *(Light in darkness shines.)*

*Lamb of God,
who takest away the sins of the world,
grant them rest.*

*Lamb of God,
who takest away the sins of the world,
grant them rest.*

*Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.*

IV. The Living Thing

He showed me a little thing, / the size of a hazelnut, / in the palm of my hand.
I looked at it with my mind's eye and thought, "What can this be?"
And answer came, "It is all that is made."
I marveled that it could last.
And answer came into my mind,
"It lasts and ever shall because God loves it."
And all things have being through the love of God.
-Julian of Norwich (1342-c.1416)

V. Castle of Diamonds

It came to me that the soul is like a castle,
a castle of diamond or very clear crystal.
In this castle are a multitude of dwellings,
just as in heaven there are many mansions.
-Teresa of Ávila (1515-1582)

VI. Ask the Beauty

Ask the beauty of the earth, / Ask the beauty of the sea,
Ask the beauty of the sky.
Question the order of the stars, the sun whose brightness lights the day,
the moon whose splendour softens the gloom of night.
Ask the living creatures that move in the waves,
Ask the creatures that roam the earth,
Ask the creatures that fly in the heavens.
Question them and they will answer, / "Yes we are beautiful."
Their very loveliness is their confession to God:
for who made these lovely mutable things,
but He who Himself who is unchangeable beauty?
-Augustine of Hippo (354-430)

VII. All Shall Be Well

Because of our good Lord's tender love to all who shall be saved,
He quickly comforts them, saying
"The cause of all this pain is sin. But all shall be well, and all shall be well,
and all manner of thing shall be well."
Alleluia.
-Julian of Norwich

CONSPIRARE SYMPHONIC CHOIR

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& CONDUCTOR

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Bruce Williams, viola
Austin Haller, organ
Mousumi Karmakar, tanpura
Sean Harvey, tam-tam
Faith DeBow, rehearsal pianist

SHAY ISHII

DANCE COMPANY
Shay Ishii, Artistic Director

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GUEST ARTISTS



Shay Ishii Dance Company is committed to creating and presenting dance as an artistic experience that moves and inspires its audience. The company's vision is to create dance that is an experience in truth, art, and humanity, and that succinctly reminds us of the beauty and light that exists within us, around us, and among us. Founded in 2006, SIDC features a corps of dancers with an eighteen-year history of moving and

creating together, who embrace their students and children as essential elements of SIDC. Working so intimately has kindled a vital emotional, kinesthetic and spiritual connective tissue, binding four generations and informing the essence of the company's work. Company dancers have extensive background in the Hawkins technique, which emphasizes movement that is organic, poetic, and free of superfluous effort. SIDC has produced annual concerts in Austin, performed in Dallas, New York, and Scotland, and often collaborates with artists, photographers, architects, sculptors, and musicians.



Austin Haller is an organist, accompanist, conductor, and vocal coach who performs in Texas and throughout the United States. He serves as accompanist for the Conspirare Youth Choir's Allegro chorus and is Organist and Associate Director of Music at St. David's Episcopal Church in Austin, where he plays for over 130 services and concerts a year and conducts the St. David's Singers. He makes music regularly with

Texas Choral Consort, Austin Cabaret Theatre, and Amphion Youth Choir, and has played with many other Central Texas choirs and ensembles. Austin also frequently works as music director for regional theatre productions – favorite shows include TexArts' *Ain't Misbehavin'*; [title of show], an oddly-named production for which he received an Austin Critics Table nomination for Music Direction; and Zach Theatre's *Present Laughter* (B. Iden Payne nomina-

tion for Music Direction). In addition, he plays jazz locally with singer Kara Bliss and her band in performances described as "a touch of old school with a modern insouciance."

Sean Harvey is a graduate student and teaching assistant at The University of Texas, studying with Dr. Thomas Burritt. He holds a Bachelor of Music degree from Ithaca College, where he studied with marimba virtuoso Gordon Stout. Sean has been seen playing percussion and drum-set up and down the East Coast, including performances in New York, Boston, Philadelphia, Washington D.C., Indianapolis, Atlanta, and Miami. He is a member of The Kraken Quartet, an Ithaca, NY-based percussion quartet dedicated to performing new and exciting music for percussion.

