COMPASSION
A FESTIVAL OF MUSICAL PASSIONS
JUNE 5–15
GREAT ARCHETYPAL STORIES OF SUFFERING, EMPATHY, AND HOPE

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COMPASSION FESTIVAL

PIETÀ
JUNE 5-7, FREDERICKSBURG & AUSTIN

CONSIDERING MATTHEW SHEPARD DURUFLÉ – REQUIEM
JUNE 8, AUSTIN

A GNOSTIC PASSION
JUNE 10, AUSTIN

J.S. BACH – ST. MATTHEW PASSION
JUNE 14-15, AUSTIN

CRAIG HELLA JOHNSON
Artistic Director & Conductor

ROBERT Kyr & JOHN MUEHLEISEN
Composers & Speakers

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Welcome to the Conspirare comPassion Festival. Whether you find yourself in the middle of a performance or at a workshop, I invite you to take this time to deeply experience the breadth of what this two-week festival encompasses.

I invite you to think about our com Passion Festival as a Great Conversation, a vibrant exchange, and a meaningful dialogue with beautiful, important works of art and with each other. The musical performances are the core of our exploration together, the “fire around which we gather.” In addition, we are opening our doors to all kinds of opportunities for you to come closer to the music: open rehearsals, pre-concert talks, a post-concert conversation, forums for the creation of new Passion settings, workshop readings of a provocative new work, and a CD release party (complete with ice cream from Amy’s!).

Robert Kyr, a brilliant composer and gifted teacher, will invite interaction throughout the festival, through the fabric of comPassion, with pre-concert conversations and a special opportunity to engage with his Passion-in-progress for the Conspirare Symphonic Choir. This is all in addition to the one-on-one conversations we hope you will enjoy with other listeners, with Conspirare musicians, with composers and colleagues and with me. I am keenly interested in listening to this music together and then learning from your perspective. What do you hear? What do you experience?

Our primary focus for this comPassion Festival is that of musical Passion settings. In this context we use the word passion not in its modern day usage (strong emotion or intense sexual love) but rather in its pre-14th century meaning that refers to suffering. Compassion is to “be with” another’s suffering and this is the theme that surrounds our performances and dialogues.
The festival’s centerpiece and culmination is J.S. Bach’s monumental masterpiece, the *St. Matthew Passion*. Along with many musicians and listeners who know and have experienced the *St Matthew Passion*, I return to it with immense gratitude to be once again the beneficiary of it all it has to offer on so many levels. The *St Matthew Passion* was formative in my musical life, and it is a special privilege for me – and my distinguished musical colleagues who gather here from around the nation – to share this work with you. We say a very special welcome to those of you for whom this is a first opportunity to hear it.

Leading up to the St Matthew performances, we are eager to share with you several modern Passion settings and to engage with you around these listening experiences. John Muehleisen’s beautiful recent work *Pieta* is a compelling passion setting, comprised of a rich variety of texts and musical styles and a broad range of source materials including an intriguing collection of borrowed music. The dazzling twin composers Brad and Doug Balliett have created a dynamic and provocative *Gnostic Passion*, inspired by the apocryphal “secret gospel” *The Acts of John*. This is a wonderfully fresh and radical work. The brothers state that their influences for this collage-like mélange are Stravinsky, Berlioz, Verdi, the Beatles, and the Dirty Projectors.

Additionally, the Conspirare singers and I present a workshop performance of a work I will be composing in the coming months, *Considering Matthew Shepard*. We will close that evening with a performance of Maurice Duruflé’s much-cherished Requiem.

Please consider joining us for as many of the festival events as possible. Your listening and participation will add meaning and presence to the music-making and will strengthen the experiences greatly. As we listen together to the many expressive voices we will hear, both composers and musicians alike, perhaps we can share stories with each other of how this music moves us, where it touches us. I hope we can all find our way into an ever-deepening listening with each other.

Thank you for your presence. We are singing for you.

Craig Hella Johnson

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**PROGRAM: PIETÀ**

**Pietà......................................................... John Muehleisen (b. 1955)**

**Prologue**
Procesional
Exhortation and Questions: “Do not let your hearts be troubled”

**Scene One (The Son)**
Passion Interlude (The Son) “Today the Master of Creation stands before Pilate”
Jack Kipling’s Final Letter: “Just a hurried line…”
Song: “Just before the battle, Mother”
Chorale: Soldier’s Dream (“I dreamed kind Jesus fouled the big-gun gears”)

**Scene Two (The Mother)**
Passion Interlude (The Mother): “Today the blameless Virgin saw Thee suspended upon the Cross”
My Boy Jack
Chorale: At a Calvary near the Ancre “One ever hangs where shelled roads part”

**Scene Three (Calvary)**
Passion Interlude (The Crucifixion): “Today He who hung the earth upon the waters is hung upon the cross”
The Passion of the Son
Lament
The Passion of the Mother
Chorale 3: On Another’s Sorrow (“Can I see another’s woe?”)

**Scene Four (Pietà)**
Passion Interlude (The Descent from the Cross)
    “Give me this Stranger”
    “…in her waiting arms”
Lullaby (Mary’s Song)
Duet: “Do not lament me, O Mother”
Passion Interlude (Burial): “The Noble Joseph”
Resurrection: “Show us Thy Glorious Resurrection”
Chorale: “Let me arise and open the gate”

**Epilogue**
Answers and Exhortations
Alleluia
Closing Hymn: “God of Love, King of Peace” (audience sings along)

*Please refer to Texts & Translations handout for movement numbering as referenced in program notes.*
PROGRAM NOTES: PIETÀ

The word “pietà”—in addition to its association with the Michelangelo statue—is frequently translated as “pity.” The modern use of that word has sadly acquired a negative meaning; consequently, in this oratorio I have focused on its more profound connotations of “compassion” and “mercy.” The word “compassion” literally means to “suffer with” others in an empathetic way by supporting them in humility and love. It might be considered the opposite of “abandonment.” This mutual love and compasion is the life to which Pietà calls us.

