

THE FORT COLLINS LINCOLN CENTER

*** CO-PRESENTED BY THE LINCOLN CENTER AND COLORADO STATE UNIVERSITY ***

C L A S S I C A L
CONVERGENCE



Conspirare

Considering Matthew Shepard

Sunday, October 7, 7:30 p.m.

the LINCOLN center



Colorado State University

Welcome

Like so many people, I was deeply moved and affected by the death of a young, gay Wyoming man in 1998, Matthew Wayne Shepard. The events surrounding his death created an enormous feeling-world in me which continued to reverberate for months and years after the event. I felt such a strong inner desire to respond somehow, especially musically. This feeling stayed with me many years. But it was not until somewhat recently that I felt ready to give voice to this inner response. In some ways, I feel that Matthew as a subject for this composition chose me rather than the other way around, as it seems is so often the case when we feel a strong inner calling. This story holds so many layers or meaning and raises many questions. My own journey with Matt and his story has proven to be an inspiring, challenging and deeply meaningful exploration that continues. Surprisingly and remarkably, although remembering the suffering of Matthew Shepard can be intense and very dark, I continue to also experience a call to the inner light which this story profoundly transmits.

As a choral musician, I am very connected to the Passion settings, especially those of J.S. Bach, *the St. Matthew Passion* and *the St. John Passion*. At first I felt called to compose a Passion setting of Matthew Shepard. I followed that instinct and created Passion music which now makes up some of the central section of this work. It has evolved and expanded from that point to include additional music including a prologue and epilogue. I very much wanted Matt's voice to be heard, even if in a small way, and to include a few musical snapshots of his strong life force. Additionally, I also especially wanted to provide a space for reflection, consideration and unity within this musical framework.

For the formation of the libretto, rather than setting the words of a single writer, I chose to gather and shape a collection of texts from several writers whose words span several centuries and represent significant cultural and geographic differences. Their writings both contribute to the telling of the story and also help create the poetic and musical structure which holds this musical meditation and reflection.

I am enormously indebted to Lesléa Newman for the poems from her extraordinary collection, *October Mourning: A Song for Matthew Shepard*, which created the inspiration and foundational structure for the Passion music. At just the right moment, the poem which became Matthew's aria appeared— "In Need of Breath," a beautiful Daniel Ladinsky rendering of the Persian mystic Hafiz. Other poetic voices that are woven into the texture include the German mystic Hildegard von Bingen, the Bengali poet Rabindranath Tagore, W.S. Merwin and several others whose words were building blocks within certain texts including William Blake, Rumi, Dante and a passage from the Old Testament.

Because the American West is so important to the telling of this story and our consideration of it, I include two Wyoming poets, John Nesbitt and Sue Wallis. For me, the expression of contrasting intimacy and grandeur along with contrasting images of both the enduring and the ephemeral evoked in Sue Wallis' "Cattle, Horses, Sky and Grass" creates a space in which all of the other texts can dwell. For some of the sections, I created texts myself.

A very huge and special shout of acclamation goes out to Michael Dennis Browne, the remarkably gifted writer from Minneapolis who brought all of his gifts to bear in one of the most memorable and life-giving collaborations imaginable. From the beginning, he understood my passion for creating a very special song in large form for Matthew and he met me wherever I felt there was a need in the content or the pacing of the work. Several of the texts are his, and I had the pleasure of co-writing others with him as well. He was a true partner in this work; and my heart is full of gratitude for all that he brought to *Considering Matthew Shepard*.

The singers of Conspirare inspired me at every turn. They premiered and recorded the work to great acclaim in 2016. Their voices were in my imagination as I composed *Considering Matthew Shepard* and they brought it into being with tender devotion. I am so grateful that four of Conspirare's soloists could be at this performance as the journey of *Considering Matthew Shepard* continues.

I am deeply grateful to Dennis and Judy Shepard for their incredible generosity in continuing to support all of our remembrances of their beloved son Matt, and for being such extraordinary warriors for Love in the world.

