

SING FREEDOM

African American Spirituals



Conspirare
Craig Hella Johnson
& Company of Voices

2010-2011 SEASON

UNIVERSITY CHRISTIAN CHURCH

2007 UNIVERSITY AVENUE AUSTIN, TEXAS

world premiere

On Christmas Night

COMPOSED AND
CONDUCTED BY
Bob Chilcott

Sunday, December 12, 2010
TWO PERFORMANCES
3:00 & 7:00 pm

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SING FREEDOM

African American Spirituals

Conspirare

Craig Hella Johnson
& Company of Voices



October 1 & 2, 2010.....8:00 pm
St. Martin's Lutheran Church

October 3, 2010.....3:00 pm
St. Matthew's Episcopal Church

Sing Freedom will be recorded this month for release in 2011 by Harmonia Mundi. We gratefully acknowledge our recording underwriters: Fran and Larry Collmann, Crutch and Danna Crutchfield, Bill and Jeanie Wyatt, and the National Endowment for the Arts.

Craig Hella Johnson
Artistic Director & Conductor

SEASON SUSTAINING UNDERWRITER

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PROGRAM

TO BE SELECTED FROM THE FOLLOWING

- I. O Black and Unknown Bards *Modern plainsong/text: James Weldon Johnson*
- II. Sometimes I Feel Like a Motherless Child *arr. Craig Hella Johnson*
Hold On *arr. Moses Hogan*
I've Been in de Storm so Long/ Wayfaring Stranger *arr. Craig Hella Johnson*
- III. Trouble so Hard/I've been 'buked *Traditional arr. Hall Johnson/Craig Hella Johnson*
Hard Trials *arr. Craig Hella Johnson*
There is a Balm in Gilead *arr. William Dawson*
Freedom Song *arr. Robert Kyr*
- IV. Death is Gonna Lay His Cold Icy Hands on Me *arr. Tarik O'Regan*
City Called Heaven *arr. Leonard de Paur*
Lay This Body Down *arr. David Lang*
- V. Give Me Jesus *arr. L. L. Fleming*
Lily of the Valley *arr. Wendell Whalum*
- VI. My God is a Rock *arr. Alice Parker and Robert Shaw*
I Got a Home in a Dat Rock *arr. Moses Hogan*
Ain't a That Good News *arr. William Dawson*

INTERMISSION

- I. Soon Ah Will be Done/I Wanna Die Easy When I Die *arr. William Dawson/
Craig Hella Johnson*
Steal Away *arr. Michael Tippett*
- II. My Lord What a Morning *arr. H. T. Burleigh*
Mary and Martha *arr. Paul J. Christiansen*
- III. Same Train *arr. Mark Adamo*
- IV. I Know Why the Caged Bird Sings *Text: Maya Angelou*
I'm Gonna Sing 'til the Spirit Moves in My Heart *arr. Moses Hogan*
Battle of Jericho *arr. Moses Hogan*
Rock My Soul *arr. Richard Jackson*
Walk Together, Children *arr. Moses Hogan*

*I grew up like a neglected weed – ignorant of liberty;
having no experience of it. –Harriet Tubman*

O Black and Unknown Bards

O black and unknown bards of long ago,
How came your lips to touch the sacred fire?
How, in your darkness, did you come to know
The power and the beauty of the minstrel's lyre?
Who first from midst his bonds lifted his eyes?
Who first from out the still watch, lone and long,
Feeling the ancient faith of prophets rise
Within his dark-kept soul, burst into song?

What captive thing,
Could up toward God through all its darkness grope,
And find within its deadened heart to sing
These songs of sorrow, love and faith, and hope?
How did it catch that subtle undertone,
That note in music heard not with the ears?

There is a wide, wide wonder in it all,
That from degraded rest and servile toil
The fiery spirit of the seer should call
These simple children of the sun and soil.
O black slave singers, gone forgot, unfamed,
You—you alone, of all the long, long line
Of those who've sung untaught, unknown, unnamed,

You sang far better than you knew; the songs
That for your listeners' hungry hearts sufficed
Still live...