The oratorio presents various aspects of compassion and mercy in a way that provokes listeners to consider how we manifest those qualities in our lives, lives filled with both joy and suffering. We embrace joy, but struggle with suffering. Ultimately, Pietà offers answers to suffering and loss, and a path to healing. My hope is that Pietà will be both a collective and a personal journey that provides a musical experience of emotional and spiritual intensity that transforms hearts and minds.

Pietà was commissioned by conductor Robert Bode and Choral Arts in Seattle, WA and premiered in March 2012. I’m deeply indebted to them for choosing to partner with me in bringing to life Pietà’s message of hope and healing, which is so desperately needed in our world today. I’m also extremely grateful to Craig Hella Johnson and to Conspirare for including Pietà and its timely message in this comPassion festival.

Pietà uses the central image of the relationship between mothers and sons as a metaphor for exploring the ways in which the virtues of compassion, mercy, and love can lead to healing our brokenness. Rather than playing out a single thread, the work exists simultaneously on multiple levels, cutting between them using musical transitions akin to cinematic techniques such as sudden cuts and gradual fades.

Pietà unfolds across three different timelines:

- **The Present** (Prologue and Epilogue)
- **World War I** (Scenes One and Two)
- **Biblical Times**: The end of the life of Jesus: His passion, burial, and resurrection (the Passion Interludes and Scenes Three and Four)
In parallel with these three timelines, Pietà plays out the notion of mutual compassion and love in three concentric circles, radiating out from the center.

1. The outer circle (Prologue and Epilogue) is where we enter and exit the work. After stating John 14:1 (“Do not let your hearts be troubled”), we are immediately confronted with difficult questions about why our hearts should not be troubled. In the Epilogue those questions are answered, and we are given a message of compassion and hope that balances the despair of the Prologue. These two sections allow listeners to enter into the message of Pietà on a personal level.

2. The middle circle (Scenes One and Two) concerns the relationship between Jack Kipling and his mother Carrie by way of Jack’s death during WWII and the loss felt by Carrie. By extension it concerns the mutual love of all mothers and sons, which naturally extends to all parents and their children.

3. In the center circle, the relationship between Mary and Jesus is played out in Scenes Three and Four, which occur during Biblical times, encompassing Jesus’ time in Pilate’s custody through His crucifixion, burial, and resurrection. In Chorale 4 “Let me arise…” Jesus’ resurrection is mirrored in our personal rebirth, which transitions into the more universal message of the Epilogue.

The form of Pietà is based on the Passion oratorio, borrowing from Bach’s St. Matthew and St. John Passions. The plaintive oboe and English horn passages in several of the movements of Pietà (1.2, 3.2, 5.2, and 6.1) are variations on the opening music from the St. John Passion. Even Mary’s textless soprano solo and subsequent duet with Jesus (the tenor) in Scene 4 is based on that music; its mournful, dirge-like quality is perfectly suited to expressing the pathos and sense of compassion in the scenes in which it is used. In addition, the first three chorales in Pietà draw on chorales from the St. Matthew Passion, but with texts by World War I poet Wilfred Owen in the first two and by William Blake in the third.

One other unique feature of Pietà is the use of the Passion Interludes—Byzantine and Russian Orthodox hymns—which wrench us back to Biblical times, reminding us of the Passion oratorio roots of Pietà. The stark juxtapositions of the Passion Interludes with the other two timelines weave the thread of compassion throughout history, both blurring the historical distinctions and unifying them so that the passions of Jesus and Mary and of Jack Kipling and his mother symbolize our own lives—our “passions,” our sufferings—making the message of compassion and hope in Pietà all the more universal and applicable to all people at all times in all places.

—John Muehleisen

PROGRAM:
CONSIDERING MATTHEW SHEPARD/REQUIEM

To be selected from the following

Considering Matthew Shepard .................................................. Craig Hella Johnson (b. 1962)
(a music and poetry concert workshop)

Most Noble Evergreen ............................................................. Hildegard of Bingen (1098-1179)

Psalms of Life ............................................................................. Craig Hella Johnson

The Gospel of Matthew: An Elegy for Matthew Shepard ............ Lacey Roof (b. 1986)

Texts from October Mourning: A Song for Matthew Shepard .... Lesléa Newman (b. 1955)

The Fence (before)
The Fence (that night)
The Wind
Stars
Scared to Death
Heartfelt Apology
The Fence (one week later)
A Protester
The Fence (after)
Pilgrimage

INTERMISSION

Requiem .................................................................................. Maurice Duruflé (1902-1986)

I. Introït
II. Kyrie
III. Domine Jesu Christe
IV. Sanctus
V. Pie Jesu
VI. Agnus Dei
VII. Lux Aeterna
VIII. Libera me
IX. In Paradisum


Considering Matthew Shepard is a work in progress and tonight we are honored to share it with you, our listeners, in its early, evolving form. You will find yourself in the midst of the creation process, and you are invited to experience this evening in that spirit. Considering Matthew Shepard is part performance, part musical dialogue, part conversation. Thank you for your presence.

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IX. In Paradisum
ARTISTS: CONSIDERING MATTHEW SHEPARD/REQUIEM

Slam poet Lacey Roop’s work explores varying topics from gender to magical realism. She placed sixth at the 2011 Women of the World Poetry Slam and has been ranked Austin’s number one female poet for three years. Lacey has represented Austin twice at the Individual World Poetry Slam and has been a two-time member of the renowned Austin Poetry Slam. She has authored three self-published chapbooks and is the highest selling author of Timber Mouse Publishing with her full-length book of poetry And Then Came the Flood.

Organist Austin Haller is also a collaborative pianist, conductor, and vocal coach. He accompanies 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 performs 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 and plays jazz locally with singer Kara Bliss and her band.

Maurice Duruflé’s Requiem is an iconic, chant-based choral masterwork that is cherished by choral singers and audiences alike. Duruflé’s requiem setting, like that of Brahms, is often associated with bringing comfort through its musical expression. Tonight it is performed in Duruflé’s setting for chorus and organ. This work is one of the fourteen that encompass his entire compositional output. It seemed the perfect offering for reflection after the powerful story of Matthew Shepard.