Thank you so much for your presence and participation in this performance. Conspirare's October 2018 performances in Laramie, WY; Fort Collins, CO; Lexington, KY; Greencastle, IN; Fargo, ND; Wayzata, MN; and Andover, MA are meaningful as they continue a nationwide tour in this year that commemorates the 20th Anniversary of Matthew Shepard's passing. We are delighted to be with you. I invite you to stay engaged with us by learning more Conspirare's continuing musical work at conspirare.org.

With gratitude,

A handwritten signature in black ink that reads "Craig Helle John". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Considering Matthew Shepard Craig Hella Johnson

Libretto

Commissioned by Fran and Larry Collmann and Conspirare
Dedicated to Philip Overbaugh

PROLOGUE

Cattle, Horses, Sky and Grass
Ordinary Boy
We Tell Each Other Stories

PASSION

The Fence (before)
The Fence (that night)
A Protestor
Keep It Away From Me (The Wound of Love)
Fire of the Ancient Heart
We Are All Sons
I Am Like You
The Innocence
The Fence (one week later)
Stars
In Need of Breath
Deer Song (Mist on the Mountains)
The Fence (after)/The Wind
Pilgrimage

EPILOGUE

Meet Me Here
Thanks
All of Us
Reprise: This Chant of Life (Cattle, Horses, Sky and Grass)

PROLOGUE

All.

*Yoodle—ooh, yoodle-ooh-hoo, so sings a lone cowboy,
Who with the wild roses wants you to be free.*

Cattle, Horses, Sky and Grass

Cattle, horses, sky and grass
These are the things that sway and pass
Before our eyes and through our dreams
Through shiny, sparkly, golden gleams
Within our psyche that find and know
The value of this special glow
That only gleams for those who bleed
Their soul and heart and utter need
Into the mighty, throbbing Earth
From which springs life and death and birth.

I'm alive! I'm alive, I'm alive, golden. I'm alive, I'm alive, I'm alive

...

These cattle, horses, grass, and sky
Dance and dance and never die
They circle through the realms of air
And ground and empty spaces where
A human being can join the song
Can circle, too, and not go wrong
Amidst the natural, pulsing forces
Of sky and grass and cows and horses.

I'm alive, I'm alive, I'm alive . . .

This chant of life cannot be heard
It must be felt, there is no word
To sing that could express the true
Significance of how we wind
Through all these hoops of Earth and mind
Through horses, cattle, sky and grass
And all these things that sway and pass.

Ordinary Boy

Let's talk about Matt —

Ordinary boy, ordinary boy, ordinary boy . . .

Born in December in Casper, Wyoming

Ordinary boy

to a father, Dennis
and a mother, Judy

Ordinary boy, ordinary boy

Then came a younger brother, Logan

Ordinary boy

His name was Matthew Wayne Shepard. And one day his name came to be known around the world. But as his mother said:

Judy Shepard: You knew him as Matthew. To us he was Matt.

He went camping, he went fishing, even hunting for a moose
He read plays and he read stories and especially *Dr. Seuss*

He wrote poems with illustrations for the neighbors on the street
And he left them in each mailbox till he learned it was illegal

He made friends and he wore braces and his frame was rather small
He sang songs his father taught him

Frere Jacques . . .

Row Row Row Your Boat . . .

Twinkle Twinkle Little Star . . .

Judy: He was my son, my first-born, and more. He was my friend, my confidant, my constant reminder of how good life can be—and . . . how hurtful. ^

How good life can be, how good life can be

Judy: *Matt's laugh, his wonderful hugs, his stories . . .*

Matt writes about himself in a notebook:

I am funny, sometimes forgetful and messy and lazy. I am not a lazy person though. I am giving and understanding. And formal and polite. I am sensitive. I am honest. I am sincere. And I am not a pest.

I am not a pest, I am not a pest . . .

I am my own person. I am warm.

I want my life to be happy and I want to be clearer about things. I want to feel good.

I love Wyoming . . .

I love Wyoming very much . . .