O unknown bards of long ago,
How came your lips to touch the sacred fire?

James Weldon Johnson (1925)

Songs for the universal heart

Welcome to this concert of African American spirituals. The preparation for and presentation of these performances and subsequent recording constitute a very special project for us. It offers an extraordinary opportunity to honor a great body of American music. While in America in the late nineteenth century, the Czech composer Antonin Dvořák studied many forms of folk music and hymnody. He concluded that the spiritual was the only genuine folk music in America from which a national music could be developed.

I am now satisfied that the future music of this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American ... In the Negro melodies of America I discover all that is needed for a great and noble school of music ... There is nothing in the whole range of composition that cannot be supplied with themes from this source.

Dvořák's understanding of the significance of the spiritual's influence cannot be lost on the modern music listener. A host of popular musical styles and genres have been influenced by these slave folk songs – blues, soul, rap, gospel, Broadway musicals, jazz, rock, R&B and some contemporary symphonic and operatic repertoire.

Spirituals are the folk songs created and first sung by enslaved Africans in America, from as early as 1700 until the period following the signing of the Emancipation Proclamation in 1862-63. The Library of Congress reports having more than 7,000 spirituals and fragments on record. This is a huge and vast repertoire composed and created by individuals and communal gatherings of singers, referred to by author, diplomat, journalist, and educator James Weldon Johnson in 1925 as these “unknown bards ... forgot, unknown, unnamed.”

The 1867 publication of *Slave Songs in the United States* was an important documentation of these songs, bringing them to a larger audience outside the South. The Fisk School, established in 1868, was dedicated to the education of newly freed slaves. On a national tour to raise money for the first building at the school, the Fisk Jubilee Singers introduced these songs in concerts for the general public.

At first they sang the melodies with only simple harmonizations, but eventually the arrangements became more elaborate while still incorporating the emotional intensity of the original melodies. These concerts marked the beginning of the development of a formal concert tradition of choral arrangements of the spirituals. Now this genre – choral art arrangements of the spiritual – has become the largest single body of folk song arrangements in the western choral art repertoire.

For these *Conspirare* performances, we present some of the beloved twentieth-century arrangements alongside some lesser known settings. Additionally, we are delighted to premiere new settings by some important composers of our day: David Lang, Tarik O'Regan, and Robert Kyr. Some of the spirituals will be sung in simple, traditional settings and others in quasi-improvised style.

In today's choral practice, it is somewhat common to feature this music only as a rousing conclusion to a concert or as a contrasting emotional moment in a program lineup. I have long desired to delve more deeply into this music as a repertoire, to discover what this music can reveal when we focus exclusively on a larger body of this music.

Personally, I have been haunted by many of these melodies for years. I find the emotional directness of these songs compelling and I am fascinated by the incredibly broad palette of feelings, colors, and ideas they exhibit. The songs have a depth and emotional range comparable to the song-and-text marriages found in the songs of Wolf, Schumann, and Schubert, and the poems of Heine, Eichendorff, and Goethe.

Perhaps a common element in much great art is its ability to speak to the universal. Born from the experience of unimaginable human pain and grief, these songs give voice not only to a universal aspect of human suffering but somehow, quite mysteriously and profoundly, express a sincere and believable relationship with joy and praise. John Lovell writes in his book *Black Song* that spirituals are folk songs that are “successful in blending the experiences and imagination of one folk group while creating songs for the universal heart.”

As we sing and humbly pay tribute to the unknown creators of these spirituals, I hope you will experience the gift of these songs which still speak powerfully today and which invite us all into the experience of the universal heart.