- Craig Hella Johnson

PROGRAM NOTES: CONSIDERING MATTHEW SHEPARD/REQUIEM

Since the mournful month of October 1998 when Matthew Shepard was beaten and died, I have had a strong sense that I would be involved musically with his story in some way. I have held that with me ever since, and the light of that notion has never diminished for me. I have occasionally sketched things over the years and have held it close in my heart, but tonight’s workshop-performance represents the first step in developing a personal musical response. I will continue to shape what you hear tonight to create a personal passion for Matthew Shepard, whose life and story are sacred to me.

The texts for tonight’s workshop come mostly from two poets: Lesléa Newman and Lacey Roop. Lesléa’s October Mourning: A Song for Matthew Shepard is a beautifully written, profound, and truly important collection. In a blog for the online periodical The Huffington Post, she wrote, “I was inspired to write about Matt’s death from the imagined perspectives of the ‘silent witnesses’ to the murder. I wanted the stars, the fence, and the wind to symbolically bear witness to the tragedy spawned by hatred, and to deliver a message of hope.” The poems featured tonight are from the fence section. Her introduction to October Mourning, reproduced in the text handout, is also revealing.

For listeners who were with us for the Fusion series in spring 2013, slam poet Lacey Roop will be a familiar presence. She has created an original text especially for tonight. In this outpouring from her heart I know you’ll recognize Lacey’s unique craft and art — the shapeliness, textures, and colors of her words. She approached this poem by considering what the earth saw and felt on the night of Matthew’s death. Her words also evoke the kindness and beauty of Matthew.

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Lacey Roop, Slam Poet
Austin Haller, Organ

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Shari Alise Wilson

ALTO
Janet Carlsen Campbell
Tynan Davis
Sarah Ihlefeld
Helen Karloski
Emily Lodine
Laura Mercado-Wright
Keely J. Rhodes

TENOR
Dann Coakwell
Paul D’Arcy
Carr Hornbuckle
Scott Mello
Jos Milton
Eric Neuville
Wilson Nichols

BASS
Cameron Beauchamp
Dashon Burton
Charles Wesley Evans
David Farwig
Rick Gabrillo
Harris Ipcok
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- Craig Hella Johnson
PROGRAM: A GNOSTIC PASSION

A Gnostic Passion...............................Douglas Balliett and Bradley Balliett (b. 1982)

Part 1

Prologue Part 1
Prologue Part 2
1. And As They Drove
Interlude 1
2. Litany
3. No Footprint
4. I am Not the Man
Interlude 2: Ballet
Ballet II: Sicilienne
Ballet III: Life in a Small Town
Ballet IV: Menuet

Part 2

5. Scene on the Cross/Prayer
Interlude 3
6. Round Dance Prayer
7. Strange Feats
8. The Dance Part 2

Part 3

9. In the Beginning
Interlude 4
10. I Didn’t Suffer
11. Chorale
12. Ghost Dance-Finale

A Gnostic Passion is performed this evening in a new version with four-hand piano, created by the Ballietts especially for Conspirare.

ARTISTS: A GNOSTIC PASSION

Estelí Gomez, SOPRANO
Melissa Givens, SOPRANO

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David Farwig
Rick Gabriilo
Harris Ipock
Glenn A. Miller
John Proft
Thann Scoggin

PIANO
Sheryl Stack
Brooks Whitmore

Soprano Estelí Gomez holds music degrees from Yale University and McGill University, and is recognized as a stylish interpreter of early and contemporary music. She received a 2014 Grammy® as a member of contemporary vocal octet Roomful of Teeth, and in 2011 won first prize in the Canticum Gaudium International Early Music Vocal Competition in Poland. She is heard on the recording Salsa Baroque with Montreal-based Ensemble Caprice and on Roomful of Teeth's self-titled debut album for which composer Caroline Shaw was awarded the 2013 Pulitzer Prize. Estelí also performs with Seraphic Fire and Oregon Bach Festival. esteligomez.com

Soprano Melissa Givens moves audiences and critics alike with a rich, powerful tone, crystalline clarity, and intelligent musical interpretations. She performs repertoire from Baroque through 21st century; recent appearances include soprano soloist in a recreation of the historic Leipzig New Year’s concert of 1813 with Mercury: The Orchestra Redefined. Most recently Assistant Professor of Voice at Houston Baptist University, Givens is in demand as a concert and recital artist throughout the United States. A champion of collaborative music, she performs with various chamber music groups including Grammy® nominated groups Ars Lyrica Houston and Conspirare.
PROGRAM NOTES:
A GNOSTIC PASSION

One of the most interesting aspects of a collaborative composition is the process of discovering the stylistic meeting point — that place where two different composers (even identical twins, like us) find a mutual spark of inspiration. We found that spark in examining twists on tradition — musically, of course, (each movement of A Gnostic Passion exists in its own sound world), but also spiritually.

Our attraction to the apocryphal, gnostic text The Acts of John was related to the incongruous details in the gospel stories we all know so well. Believed to have been written in the early second century, The Acts of John is often associated with, although not part of, the fifty-odd apocryphal gospels and religious texts found in 1945 in Egypt. We composed the libretto of A Gnostic Passion with an aim to dramatize and magnify some of the most surprising aspects of the gospel as told in The Acts of John. The work’s musical style is heavily influenced by our favorite composers and musicians, with a collage-like melange of Stravinsky, Berlioz, Verdi, the Beatles, and the Dirty Projectors.

The storytelling is not linear — our working title for this piece was “Broken” or “Fractured” Passion, referring in part to the feeling that one is looking at scattered pages, out of order, or examining the story through a prism. There are moments of simultaneity — for instance, at the beginning Jesus appears to John in a remote cave at the exact moment that Jesus is crucified in the city. The opening music, sung by the dazzled John in a duet for soprano and chorus, recalls Saul’s conversion in Shutz’s Saul. The line “to the dancer belongs the universe,” reminiscent of Nietzsche, is set ironically, being prayed even as his feet are being nailed to the cross.