I love theatre

I love good friends

I love succeeding

I love pasta

I love jogging

I love walking and feeling good

I love Europe and driving and music and helping and smiling and Charlie and Jeopardy

I love movies and eating and positive people and pasta and driving and walking and jogging and kissing and learning and airports and music and smiling and hugging and being myself

I love theatre! I love theatre!

And I love to be on stage!+

Such an ordinary boy living ordinary days

In an ordinary life so worth living

He felt ordinary yearning and ordinary fears

With an ordinary hope for belonging

He felt ordinary yearning and ordinary fears

With an ordinary hope for belonging

(Born to live this ordinary life)

Just an ordinary boy living ordinary days with extraordinary kindness

extraordinary laughter extraordinary shining

extraordinary light and joy

Joy and light.

I love, I love, I love . . .

Ordinary boy, ordinary boy

We Tell Each Other Stories

We tell each other stories so that we will remember

Try and find the meaning in the living of our days

Always telling stories, wanting to remember

Where and whom we came from
Who we are

Sometimes there's a story that's painful to remember
One that breaks the heart of us all
Still we tell the story
We're listening and confessing
What we have forgotten
In the story of us all

We tell each other stories so that we will remember
Trying to find the meaning . . .

*I am open to hear this story about a boy, an ordinary boy
Who never had expected his life would be this story,
(could be any boy)*

I am open to hear a story

*Open, listen.
All.*

PASSION

RECITATION I

***Laramie, southeastern Wyoming, between the Snowy Range and the
Laramie Range. Tuesday, October 6, 1998.***

The Fence (before)

Out and alone
on the endless empty prairie

the moon bathes me
the stars bless me

the sun warms me
the wind soothes me

still still still
I wonder

will I always be out here
exposed and alone?

will I ever know why
I was put (here) on this earth?

will somebody someday
stumble upon me?

will anyone remember me
after I'm gone?

Still, still, still . . . I wonder.

RECITATION II

Tuesday night. Matthew attended a meeting of the University of Wyoming's Lesbian Gay Bisexual Transgender Association, then joined others for coffee at the College Inn. Around 10:30, he went to the Fireside Bar, where he later met Aaron McKinney and Russell Henderson. Near midnight, they drove him to a remote area, tied him to a buck and rail fence, beat him horribly and left him to die in the cold of night.

The Fence (that night)

*Most noble evergreen with your roots in the sun:
you shine in the cloudless sky of a sphere no earthly eminence can grasp,
You blush like the dawn,
you burn like a flame of the sun.^*

I held him all night long
He was heavy as a broken heart
Tears fell from his unblinking eyes
He was dead weight yet he kept breathing

He was heavy as a broken heart
His own heart wouldn't stop beating
The cold wind wouldn't stop blowing
His face streaked with moonlight and blood
I tightened my grip and held on

The cold wind wouldn't stop blowing
We were out on the prairie alone
I tightened my grip and held on
I saw what was done to this child

We were out on the prairie alone
Their truck was the last thing he saw
I saw what was done to this child
I cradled him just like a mother

Most noble evergreen, most noble evergreen, your roots in the sun . . .

Their truck was the last thing he saw
Tears fell from his unblinking eyes
I cradled him just like a mother
I held him all night long

Most noble evergreen . . .

RECITATION III

The next morning, Matthew was found by a cyclist, a fellow student, who at first thought he was a scarecrow. After several days in a coma and on life support, Matthew Shepard died on Monday, October 12, at 12:53 a.m. At the funeral, which took place on Friday, October 16, at St Mark's Episcopal Church in Casper, Fred Phelps and the Westboro Baptist Church protested outside.

A Protestor

God Hates Fags, Matt in Hell

– Signs held by anti-gay protestors at Matthew Shepard's funeral and the trials of his murderers

kreuzige, kreuzige! (translation: crucify, crucify)

A boy who takes a boy to bed?
Where I come from that's not polite
He asked for it, you got that right
The fires of Hell burn hot and red
The only good fag is a fag that's dead

A man and a woman, the Good Lord said
As sure as Eve took that first bite
The fires of Hell burn hot and red

kreuzige, kreuzige!