Mousumi Karmakar has been drawn to Indian classical music from a young age. She has also studied Indian classical dance (Kathak) and received the Sangeet Visharad degree from Chandigarh, India. She has performed on the tanpura with many Indian musicians including her husband Gourisankar Karmakar, an internationally renowned tabla player.



Bruce Williams began his professional career as a violinist at age fifteen and four years later won a position with the Fort Worth Symphony. In 1983 he became principal violinist of the Haifa Symphony Orchestra and a member of the Haifa Clarinet Trio, performing in Israel and Europe. Upon returning to the U.S. he became assistant principal of the Orchestra of Santa Fe, a member of the Allegro Chamber Trio with flutist

Megan Meisenbach and harpist Mary Golden, and was in great demand as a freelance player. Currently Bruce is principal violinist with the Austin Symphony Orchestra and the Victoria Bach Festival. In 2003 he won the Austin Critics Table's Outstanding Instrumentalist award for his performance with the ASO of *Harold in Italy* by Hector Berlioz. Bruce often performs with Conspirare and is heard on its recording *Samuel Barber: American Romantic* on the Harmonia Mundi label.

CONSPIRARE



The word “conspirare” is from the Latin “con” and “spirare,” meaning “to breathe together.”

Founded in 1991 to present a summer classical music festival in Austin, Texas, Conspirare has become an internationally recognized, professional choral organization now in its twenty-first season. Led by founder and artistic director Craig Hella Johnson, Conspirare is comprised of two performing ensembles and an educational program. A professional chamber choir (“Conspirare” or “Company of Voices”) of extraordinarily talented singers from around the country is presented in an annual concert series in Austin, other Texas communities, and locations in the U.S. and abroad. The Conspirare Youth Choirs is an educational program for singers ages 8-17, who learn and perform in two separate ensembles, Kantorei and Allegro (formerly Conspirare Children’s Choir).

The Conspirare Symphonic Choir, established in 2000, is an auditioned chorus of both professional and volunteer singers. Most reside in the Austin area, though several commute to rehearsals and performances from as far away as the Hill Country, San Antonio, and Victoria. All are highly skilled singers with significant previous choral experience, and as collaborative artists, they sing great choral masterworks with orchestra as well as new works for voices and instruments. The Symphonic Choir performs as part of the Conspirare season and collaborates with other major arts organizations such as the Austin Symphony, Ballet Austin, and Victoria Bach Festival. Members participate

in outreach programs and serve as singing hosts for Conspirare’s popular Big Sings. The Symphonic Choir has won several Austin Critics Table Awards, most recently for its 2012 performances of Bernstein’s *Chichester Psalms* with the Austin Symphony.

Conspirare made its first commercial recording *through the green fuse* in 2004 on the Clarion Records label. A second CD, *Requiem*, also on Clarion and since reissued by Harmonia Mundi, was released in 2006 and received two Grammy® nominations. Harmonia Mundi released *Requiem* internationally in 2009, and it received the Netherlands’ prestigious 2010 Edison Award in the choral music category. The Edison is the Dutch equivalent of the U.S. Grammy.

Threshold of Night was released worldwide in 2008 on the Harmonia Mundi label, Conspirare’s first title for the distinguished recording company, and received two Grammy nominations. In 2008, in cooperation with Austin’s public television station KLRU, Conspirare filmed the PBS television special “A Company of Voices: Conspirare in Concert,” which was broadcast nationally in 2009, is available on both DVD and CD, and received a Grammy nomination. Conspirare’s next recordings were *Sing Freedom! African American Spirituals*; *Samuel Barber: An American Romantic*, and *Kevin Puts*, released in 2011, 2012, and 2013 respectively. Its latest CD *The Sacred Spirit of Russia* was released in February 2014.