Picking up this imagery, Number 2 “Litany” is a list of all the parts of the hand/wrist that a nail would pass through. The music is inspired by the texture of a Baroque trio sonata, mixed with elements of Romantic-era music. The text that inspires Number 3 belongs to a collection of insights and reminiscences about Jesus that John experiences during the revelation in the cave. Number 4, the finale of part 1, returns to Jesus’s voice in the cave, in which he reflects on his own nature, the legacy he’ll leave, and that he will be misunderstood. Parts 1 and 2 are separated by a full-scale ballet in sonata da chiesa form, with a typical “form smashing” that we love to explore.

Part 2 presents the crucifixion and the Round Dance. Number 5 shows Jesus on the cross, and is the movement most inspired by gnostic philosophy. Here, Jesus responds to taunts from the crowd with laughter and cryptic messages about discovering the Word. As his last words on the cross, he says a prayer found in the Gospel of the Egyptians — a strange, unearthly prayer to honor “the great, invisible, unnameable, virginal, un-callable Spirit, and his male virgin.”

Number 6, a litany of Glorias, is the first part of the Round Dance, a long sung and danced poem from The Acts of John. Number 7 is another reminiscence (or flash of insight) about the strange activities and feats of Jesus. This movement covers several of the stories, and is something of a halting recitative. Number 8 is the completion of the Round Dance, and recalls movement 1.

Part 3 is more reflective than the others. Number 9 is a gloss on the opening of the canonical Gospel According to John, which is much closer to gnostic philosophy than the synoptic gospels. It tells the story of the creation of the Word (which, as John’s gospel points out, came first), and considers the Word to be one big motion that catalyzes the creation of the universe. It is set as a Stravinskyan series of canons and interludes. Number 10 is an aria drawn from Jesus’s speech to John in the cave, and is particularly indebted to the pop world. Number 11 is a Stravinsky/Bach-style choral, in which John exhorts his listeners to worship not with the body and not with the mouth, but with “the disposition of the soul.” Number 12 is a last haunting injunction from Jesus through John — an extension of the message in Number 11: Worship is private! Don’t make a big thing about it unless you have something to say.

The composition of this piece was a journey of discovery for us. To discover the wildly divergent notions of Jesus’s message for early Christians, many of which have been lost today, was fascinating from a historical viewpoint. Conversely, discovering something deeply human and universal in these gnostic messages brought many of Christianity’s more arcane and obscure ideas into sharp relief and helped us understand how these messages are relevant to us today. We are deeply grateful to Cantori and Mark Shapiro for commissioning the piece, John Bowen and Emmanuel Church for their new production, and Conspirare for sharing the piece with new audiences.

-BRAD AND DOUG BALLIETT

PERFORMING NOTE

Conspirare has the privilege of performing in a variety of beautiful venues that best enhance choral performances. While our performing venues and the texts of some of our repertoire may be representative of specific traditions, it is in no way intended to be exclusive of any individual whose experience or set of beliefs is not represented. Conspirare respects and celebrates the great diversity of religious, artistic, and human experiences represented among our singers and audience members. The audience creates the space in which the music is held.
Matthäus-Passion (St. Matthew Passion) – Johann Sebastian Bach (1685-1750)

Part I

1. Chorus & Chorale: Kommst, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig
2. Evangelist, Jesus: Da Jesus diese Rede vollendet hatte
3. Chorale: Herzliebster Jesu, was hast du verbrochen
4. a. Evangelist: Da veransamlieten sich die Hohenpriester und Schriftgelehrten
4. b. Chorus I & II: Ja nicht auf das Fest
4. c. Evangelist: Da nun Jesus war zu Bethanien
4. d. Chorus I: Wozu dienet dieser Unrat?
4. e. Evangelist, Jesus: Da das Jesus merkte, sprach er zu ihnen
5. Recitative (alto): Du lieber Heiland du
6. a. Aria (alto): Buß und Ren
7. Evangelist, Judas: Da ging hin der Zwölfen einer mit Namen Judas Ischarioth
8. a. Aria (soprano): Blute nur, du liebes Herz!
8. b. Evangelist: Aber am ersten Tage der süßen Brot
9. a. Chorus I: Wo willst du, daß wir dir bereiten das Osterlamm zu essen?
9. b. Evangelist, Jesus: Er sprach: Gebet hin in die Stadt
9. c. Evangelist: Und sie wurden sehr betrübt
9. d. Chorus I: Und sie wurden sehr betrübt
9. e. Chorus I: Herr, bin ich's?
10. a. Chorale: Ich bin's, ich sollte büßen
10. b. Evangelist, Jesus, Judas: Sie hielten aber einen Rat und kauften einen Töpfersacker
10. c. Chorale: Ich will hier bei dir stehen
10. d. Evangelist, Jesus: Er antwortete und sprach
10. e. Recitative (soprano): Der Heiland fällt vor seinem Vater nieder
11. a. Chorus I: Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane
11. b. Evangelist: Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich
12. a. Chorale: Erkenne mich, mein Hüter
12. b. Evangelist, Pilate: Der Landpfleger sagte
12. c. Evangelist: Er warf die Silberlinge in den Tempel
13. a. Evangelist, Peter: Ich bin's, ich sollte büßen
13. b. Chorus II: Und er warf die Silberlinge in den Tempel
13. c. Evangelist: Da speieten sie in sein Angesicht und schlagen ihn mit Fäusten
14. a. Chorale: Ich will bei meinem Jesu wachen – So schlafen unsre Sünden ein
14. b. Evangelist: Und siehst du die Menge, die hier zusammen ist?
15. a. Chorale: Ein Lamm Gottes unschuldig
15. b. Evangelist: Mir hat die Welt trüglich gericht't
15. c. Recitative (tenor): Aus Liebe will mein Heiland sterben
16. a. Chorale: Herzliebster Jesu, was hast du verbrochen
16. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
16. c. Evangelist: Da sie den Lobgesang gesprochen hatten
16. d. Chorale: Und siehst du die Menge, die hier zusammen ist?
17. a. Recitative (alto): Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane
17. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
17. c. Recitative (tenor): Der Heiland fällt vor seinem Vater nieder
18. a. Chorale: Erbarme dich, mein Gott, um meiner Zähren Willen!
18. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
18. c. Recitative (tenor): Der Heiland fällt vor seinem Vater nieder
19. a. Chorale: Mir hat die Welt trüglich gericht't
19. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
19. c. Recitative (tenor): Aus Liebe will mein Heiland sterben
20. a. Chorale: Und sie wurden sehr betrübt
20. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
20. c. Recitative (tenor): Der Heiland fällt vor seinem Vater nieder
21. a. Chorale: Ich will hier bei dir stehen
21. b. Evangelist, Pilate, Pilate's wife: Der Landpfleger sagte
21. c. Recitative (tenor): Der Heiland fällt vor seinem Vater nieder
22. a. Chorale: Wie wunderbarlich ist doch diese Strafe!
23. a. Chorale: Mir hat die Welt trüglich gericht't
27. a. Aria (soprano): Bin ich gleich von dir gewichen
27. b. Aria (alto): Der Heiland fällt vor seinem Vater nieder
27. c. Chorale: Und siehst du die Menge, die hier zusammen ist?
28. a. Aria (tenor): Der Heiland fällt vor seinem Vater nieder
28. b. Chorale: Und siehst du die Menge, die hier zusammen ist?
28. c. Chorale: Und siehst du die Menge, die hier zusammen ist?
29. a. Aria (tenor): Der Heiland fällt vor seinem Vater nieder
29. b. Chorale: Und siehst du die Menge, die hier zusammen ist?
29. c. Chorale: Und siehst du die Menge, die hier zusammen ist?