Beneath the Hunter's Moon he bled
That must have been a pretty sight
The fires of Hell burn hot and red

C'mon, kids, it's time for bed
Say your prayers, kiss Dad good night
A boy who takes a boy to bed?
The fires of Hell burn hot and red

crucify, crucify . . . the light

crucify the light . . .

Keep It Away From Me (The Wound of Love)

don't wanna look on this
never get near
flames too raw for me
grief too deep
keep it away from me

stay out of my heart

stay out of my hope

some son, somebody's pain
some child gone
child never mine
born to this trouble
don't wanna be born to this world
world where sometimes yes
world where mostly no

the wound of love^

smoke round my throat
rain down my soul
no heaven lies
keep them gone
keep them never
grief too deep, flames too raw
keep them away from me

stay out of my heart

stay out of my hope

don't try
any old story on me
no wing no song
no cry no comfort ye
no wound ever mine
close up the gates of night

the wound of love

keep this all away from me

the wound of love

you take away

the wounds of the world

keep it away from me

RECITATION IV

National media began to broadcast the story. As the news began to spread, many people across the country gathered together in candlelight vigils, moved to (silently) speak for life over death, love over hate, light over darkness.

Fire of the Ancient Heart

Cantor:

*"What have you done? Hark, thy brother's blood
cries to me from the ground." ^*

Choir:

Called by this candle
Led to the flame
Called to remember
Enter the flame

Cantor:

all our flames now
swaying and free
all our hearts now
moving as one
every living spirit
turned toward peace
all our tender
hopes awake

Choir:

*Called by this candle
Led to the flame
Called to remember
Enter the flame*

Fire: howl
Fire: broken
Fire: burst
Fire: rage
Fire: swell
Fire: shatter
Fire: wail
Fire

We all betray the ancient heart
Ev'ry one of us, all of us
His heart, my heart, your heart, one heart
"In each moment the fire rages, it will burn away a hundred veils."#
Burning Breaking Grasping Raging

*how do we keep these
flames in our hands?
how do we guard these
fears in our hearts?*

*how long to hold these
griefs in our songs?*

*remembering anger
weave it with hope
remembering exile
braid it with praise
longing past horror
longing past dread
dreaming of healing
past all our pain*

Fire: living in me

Fire: purify

Fire: now hold me

Fire: seize my heart

*(enter the flame, enter the flame
shatter my heart, shatter my heart
called to enter, burn a hundred veils)*

Called by this flame
Fire of my heart:
Break down all walls
Open all doors
Only this Love

“Eyes of flesh, eyes of fire”~

*Lumina, lumina, lumina
Open us,
All!*

(In each moment the fire rages, it will burn away a hundred veils.)

RECITATION V

Aaron McKinney and Russell Henderson were arrested shortly after the attack and charged with murder, kidnapping, and aggravated robbery. The first of two trials began on October 26, 1999; both were convicted of the murder and sentenced to two consecutive life sentences.

We Are All Sons

*Stray birds of summer come to my window to sing and fly away.
And yellow leaves of autumn which have no songs flutter and fall there
with a sigh.
Once we dreamt that we were strangers.
We wake up to find that we were dear to each other.^*

we are all sons of fathers and mothers
we are all sons

we are all rivers
the roar of waters, we are all sons

I Am Like You

I am like you

Aaron

and Russell

When I think of you (and honestly I don't like to think about
you)
but sometimes I do,
I am so horrified, and just so angry and confused (and scared)
that you could do things to another boy—they were so cruel
and
so undeserved, so dark and hard and full of (I don't know)

Late one night I had a glimpse
of something I recognized, just a tiny glimpse—
I don't even like to say this out loud,
it isn't even all that true—
but I wondered for a moment,
am I like you? (in any way)

(I pray the answer is no)
Am I like you?
I bet you once had hopes and dreams, too.

Some things we love get lost along the way,
That's just like me — get lost along the way—
I am like you, I get confused and I'm afraid
and I've been reckless, I've been restless, bored,
unthinking, listless, intoxicated,
I've come unhinged,
and made mistakes
and hurt people very much.