– Craig Hella Johnson

ARTISTIC PERSONNEL

Craig Hella Johnson, *Artistic Director & Conductor*
Rick Gabrillo, *Associate Conductor*

COMPANY OF VOICES

Ensemble and Featured Soloists

SOPRANO

Nancy Curtis
Melissa Givens
Nicole Greenidge
Julie Keim
Abigail H. Lennox
Gitanjali Mathur
Stefanie Moore
Nina Revering
Kathlene Ritch
Sonja Tengblad

ALTO

Wendy Bloom
Janet Carlsen Campbell
Cina Crisara
Pam Elrod
Emily Lodine
Melissa Marse
Keely Rhodes
Angela Young Smucker

TENOR

Matt Alber
Daniel Buchanan
Paul D'Arcy
Carr Hornbuckle
Jos Milton
Tracy Jacob Shirk
Jonathon Subia
Matt Tresler

BASS

Cameron Beauchamp
Ron Downs
Charles Evans
David Farwig
Rick Gabrillo
Bradford Gleim
Robert Harlan
Glenn Miller
John Proft

Faith DeBow, *piano*
Thomas Echols, *guitar*

Conspirare

Craig Hella Johnson
& Company of Voices

*To read biographies of tonight's artists,
visit www.conspirare.org/choir-sing-freedom-african-american-spirituals/*

ABOUT THE ARRANGERS

MARK ADAMO (b. 1962) is a composer, director, music writer, and critic. Best known for his work in opera, he also composes for orchestra, chamber ensemble, and chorus. The Houston Grand Opera/Great Performances production of his first opera *Little Women*, which has been heard in over seventy worldwide engagements since its 1998 premiere, will be released by Naxos this fall on DVD/BluRay. Adamo is presently composing his next opera *The Gospel of Mary Magdalene*, announced by San Francisco Opera for premiere in June 2013. His latest recording is *Late Victorians*, an orchestral recital by Eclipse Chamber Orchestra released on Naxos in late 2009. Adamo's music is published by G. Schirmer, Inc.

HARRY THACKER BURLEIGH (1866-1949) played a significant role in the development of American art song, having composed over two hundred works in the genre. He was the first African American composer acclaimed for his concert songs as well as for his adaptations of African American spirituals. Burleigh studied at the National Conservatory of Music, where he formed a close association and friendship with Antonín Dvořák, then the Conservatory's director, who encouraged Burleigh to preserve the spirituals' melodies in his own compositions. Burleigh was also an accomplished baritone, meticulous editor, and charter member of the American Society of Composers, Authors, and Publishers (ASCAP).

PAUL J. CHRISTIANSEN (1914-1997) was a noted American choral conductor and composer. Coming from one of America's most prominent musical families, he was brought up into the Lutheran choral tradition and quickly developed his own style of conducting and composing. He was the conductor of The Concordia Choir for forty-nine years, building it into one of the world's finest undergraduate a cappella choirs, with a distinctive sound. He was instrumental in establishing the world-renowned Concordia Christmas Concert, seen yearly by more than 30,000 people.

WILLIAM LEVI DAWSON (1899-1990) received music degrees from Horner Institute of Fine Arts and American Conservatory of Music. A trombonist, music educator, choral director, and composer, he was especially noted for his long tenure at the Tuskegee Institute, where he developed the Tuskegee Institute Choir into an internationally renowned ensemble. Most known for his arrangements

and variations on spirituals, Dawson also composed orchestral, chamber, and choral music. His *Negro Folk Symphony* of 1934 premiered under the direction of Leopold Stokowski with the Philadelphia Orchestra, and was later revised in 1952 with more African rhythms, inspired by the composer's trip to West Africa.

LEONARD ETIENNE DE PAUR (1914-1998) studied music at Columbia University and the Juilliard School. He began to compose and arrange while a member of the Hall Johnson Choir, where he also sang baritone and served as assistant conductor, and in 1936 he was musical director of the Negro Unit of the Federal Theater Project in New York. De Paur enlisted in the U.S. Army Air Forces in 1942, where he founded the De Paur Infantry Chorus, which later signed to the Columbia label. In 1968 De Paur joined the music staff at Lincoln Center, where he remained until retirement. His many awards included an honorary doctorate from Lewis and Clark College, the University of Pennsylvania Glee Club's Award of Merit, and honorary membership in the Morehouse College Glee Club.