Part II

30. a. Aria (alto) and Chorus II: Ah, nun ist mein Jesus hin! – Wo ist denn dein Freund hingegangen
31. a. Evangelist: Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriest
32. a. Chorale: Mir hat die Welt trüglich gericht't
34. a. Recitative (tenor): Mein Jesus schweigt zu falschen Lügen stille
35. a. Aria (tenor): Geduld, Geduld! Wenn mich falsche Zungen zeugten (see No. 34)
36. a. Evangelist, High Priest, Jesus: Und der Hohenpriester antwortete
36. b. Chorus I & II: Er ist des Todes schuldig!
36. c. Evangelist: Da speieten sie in sein Angesicht und schlagen ihn mit Fäusten
36. d. Chorus I & II: Weisage uns, Christe, wer ists, der dich schlägt?
37. a. Chorale: Wir hat dich so geschlagen
38. a. Evangelist, Maid, Peter, Maid II: Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd
38. b. Chorus II: Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.
38. c. Evangelist, Peter: Dahub er an sich zu verfluchen und zu schweigen
39. a. Aria (alto): Erbarme dich, mein Gott, um meiner Zähren Willen!
39. c. Evangelist: Der Landpfleger sagte
40. a. Evangelist, Pilate: Der Landpfleger sagte
40. b. Aria (soprano): Da sie ihm verspottet hatten, zogen sie ihm den Mantel aus
41. a. Evangelist: Er sprach: Gehet hin in die Stadt
41. b. Recitative (tenor): Der Heiland fällt vor seinem Vater nieder
41. c. Evangelist, High Priests: Der Landpfleger sagte
42. a. Aria (bass): Gehet mir meinen Jesum wieder!
42. b. Chorale: Befiehl du deine Wege
43. a. Evangelist, Pilate, Jesus: Sie hielten aber einen Rat und kauften einen Töpfersacker
43. b. Chorale: Wir haben Christi Leib gelitten
44. a. Evangelist, Pilate, Jesus: Da gab er ihnen Barrabam los
44. b. Chorus I & II: Laß ihn kreuzigen!
45. a. Evangelist, Pilate, Pilate's wife: Auf das Fest aber hatte der Landpfleger – Chorus I & II: Barrabam!
45. b. Chorus I & II: Laß ihn kreuzigen!
46. a. Chorale: Wie wunderbarlich ist doch diese Strafe!
47. a. Evangelist, Pilate: Der Landpfleger sagte
48. a. Recitative (soprano): Er hat uns allen wohltan
49. a. Aria (soprano): Aus Liebe will mein Heiland sterben
50. a. Evangelist: Sie schrieen aber noch mehr und sprachen
50. b. Chorus I & II: Laß ihn kreuzigen!
50. c. Evangelist, Pilate: Da aber Pilatus sah, daß er nichts schaffte
50. d. Chorus I & II: Sein Blut komme über uns und unsre Kinder.
50. e. Evangelist: Da gab er ihnen Barrabam los
51. a. Recitative (alto): Erbarmt e, Gott! Hier steht der Heiland angebunden.
52. a. Aria (alto): Können Tränen meiner Wangen
53. a. Evangelist: Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich
53. b. Chorus I & II: Gegrüßet seist du, Jüdenkönig!
55. a. Evangelist: Und siehst du die Menge, die hier zusammen ist?
54. a. Chorale: O Haupt voll Blut und Wunden
55. a. Evangelist: Und da sie ihn verspottet hatten, so güt, sie ihm den Mantel aus
56. a. Recitative (bass): Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein
ARTISTS: ST. MATTHEW PASSION

Dann Coakwell, TENOR
Paul Max Tipton, BARI TONE

CONSPIRARE
Craig Hella Johnson,
ARTISTIC DIRECTOR & CONDUCTOR

CHOIR I

SOPRANO
Melissa Givens
Stefanie Moore
Esteli Gomez
Mela Dailey
Sonja DuToit Tengblad

ALTO
Janet Carlsen Campbell
Tynan Davis
Sarah Ihlefield
Laura Mercado-Wright
Elizabeth Petillot

TENOR
Eric Neuville
Brian Giebler
Carr Hornbuckle
Wilson Nichols

BASS
Cameron Beauchamp
Charles Wesley Evans
Rick Gabriello
Bradford Gleim
Harris Ipock