Sometimes I feel (in springtime, in early afternoon)
the sunshine warm on my face;
you feel this too (don't you?),
the sunshine warm on your face.

I am like you
(this troubles me)
I am like you
(just needed to say this)

Some things we love get lost along the way.

we are all sons of fathers and mothers
we are all sons

sometimes no home for us here on the earth
no place to lay our heads
we are all sons of fathers and mothers

if you could know for one moment
how it is to live in our bodies
within the world

if you could know

you ask too much of us
you ask too little

The Innocence

When I think of all the times the world was ours for dreaming,
When I think of all the times the earth seemed like our home-
Every heart alive with its own longing,
Every future we could ever hope to hold.

All the times our laughter rang in summer,
All the times the rivers sang our tune-
Was there already sadness in the sunlight?
Some stormy story waiting to be told?

*Where O where has the innocence gone?
Where O where has it gone?
Rains rolling down wash away my memory;
Where O where has it gone?*

When I think of all the joys, the wonders we remember
All the treasures we believed we'd never ever lose.
Too many days gone by without their meaning,
Too many darkened hours without their peace.

*Where O where has the innocence gone?
Where O where has it gone?
Vows we once swore, now it's just this letting go,
Where O where has it gone?*

RECITATION VI

In the days and weeks after Matthew's death, many people came to the fence to pay homage and pray and grieve.

The Fence (one week later)

I have seen people come out here with a pocketknife and take a piece of the fence, like a relic, like an icon. — Rev. Stephen M. Johnson, Unitarian minister

I keep still
I stand firm
I hold my ground
while they lay down

flowers and photos
prayers and poems
crystals and candles
sticks and stones

they come in herds
they stand and stare
they sit and sigh
they crouch and cry

some of them touch me
in unexpected ways
without asking permission
and then move on

but I don't mind
being a shrine
is better than being
the scene of the crime

RECITATION VII

Matthew's father made his statement to the court on November 5, 1999.

STARS

By the end of the beating, his body was just trying to survive. You left him out there by himself, but he wasn't alone. There were his lifelong friends with him—friends that he had grown up with. You're probably wondering who these friends were. First, he had the beautiful night sky with the same stars and moon that we used to look at through a telescope. Then, he had the daylight and the sun to shine on him one more time—one more cool, wonderful autumn day in Wyoming. His last day alive in Wyoming. His last day alive in the state that he always proudly called home. And through it all he was breathing in for the last time the smell of Wyoming sagebrush and the scent of pine trees from the snowy range. He heard the wind—the ever-present Wyoming wind—for the last time. He had one more friend with him. One he grew to know through his time in Sunday school and as an acolyte at St. Mark's in Casper as well as through his visits to St. Matthew's in Laramie.

I feel better knowing he wasn't alone.

Stars

across

scattered

the

sky

in

blinking

dismay

unable

being

to help

light

years

away

RECITATION VIII

Matthew was left tied to the fence for almost eighteen hours.

In Need of Breath

Matt:

My heart
Is an unset jewel
Upon the tender night

Yearning for its dear old friend
The Moon.

When the Nameless One debuts again
Ten thousand facets of my being unfurl wings
And reveal such a radiance inside

I enter a realm divine –
I too begin to sweetly cast light,
Like a lamp,
I cast light
Through the streets of this
World.

My heart is an unset jewel
Upon existence
Waiting for the Friend's touch.

Tonight

Tonight
My heart is an unset ruby
Offered bowed and weeping to the Sky.
I am dying in these cold hours
For the resplendent glance of God.

My heart
Is an unset jewel
Upon the tender night

My heart is an unset ruby
Offered bowed and weeping to the Sky.

RECITATION IX

Sheriff's Deputy, Reggie Fluty, the first to report to the scene, told Judy Shepard that as she ran to the fence she saw a large doe lying near Matt—as if the deer had been keeping him company all through the night.