In 2005 Conspirare received the Margaret Hillis Award for Choral Excellence from national service organization Chorus America. In 2007, as one of the select choruses to receive a grant from the National Endowment for the Arts under its American Masterpieces initiative, Conspirare presented a four-day festival with a distinguished gathering of composers and conductors, performances of three world premieres, and a gala closing concert with a 600-voice choir.

In July 2008 Conspirare represented the U.S. at the Eighth World Symposium on Choral Music in Copenhagen, joining invited choirs from nearly forty countries. The choir has performed at the American Choral Directors Association annual convention and for several regional ACDA conventions. Conspirare received the 2010 Dale Warland Singers Commission Award from Chorus America to support the commission of a new work by Seattle composer Eric Banks, to be premiered next season. In February 2011 Conspirare gave three invited performances in New York City under auspices of the Weill Music Institute of Carnegie Hall. In March 2012 the ensemble toured several Midwestern states, and in fall 2012 traveled to France for six invited performances at the Polyfolia Festival and a public concert in Paris. Conspirare became a Resident Company of the Long Center for the Performing Arts in 2013.

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CRAIG HELLA JOHNSON



Craig Hella Johnson brings unparalleled depth of knowledge, artistic sensitivity, and rich imagination to his programs. As founder and artistic director of the five-time Grammy®-nominated, Austin-based professional choir Conspire, Johnson assembles some of the finest singers in the country to form a world-class ensemble. In addition to his work with Conspire, Johnson is artistic director of the Victoria Bach Festival, a major regional summer festival that attracts audiences from all over the state, and music director of the Cincinnati Vocal Arts Ensemble. He has also served as guest conductor with the Austin Symphony, San Antonio Symphony, and others in Texas, the U.S., and abroad. Through these activities as well as Conspire's recordings on the internationally distributed Harmonia Mundi label and performances in multiple Texas communities and beyond, Johnson brings national and international recognition to the Texas musical community.

Beloved by audiences, lauded by critics and composers, and revered by vocal and instrumental musicians, Johnson is known for crafting musical journeys that create deep connections between performers and listeners. A unique aspect of Johnson's programming is his signature "collage" style: programs that marry music of many styles from classical to popular to create profoundly moving

experiences. The Wall Street Journal has praised Johnson's ability to "find the emotional essence other performers often miss." Distinguished composer John Corigliano wrote, "I believe that [Johnson] has understood my music in a way that I have never experienced before. He is a great musician." Composer and collaborator Robert Kyr observed, "Craig's attitude toward creating a community of artists ... goes beyond technical mastery into that emotional depth and spiritual life of the music."

Johnson was Director of Choral Activities at the University of Texas at Austin (1990-2001) and remains an active educator, teaching and giving clinics statewide, nationally, and internationally at conferences and universities. In fall 2012 he became the first Artist in Residence at the Texas State University School of Music. As composer, arranger, and music editor, Johnson works with G. Schirmer Publishing and Alliance Music Publications; his works have sold thousands of copies.

Johnson's accomplishments have been recognized with numerous awards. Most recently, the Texas Legislature named him the Texas State Musician for 2013. Other honors have included 2008 induction into the Austin Arts Hall of Fame, Chorus America's 2009 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, and the 2011 Citation of Merit from international professional music fraternity Mu Phi Epsilon. Johnson studied at St. Olaf College, the Juilliard School, and the University of Illinois, and earned his doctorate at Yale University. He has been a Texas resident since 1990.

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BLANTON MUSEUM OF ART



Midday Music Series (formerly Bach Cantata Project)

This collaboration between UT's Butler School of Music and the Blanton connects art at the Blanton to a broad range of musical genres. Held the last Tuesday of the month at noon in the museum's Rapoport Atrium. Media Sponsor: KMFA89.5

February 25: Harp ensemble and Italian Renaissance paintings

March 25: Bach cantatas and Baroque paintings

April 29: Wind ensemble and Anselm Kiefer's *Falling Stars*

Menuhin International Violin Competition

Thursday, February 27 | Starting at 10AM

The Blanton hosts a noon concert in conjunction with the Menuhin International Violin Competition—the preeminent violin competition for musicians under age 22. Come early to hear master luthier Dr. Charles Ervin discuss the difference between modern violins and Baroque violins, beginning at 10AM.