CHOIR II

SOPRANO
Julie McCoy
Julie Keim
Rebecca Mulliz
Kathlene Ritch
Shari Alise Wilson

ALTO
Wendy Bloom
Cina Crisara
Helen Karlowski
Emily Lodine
Keely Rhodes

TENOR
Paul D’Arcy
Noah Horn
Scott Mello
Jos Milton
Blake Morgan

BASS
Jason Awbrey
Dashon Burton
David Farwig
John Proft
Thann Scoggin

ROLES
Evangelist: Dann Coakwell
Jesus: Paul Max Tipton
Peter: Thann Scoggin
High Priest I: Bradford Gleim
High Priest II: Cameron Beauchamp
Witness 1: Helen Karlowski
Witness II: Wilson Nichols
Maid I: Julie Keim
Maid II: Kathlene Ritch
Judas: Harris Ipock
Pilate: Dashon Burton
Pilate’s Wife: Melissa Givens

OTHER SOLOS
IN ORDER OF APPEARANCE
5. Recitative & 6. Aria: Janet Carlsen Campbell
8. Aria: Shari Alise Wilson
22. Recitative & 23. Aria: Dashon Burton
27. Aria: Melissa Givens & Tynan Davis
30. Aria: Sarah Ihlefield
34. Recitative & 35. Aria: Brian Giebler
39. Aria: Laura Mercado-Wright
42. Aria: David Farwig
48. Recitative & 49. Aria: Sonja DuToit Tengblad
51. Recitative & 52. Aria: Emily Lodine
56. Recitative & 57. Aria: Harris Ipock
59. Recitative: Elizabeth Petillot
60. Aria: Helen Karlowski
64. Recitative & 65. Aria: Charles Wesley Evans
67. Recitative: Mela Dailey, Keely Rhodes, Scott Mello,
John Proft

57. Aria (bass): Komm, süßes Kreuz, so will ich sagen (see No. 56)
58a. Evangelist: Und da sie an die Stätte kamen mit Namen Golgatha
58b. Chorus I & II: Der du den Tempel Gottes zerbrichst
58c. Evangelist: Dengleich auch die Hohenpriester spotteten sein
58d. Chorus I & II: Andern hat er geholfen und kann ihm selber nicht helfen.
58e. Evangelist: Dengleich schämten ihn auch die Mörder, die mit ihm gekreuzigt waren
59. Recitative (alto): Ach Golgatha, unseliger Golgatha!
60. Aria (alto) and Chorus II: Sehet, Jesus hat die Hand zu fassen ausgepant, kommt! – Wohin?
61a. Evangelist, Jesus: Und von der sechsten Stunde an war eine Finsternis über das ganze Land
61b. Chorus I: Der ruft dem Elias!
61c. Evangelist: Und bald lief einer unter ihnen, nahm einen Schwamm
61d. Chorus II: Haltet Luft sehen, ob Elias komme und ihm helfe.
61e. Evangelist: Aber Jesus schrie abermal laut und verschied.
62. Chorale: Wenn ich einmal soll scheiden
63a. Evangelist: Und siehe da, der Vorhang im Tempel zerriss!
63b. Chorus I & II: Wahrlich, dieser ist Gottes Sohn gewesen.
63c. Evangelist: Und es waren viel Weber da, die von ferne zusahen
64. Recitative (bass): Am Abend, da es kühle war
65. Aria (bass): Mache dich, mein Herze, rein
66a. Evangelist: Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand
66b. Chorus I & II: Herr, wir haben gedacht, daß dieser Verführer sprach
66c. Evangelist, Pilate: Pilatus sprach zu ihnen
67. Recitative (bass, tenor, alto, soprano) and Chorus II: Nun ist der Herr zur Ruh gebracht. – Mein Jesus, gute Nacht!
68. Chorus I & II: Wir setzen uns mit Tränen nieder
ARTISTS: ST. MATTHEW PASSION

ARTISTS: ST. MATTHEW PASSION

Tenor Dann Coakwell made his solo debut at Carnegie Hall in 2010 in the lead role of Andrey in the premiere of Prokofiev’s newly discovered and reconstructed opera act Dalyekie Morya (Distant Seas). He has recorded with Conspirare and performed as a soloist internationally and stateside with such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, Matthew Halls, Craig Hella Johnson, and former King’s Singers Simon Carrington and Gabriel Crouch. He holds an Artist Diploma in Vocal Performance from Yale University, an MM from Texas Tech University, and a BM from the University of Texas. danncoakwell.com

Baritone Paul Max Tipton performs repertoire ranging from Schütz and Monteverdi to Britten and Bolcom. He has been a soloist under notable conductors and performed with Bach Collegium Japan, New York Philharmonic, Apollo’s Fire, Seraphic Fire, and Orchestra of St. Luke’s. Recent engagements include Britten’s War Requiem, Rameau’s La Lyre Enchantée, and a recording of Brahms’ Ein Deutsches Requiem, which earned a 2012 Grammy nomination. His singing of the Bach Passions is noted for strength and sensitivity. He studied at the University of Michigan and Yale University, and is a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston. paulmaxtipton.com
PROGRAM NOTES: ST. MATTHEW PASSION

The daunting challenge of learning quickly about a monumental work like J. S. Bach's St. Matthew Passion may best be met with an “executive summary” of the top things to know before listening:

Follow the text. The listener could get bewildered unless she or he follows along during the performance. There are almost 5,000 words, including two complete chapters from the Bible, interpolated texts by Christian Friedrich Henrici (“Picander”), and chorale texts. Sometimes the drama advances quickly; often it stops for an intense musical expression of particular emotions.

An unsurpassed masterpiece. The St. Matthew Passion is the crowning achievement of one of the greatest composers of all time and the culmination of a long tradition of musical Passion settings performed during Holy Week, the week before Easter. The first performance—with a sermon in the middle—was in 1727, at Good Friday vespers in Leipzig’s St. Thomas Church. The Passion’s heartfelt expression of Bach’s deep Christian faith also reveals him as one of the greatest evangelists of all time.