ROBERT NATHANIEL DETT (1882-1943) was the first person of African descent to receive a bachelor of music degree in composition from the Oberlin Conservatory of Music, where he became seriously interested in black folk music and spirituals. He also earned a master's degree from the Eastman School of Music and taught at several institutions, where he directed choirs and composed 100 works for piano, orchestra, chorus, and solo voice, winning numerous awards. A composer, pianist, director and educator, he was a charter member of the National Association of Negro Musicians and served as its president from 1924 until 1926.

LARRY L. "L.L." FLEMING (1936-2003) was founder and longtime music director of the National Lutheran Choir and a noted conductor and composer of both choral and instrumental music. Dr. Fleming also held teaching and conducting positions at Luther Seminary, Valparaiso University, Concordia College, and Augsburg College, where he founded the enormously popular Advent Vespers, still held each year. He also served as an editorial consultant and clinician for Augsburg Publishing House.

MOSES GEORGE HOGAN (1957-2003) was a concert pianist, choral conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music, he also studied at the Juilliard School and Louisiana State

University. He was artist in residence at Dillard University and served as artistic director of the acclaimed Moses Hogan Chorale. Also an exclusive arranger and composer for Hal Leonard Music Corporation, Hogan's contemporary setting of spirituals, original compositions, and other works are revered by audiences, praised by critics, and have become staples in the choral repertoire.

(FRANCIS) HALL JOHNSON (1888-1970) graduated from Allen University and studied at the University of Pennsylvania, Juilliard School, and University of Southern California. He began his career as a violinist but in time turned to choral music. He formed the Hall Johnson Negro Choir in 1925 and later founded festival choirs in Los Angeles and New York. First exposed to spirituals by his grandmother, a former slave, he wrote numerous spiritual settings for choir and for solo voice, and was known for his articles about the spiritual's history and performance practice. He received numerous awards including an honorary doctorate from the Philadelphia Music Academy, the George Frederic Handel Award, and posthumous induction to the Black Filmmakers Hall of Fame.

DAVID LANG (b. 1957) is one of America's most performed contemporary composers. His oratorio *The Little Match Girl Passion* won the 2008 Pulitzer Prize and was performed by Conspirare in May 2010. Other recent works include *The Difficulty of Crossing a Field*, a fully staged opera also recently performed in Austin; *Loud Love Songs*, a concerto for percussionist Evelyn Glennie; and the oratorio *Shelter* at the Next Wave Festival, with co-composers Michael Gordon and Julia Wolfe. Lang is on the composition faculties at Yale School of Music and Oberlin Conservatory, and is co-founder and co-artistic director of New York's legendary music festival Bang on a Can.

TARIK O'REGAN (b. 1978) was educated at Oxford and Cambridge. He has held the Fulbright Chester Schirmer Fellowship at Columbia University, a Radcliffe Institute Fellowship at Harvard, and positions at Trinity and Corpus Christi Colleges in Cambridge, the Institute for Advanced Study in Princeton, and Yale University. His recent CD *Threshold of Night*, recorded by Conspirare, garnered two 2009 Grammy® nominations, including Best Classical Album. He has also received two British Composer Awards. 2010 marked the premiere of O'Regan's BBC Proms commission *Latent Manifest* by the Royal Philharmonic Orchestra, and the broadcast of a self-penned documentary "Composing New York" on BBC Radio.

ALICE PARKER (b. 1925) is a composer, conductor, and teacher of choral music. She holds music degrees from Smith College and the Juilliard School, where she studied choral conducting with Robert Shaw, with whom she subsequently wrote many arrangements of folksongs, hymns, and spirituals. Her original works have been commissioned by many prestigious ensembles and she has written books on melodic styles, choral improvisation, and church singing. In 1985 Parker founded Melodious Accord, a non-profit group that presents choral concerts and sponsors workshops, symposia, and lectures. She has been honored by Chorus America, American Choral Directors Association, and The Hymn Society, and has received the Smith College Medal and five honorary doctorates.