SoundSpace: The Downtown Scene

Sunday, April 13 | 2PM

SoundSpace: The Downtown Scene features the dynamic, experimental works of composers based in Lower Manhattan in the 1960s, such as Steve Reich, La Monte Young, Terry Riley, and Philip Glass, as well as recent compositions inspired by this movement.

Beat the Rush

Third Thursdays at 5:30PM

Beat the Rush is a dynamic new music program that features curated “musical responses” to works in the Blanton's galleries.

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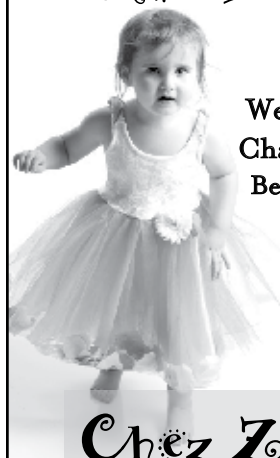
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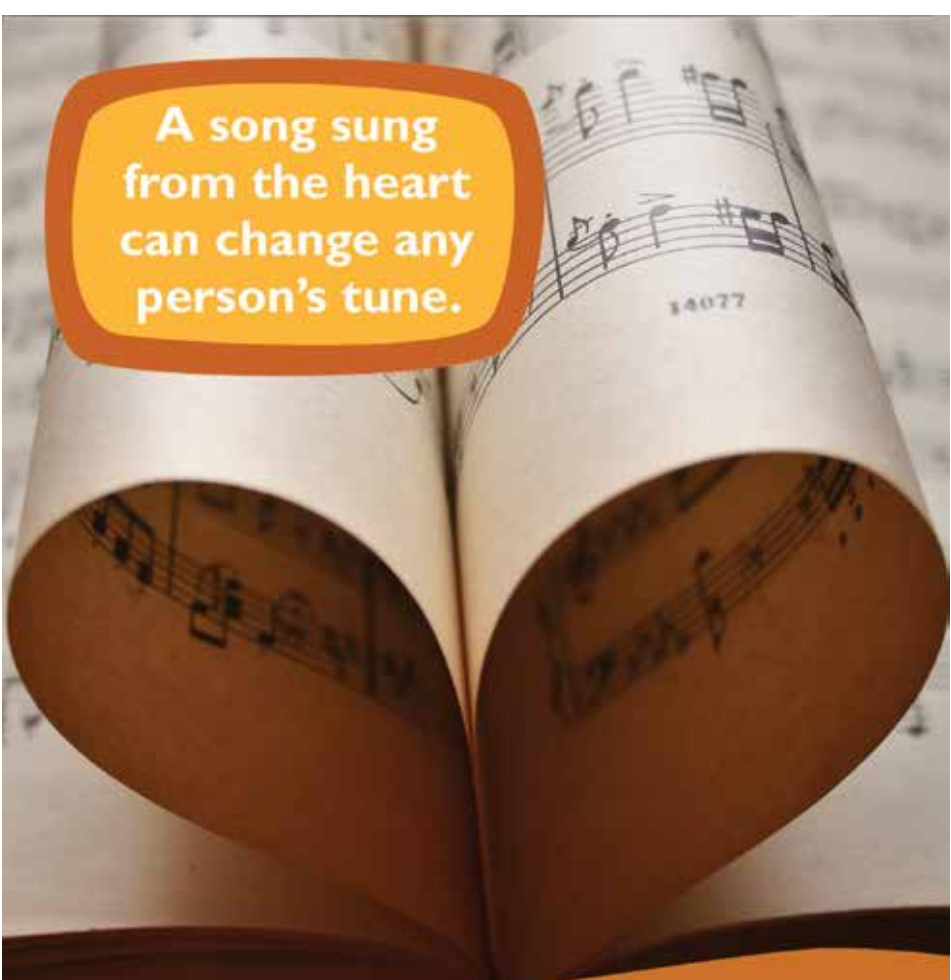


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