No resurrection here. “Passion” is from the Latin Passio, “suffering and death.” The story begins in the turmoil of Jesus’s last days in Jerusalem and ends with his crucifixion and burial. The bleak drama is brought to life by Bach’s near-cinematic characterizations and softened by his constant musical expression of the Christian tenets of love, grace, and salvation.

It’s BIG. Bach composed the Passion for two orchestras and two choruses, plus children’s chorus. The Evangelist has the longest role, reciting the bulk of Chapters 26 and 27 of the Gospel According to Matthew. Vocal soloists sing Picander’s interpolated aria texts, and other soloists sing the character roles of Jesus, Peter, Pilate, and others. The two choruses sing the crowd roles from Matthew, including Jesus’s disciples, the people of Jerusalem, and the Jewish leaders. In antiphonal sections of several choruses, Chorus II asks questions and Chorus I gives the answers. They also play the role of “us” (as the faithful Christian) in the chorales. These big forces express themselves in a variety of configurations ranging from near-speech to extremely elaborate choral forms, often combined or blurred in fascinating ways:

Recitative/arioso. The Evangelist’s recitative (quasi-spoken declamation), permeating and unifying the entire Passion, is accompanied by harpsichord and cello continuo. In contrast, Jesus’s recitative is surrounded by a glowing halo of strings with organ. In the Last Supper scene (No. 11), Jesus’s recitative grows ever more impassioned until it becomes a lyrical arioso ending with an aria-like cadence. All the recitatives and crowd choruses connected to them are filled with musical word painting: individual words of the text illustrated with a distinctive motif or harmonic turn.

Aria/duet. Recitatives also introduce the formal da capo arias, which offer extended expression of particular emotional moments in the story. These are of an A-B-A form: the opening melody is repeated, often with ornamentation, after a middle contrasting section.

Crowd chorus. These are integral with the Evangelist’s part,flowing seamlessly in and out of his narration and requiring the singers to instantly summon up adoration, rage, confusion, contrition, and bloodlust.

Grand chorus. Three choral pillars provide a somber frame at the beginning, middle, and end of the Passion. Immense in scale and intricately constructed, they are humanized by intimate touches like the final chorus’s touching “lullaby” for Jesus, introduced by the soloists’ four preceding farewell recitatives (No. 67).

Chorale: compassion for us. In the chorales, Bach’s Lutheran congregation could have joined in singing the familiar four-part hymns, involving it viscerally in the drama. The carefully chosen texts often give the faithful Christian’s poignant answers to questions posed by the preceding Gospel or aria texts, as when the disciples ask Jesus who will betray him (“Is it I?”) and the subsequent chorale answers, “It is I” (Nos. 9-10).

Starring instruments. This performance is on period instruments, with the orchestras tuned to a lower pitch than modern orchestras. Each aria and duet is distinctly orchestrated in illustration of its poetic text, usually with a solo instrument playing a colorful obbligato. For example, the tenor aria “Geduld (Patience)” (No. 35) features a viola da gamba (a cello-like instrument with six strings). In the soprano aria “Aus Liebe (Out of love)” (No. 49), the extremely sparse orchestration includes only a solo flute accompanied by two oboes, expressing the sinner’s emptiness in the face of Jesus’s supreme sacrifice.

Sleeper, awake! Active listeners frequently note that the three-hour Passion seems to have gone by in a flash. The great variety of music in the Passion is entertaining in itself, and surprises abound, for example the startling interjections by Chorus II in the quietly-flowing duet “So is my Jesus captured now” followed by an eruption of antiphonal thunder and lightning from both choruses (No. 27). Venture outside this summary to puzzle out Bach’s word painting, or to name the particular emotion expressed in each aria (like the attempt above for No. 49, “Aus Liebe”). It will become evident that Bach’s message is clear, but the words of any language other than that of music itself are inadequate to describe it.

~ERIC LEMROCK
**ComPassion Dialogues**

Experience the creative process and the meaning of the comPassion music and texts in your own life. All comPassion Dialogues are free (pre- and post-concert Dialogues included in ticket price).

**Compassion and Pietà**
Pre-concert talk with composer John Muehleisen, introduced by fellow composer Robert Kyr.
- Thursday, June 5, 6:15 pm, St. Mary’s Catholic Church, Fredericksburg
- Friday, June 6, 6:45 pm, St. Martin’s Lutheran Church, Austin
- Saturday, June 7, 6:45 pm, St. Martin’s Lutheran Church

**Pietà Talkback**
Post-concert conversation with John Muehleisen, Craig Hella Johnson, and the artists.
- Friday, June 6, 9:45 pm

**A Passion Walk for Our Time**
Robert Kyr, Craig Hella Johnson, and Conspirare Symphonic Choir shape the libretto for Kyr’s work-in-progress *The Passion According to an Unknown Witness*.
- Thursday, June 5, 11:00 am, Grace United Methodist Church, Austin

**The Passion as Text for Music**
Robert Kyr talks about how the Passion text has inspired some of history’s greatest music.
- Saturday, June 7, 2:00 pm, St. Martin’s Lutheran Church

**Passion as Requiem, Requiem as Passion**
Pre-concert creative conversation with Robert Kyr and Craig Hella Johnson about the connection between the two genres, particularly as related to Johnson’s *Considering Matthew Shepard* and Durufle’s Requiem.
- Sunday, June 8, 7:00 pm, St. Matthew’s Episcopal Church, Austin

**Songs of the Soul CD Release Party**
Celebrate Conspirare’s upcoming release of Robert Kyr’s *Songs of the Soul* and enjoy ice cream by Amy’s!
- Tuesday, June 10, 7:15 pm, St. Martin’s Lutheran Church

**St. Matthew Passion as the Embodiment of Compassion**
Robert Kyr discusses J.S. Bach’s *St. Matthew Passion* and its relationship to the theme of compassion.
- Saturday, June 14, 7:00 pm, St. Martin’s Lutheran Church
- Sunday, June 15, 2:00 pm, St. Martin’s Lutheran Church

Please visit Conspirare.org for information about open rehearsals.