ROBERT KYR (b. 1952) is a composer, writer, and filmmaker. His commissions from Chanticleer, Cantus, San Francisco Symphony Chorus, Oregon Symphony, Yale Symphony, and many others have been supported by foundations in the U.S. and abroad such as Paul G. Allen Foundation, National Endowment for the Arts, Meet the Composer, Scottish Arts Council, Canada Council, Estonian Choral Society, and more. His acclaimed environmental oratorio *A Time for Life* was performed by Conspirare in 2009. Kyr is Professor of Composition and Theory at the University of Oregon School of Music and directs several festivals, ensembles, and series.

KIRBY SHAW (b. 1941) has made a major impact in choral music education in the U.S. and abroad. He has taught at College of the Siskiyous in California where he founded and directed the innovative, highly acclaimed COS Vocal Jazz Ensemble. He also directed similar groups at Colorado State University and The University of Missouri-Kansas City and now directs the Jefferson State Choral Coalition at Southern Oregon University. An accomplished jazz singer, he is also a composer/arranger with over 2,500 choral arrangements/compositions in print, a creative and prolific output that has resulted in numerous ASCAP awards.

ROBERT SHAW (1916-1999) was widely regarded as America's greatest conductor of choral music. As a student conductor he came to the attention of radio entertainer Fred Waring, who brought Shaw to New York to form and conduct the Fred Waring Glee Club in weekly broadcasts. In 1941 Shaw founded the Collegiate Chorale, an all-volunteer chorus known for high standards and racially integrated membership. In 1949 he formed the Robert Shaw Chorale, which for two decades reigned as America's premier touring choral group. He became Music Director

and Conductor of the Atlanta Symphony Orchestra (1967-1985), building it from a regional ensemble to an international powerhouse and creating its Grammy®-winning chorus. His later years were devoted to his own namesake choruses. Shaw's countless honors and awards included the Kennedy Center Honors and the National Medal of Arts.

SIR MICHAEL TIPPETT (1905-1998) studied at the Royal College of Music and later studied composing with R.O. Morris, developing special skills in counterpoint. He was musical director of Morley College 1940-1951, developing it as the focal point for revival of Purcell's music. After leaving Morley, Tippett devoted himself almost entirely to composition, and his international reputation blossomed, partly through a proliferation of recordings of his music. Among his many important compositions is the powerful oratorio *A Child of Our Time*, which was performed by Conspirare Symphonic Choir in 2005. He received many honors and awards; including knighthood in 1966, Companion of Honour in 1979, the Order of Merit in 1983, and the gold medal of the Royal Philharmonic Society.

WENDELL WHALUM (1931-1987) graduated from Morehouse College and joined its faculty where he remained his entire career. He also earned an M.A. at Columbia University and a Ph.D. from the University of Iowa. Perhaps best known as the conductor of the famed Morehouse Glee Club, Whalum directed the ensemble in many prestigious performances, including a tour of Africa sponsored by the U.S. State Department. He wrote a significant number of arrangements for male voices and also created some wonderful mixed-voice settings. Whalum's arrangements are simply conceived and tonal in nature, encompassing the African American tradition and extending beyond it.



La Traviata
Nov. 6, 10, 12, 14, 2010

The Italian Girl in Algiers
Jan. 29, Feb. 2, 4, 6, 2011

Flight
April 9, 13, 15, 17, 2011

2010-2011 SEASON

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The poster features the Austin Lyric Opera logo, which consists of the letters 'AL' in a stylized font above a circle, with the text 'Austin Lyric Opera' and the tagline 'Ignite Your Soul!' below it.



KAREN SACHAR

ABOUT CONSPIRARE

The word “conspirare” derives from the Latin “con” and “spirare” translated as “to breathe together.”

Conspirare was founded in 1991 as the New Texas Festival to present a summer classical music festival in Austin, Texas. Since then, the organization has grown rapidly to become an internationally recognized, professional choral organization that combines outstanding vocal artistry with innovative programming. Led by founder and artistic director Craig Hella Johnson, Conspirare is comprised of two performing ensembles and an educational program. A chamber choir (“Conspirare”) 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 Symphonic Choir of both professional and volunteer singers performs one or more large choral/orchestral works annually. The Conspirare Youth Choirs is an education and performance program for singers ages 8-16, who learn and perform in two separate ensembles, Kantorei and the Conspirare Children’s Choir.

Conspirare produced 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 (Best Choral Performance and Best Engineered Album, Classical). Harmonia Mundi also released *Requiem* in Europe in 2009, and it received the prestigious 2010 Edison Award in the Choral Music category. The Edison Award is the Dutch equivalent of the U.S. Grammy.

A third recording, *Threshold of Night*, was released worldwide in September 2008 on the Harmonia Mundi label, Conspirare’s first title for the distinguished recording company. *Threshold of Night* received two Grammy nominations, Best Choral Performance and Best Classical Album. In October 2008, in cooperation with Austin’s public television station KLRU, Conspirare filmed a PBS television special, “A Company of Voices: Conspirare in Concert,” that was broadcast nationally in March 2009 and is available on both CD and DVD. “A Company of Voices” received a Grammy nomination as Best Classical Crossover Album. Tonight’s program “Sing Freedom” will be recorded in October for release in 2011.

Conspirare has performed at New York’s Carnegie Hall and Lincoln Center. In 2005 the organization received the Margaret Hillis Award for Choral Excellence, presented by national service organization Chorus America. In 2007, as one of the select choruses in the country to receive a grant from the National Endowment for the Arts under its American Masterpieces initiative, Conspirare presented a choral festival entitled “Crossing the Divide: Exploring Influence and Finding Our Voice.” The four-day festival featured a distinguished gathering of composers and conductors, performances of three world premieres, and a gala closing concert with a choir of 600 singers. In July 2008 Conspirare represented the United States at the Eighth World Symposium on Choral Music in Copenhagen, joining invited choirs from nearly forty countries. In February 2010 Conspirare was an invited, featured choir at the annual convention of the American Choral Directors Association/Eastern Division in Philadelphia. Most recently, 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.



KAREN SACHAR

ABOUT CRAIG HELLA JOHNSON

Renowned as one of the most influential voices in choral conducting in the United States, Craig Hella Johnson brings a depth of knowledge, artistic sensitivity, and imagination to his programs. As founder and artistic director of Conspirare, Johnson has assembled some of the finest singers in the country to form a world-class, award-winning organization committed to creating dynamic choral art.

In addition to his work with Conspirare, Johnson also serves as Creative Director and Conductor of the Victoria Bach Festival, an annual event that draws musicians and critical praise from around the country. Of Johnson's performance of Beethoven's *Missa Solemnis*, Mike Greenberg of the San Antonio *Express-News* wrote: "Through all the amazing ebbs and flows of dynamics, the radiant balances, the seamless connection of episodes, the theatrically astute tempo relations, the unified structural arc, the music shone forth with organic naturalness. Nothing sounded fussed over. Everything just sounded right."

Johnson served as Director of Choral Activities (1990-2001) at the University of Texas in Austin where he led the graduate program in conducting. He was artistic director of San Francisco-based Chanticleer (1998-1999) and has served as guest conductor with the Austin Symphony, San Antonio Symphony, Santa Fe Symphony, Chicago's Music of the Baroque, Berkshire Choral Festival, and Oregon Bach Festival. In September 2009 Johnson travelled to Taiwan to conduct the Taipei Male Choir.

Praised by audiences and critics, Johnson's programs are hailed as thought-provoking musical journeys. One unique aspect of Johnson's programming is his signature "collage" style: through-composed programs that marry music and poetry to seamlessly blend sacred and secular, classical and contemporary, classical and popular. In 2006 he was engaged to create a special peace-themed collage program for the North Central ACDA convention. He was also engaged by the St. Olaf Choir to create and conduct a collage program during a five-week residency with the choir in spring 2007.