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**ComPassion Singers**

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<td>Mela Dailey</td>
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<td>Wendy Bloom</td>
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<td>Janet Carlsten Campbell</td>
<td>Cina Crisara</td>
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<td>Sarah Ihlefeld</td>
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<tr>
<td>OMAHA, NE</td>
<td>AUSTIN, TX</td>
<td>NEW YORK, NY</td>
<td>SANTA FE, NM</td>
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COMPASSION SINGERS

ALTO
Helen Karloski
NEW YORK, NY

ALTO
Emily Lodine
MAGNOLIA, MN

ALTO
Laura Mercado-Wright
PFLUGERVILLE, TX

ALTO
Elizabeth Petilot
EAU CLAIRE, WI

BASS
Jason Awbrey
DALLAS, TX

BASS
Cameron Beauschamp
AUSTIN, TX

BASS
Dashon Burton
NEW YORK, NY

ALTO
Keely J. Rhodes
HOME, WV

TENOR
Dann Coakwell
NEW HAVEN, CT

TENOR
Paul D’Arcy
AUSTIN, TX

TENOR
Brian Giebler
NEW YORK, NY

BASS
Charles Wesley Evans
NORTH BAY VILLAGE, FL

BASS
David Farwig
KANSAS CITY, MO

BASS
Rick Gabriollo
AUSTIN, TX

BASS
Bradford Gleim
BOSTON, MA

ALTO
Scott Mello
LEIDEN, THE NETHERLANDS

TENOR
Jos Milton
OXFORD, MS

TENOR
Blake Morgan
DETROIT, MI

TENOR
Eric Neuville
SEATTLE, WA

BASS
Paul Max Tipton
BOSTON, MA

COMPASSION SINGERS

TENOR
Harris Ipock
CAMBRIDGE, MA

BASS
Glenn A. Miller
BIRMINGHAM, MI

BASS
John Prout
SACRAMENTO, CA

BASS
Thann Scoggin
AUSTIN, TX
COMPASSION COMPOSERS

John Muehleisen holds music degrees from California State University-Sacramento and University of Washington. He specializes in works for choir and solo voice. Since 1996, he has served as composer-in-residence and artistic advisor for Seattle-based Opus 7 Vocal Ensemble, directed by Loren Pontén, and has written more than fifteen works for the group. John’s works have been performed and recorded by numerous ensembles in the U.S., Canada, and Europe, including Bellevue Chamber Chorus, Choral Arts (Seattle), Choral Arts Ensemble (Rochester, MN), Conspirare, the Dale Warland Singers, The Esoterics, Musa Horti (Belgium), Northwest Girlchoir, Opus 7, The Richard Ziehlinski Singers, Seattle Girls Choir, Seattle Pro Musica, Vocal Arts Ensemble (Cincinnati), numerous college and university choirs, and the Louisville Orchestra. Nearly half of his 30+ choral works have been commercially recorded and released or are pending release. Commissions and performances of his works have been supported by grants from the American Music Center, Meet the Composer, the Jerome Foundation, the Alice M. Ditson Fund of Columbia University, and the National Endowment for the Arts. John served as composer-in-residence for the Dale Warland Singers for their final season (2003-2004) and for Conspirare’s American Masterworks Choral Festival (2007).

New York-based musicians Doug and Brad Balliett are identical twins born in 1982. They co-host radio show The Brothers Balliett on New York City WQXR’s Q2 new music channel, and describe themselves as fiercely competitive.

Bassoonist, composer, and teaching artist Brad Balliett holds degrees from Harvard and Rice, and is known for innovative performance, composition, and programming. He is principal bassoon of the Princeton Symphony and appears regularly with numerous groups in and around NYC including Decoda, of which he is a founding member and artistic planner. Brad has also performed as principal bassoonist of Houston Symphony and American Ballet Theater. As a composer, he has been composer-in-residence with the Chelsea Music Festival and a Spotlight Artist at the Lucerne Festival. A devoted teaching artist, Brad frequently performs creative community-based projects in hospitals, prisons, and shelters.

Double bassist and composer Doug Balliett holds degrees from Harvard and Juilliard, and his career spans composition, conducting, and performance. As a double bassist he has performed with Ensemble Modern, San Antonio Symphony, Handel & Haydn Society, Pink Martini, and more. As a member of the band Oracle Horterical he and his collaborators have presented hip-hoperas, art rock song cycles, rap cantatas, and other genre-bending works all over America and Europe. Recent composition projects include a song cycle based on The Brothers Grimm and rap cantatas based on Ovid. Upcoming premieres include a work for the San Antonio Symphony and a work for brass trio to be performed in Carnegie Hall.

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”) 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 large choral/instrumental works, often in collaboration with other organizations such as the Austin Symphony. 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).

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.
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 Conspirare, Johnson assembles some of the finest singers in the country to form a world-class ensemble. In addition to his work with Conspirare, 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 Conspirare'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.
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.

This project is funded and supported in part by a grant from the National Endowment for the Arts, Texas Commission on the Arts, and the City of Austin through the Cultural Arts Division, believing an investment in the arts is an investment in Austin's future. NowPlayingAustin.com.
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This series connects art at the Blanton to a broad range of musical genres. Held the last Tuesday of each month at noon in the museum's Rapoport Atrium.

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June 24: Duo Epsilon (flute and guitar) plays a program that explores the ways that classical composers and visual artists incorporate regional folk music into their practice.

July 29: A bilingual presentation of *Peter and the Wolf* [*Pedro y el lobo*] co-presented with Austin Chamber Music Center. English narration by KUT's Nathan Bernier.

Hispanic Heritage Outreach Concert
Thursday, July 24 | 12 p.m.
With commentary in English and Spanish, this gallery concert connects Latin American music to art on view in *America/Americas*. Presented in conjunction with Austin Chamber Music Festival.

Beat the Rush
Third Thursdays at 5:30 p.m.
*Beat the Rush* is a dynamic music program that features musical responses to works in the Blanton’s galleries. Composer and musician Peter Stopschinski serves as series curator.

June 19: Peter Stopschinski and Elaine Barber
July 17: Churchwood
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As partners in our community, we will and encourage you to continue giving the gift of inspiration every day!

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