A composer and arranger, Johnson works with G. Schirmer Publishing on the Craig Hella Johnson Choral Series, featuring specially selected composers as well as some of his original compositions and arrangements. His works are also published by Alliance Music Publications. Also an accomplished vocalist and pianist, he released his first solo CD "Thorns on the Rose" in 2008 on the Booker Music label.

Johnson's distinctive style and commitment to the choral art have led him to be honored with several awards, including 2008 induction into the Austin Arts Hall of Fame and the 2009 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, given by Chorus America.

A native of Minnesota, Johnson studied at St. Olaf College, the Juilliard School, and the University of Illinois and earned his doctorate at Yale University. As the recipient of a National Arts Fellowship, Johnson studied with Helmuth Rilling at the International Bach Academy in Stuttgart, Germany.

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“A Company of Voices: Conspirare in Concert” – 2010 GRAMMY NOMINATION
PBS show, nationally broadcast in March 2009; AVAILABLE ON CD AND DVD

“Thorns on the Rose” – CRAIG HELLA JOHNSON’S FIRST SOLO CD

“Threshold of Night” – TWO 2009 GRAMMY NOMINATIONS
Conspirare sings the music of Tarik O’Regan

“Requiem” – TWO 2007 GRAMMY NOMINATIONS
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“Angel Be” (2 CDs) – A collection of favorite live recordings by Cynthia Clawson and Craig Hella Johnson, including four previously unreleased selections

“Crossing the Divide: Exploring Influence and Finding Our Voice” (2 CDs) – Recorded during the NEA sponsored American Masterpieces Festival in January 2007

Christmas at the Carillon

“Here Comes the Light” (2009)

“Lay Me Low” (2008)

“Love Again” (2007)

“Love Calls You” (2006)

“I Still Love You” (2 CDs - 2005)

“Always” (2 CDs - 2004)

“Nearer” (2003)

“Where Does Morning Lie?” (2002)

“Back to the Garden” (2001)

“Home” (2000)

To order, please call (512) 476-5775; hear samples at www.conspirare.org.

Watch for the release of our new CD in Spring 2011!

We gratefully acknowledge the underwriters of the forthcoming recording of *Sing Freedom: African American Spirituals*, to be released in spring 2011 on the Harmonia Mundi label:

Fran and Larry Collmann, Crutch and Danna Crutchfield,

Bill and Jeanie Wyatt, and The National Endowment for the Arts

Recordings allow us to share Conspirare’s unforgettable artistry with a worldwide audience, and to create a permanent record for future generations. If you are interested in helping to shape this legacy, please contact Ann Hume Wilson, executive director, at 512-476-5775.

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Conspirare invites you to join our family of donors. Your contribution supports our gift of music through performances of the highest artistic quality and through educational and outreach programs, including the Conspirare Youth Choirs.

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Conspirare respects and celebrates the great diversity of religious, artistic, and human experiences represented among our singers and audience members. Our shared musical experiences are intended to bring us together as we all seek to be inspired by the power of great choral music. The audience creates the space in which the music is held.



Fall 2010

Tuesday, September 28
 Der zufriedengestellte
 Aeolus BWV 205

Tuesday, October 26
 Herr, gehe nicht ins
 Gericht mit deinem
 Knecht BWV 105

Tuesday, November 30
 Christen, ätzt diesen
 Tag BWV 63

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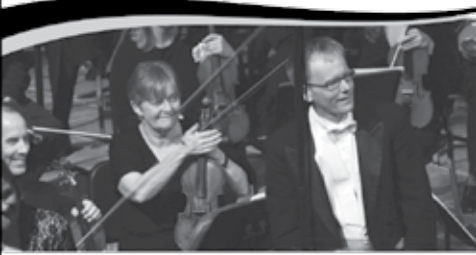
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Beethoven's *Mass in C* Austin Civic Chorus
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(Carillon Gala)*

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June 12, Austin*

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May 6-7, Austin

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