Deer Song

Deer:

A mist is over the mountain,
 The stars in their meadows upon the air,
Your people are waiting below them,
 And you know there's a gathering there.
All night I lay there beside you,
 I cradled your pain in my care,
We move through creation together,
 And we know there's a welcoming there.

Welcome, welcome, sounds the song,
 Calling, calling clear;
Always with us, evergreen heart,
 Where can we be but there?

Matthew:

I'll find all the love I have longed for,
 The home that's been calling my heart so long
So soon I'll be cleansed in those waters,
 My fevers forever be gone;
Where else on earth but these waters?
 No more, no more to be torn;
My own ones, my dearest, are waiting —
 And I'll weep to be where I belong.

Welcome, welcome, sounds the song,
 Calling, calling clear;
Always with me, evergreen heart,
 Where can I be but here?

RECITATION X

The fence has been torn down.

The Fence (after)/The Wind

prayed upon
frowned upon

revered
feared

adored
abhorred

despised
idolized

splintered
scarred

weathered
worn

broken down
broken up

ripped apart
ripped away

gone
but not forgotten

*The North Wind
carried his father's laugh*

*The South Wind
carried his mother's song*

*The East Wind
carried his brother's cheer*

*The West Wind
carried his lover's moan*

*The Winds of the World
wove together a prayer
to carry that hurt boy home*

prayed upon
frowned upon

revered
feared

North Wind, South Wind, East Wind, West Wind

(Splintered, scarred, weathered, worn, broken down, gone)

Winds of the World: carry him home.

Pilgrimage

The land was sold and a new fence now stands about fifty yards away. People still come to pay their respects. – Jim Osborn, friend of Matthew Shepard

I walk to the fence with beauty before me
The Lord is my shepherd; I shall not want

I walk to the fence with beauty behind me
Yit'gadal v'yit' kadash (may his great name grow)

I walk to the fence with beauty above me
Om Mani Padme Ham (Om! the jewel in the lotus, hum!)

I walk to the fence with beauty below me
Blessed are the meek, for they shall inherit

I reach the fence surrounded by beauty
wail of wind, cry of hawk

I leave the fence surrounded by beauty
sigh of sagebrush, hush of stone

*(Beauty above me, beauty below me
By beauty surrounded)*

Still, still, still, I wonder...
wail of wind, cry of hawk

Still, still, still, I wonder. . .
wail of wind, cry of hawk

Still still still

EPILOGUE

Meet Me Here
Meet me here

*Won't you meet me here
Where the old fence ends and the horizon begins
There's a balm in the silence
Like an understanding air
Where the old fence ends and the horizon begins*

We've been walking through the darkness
On this long, hard climb
Carried ancestral sorrow
For too long a time
Will you lay down your burden
Lay it down, come with me
It will never be forgotten
Held in love, so tenderly

*Meet me here
Won't you meet me here
Where the old fence ends and the horizon begins
There's a joy in the singing
Like an understanding air
Where the fence ends and the horizon begins.*

Then we'll come to the mountain
We'll go bounding to see
That great circle of dancing
And we'll dance endlessly
And we'll dance with the all the children
Who've been lost along the way
We will welcome each other
Coming home, this glorious day

*We are home in the mountain
And we'll gently understand
That we've been friends forever
That we've never been alone
We'll sing on through any darkness
And our Song will be our sight
We can learn to offer praise again
Coming home to the light...*

Thanks

Choir: Thank you

Listen
with the night falling we are saying thank you
we are stopping on the bridges to bow from the railings
we are running out of the glass rooms
with our mouths full of food to look at the sky

and say thank you
we are standing by the water thanking it
standing by the windows looking out
in our directions

Thank you, thank you

Hohou, hohou (Arahapo—thank you)

Yontonwe (Huron—thank you)

back from a series of hospitals back from a mugging
after funerals we are saying thank you
after the news of the dead
whether or not we knew them we are saying thank you

over telephones we are saying thank you
in doorways and in the backs of cars and in elevators
remembering wars and the police at the door
and the beatings on stairs we are saying thank you
in the banks we are saying thank you
in the faces of the officials and the rich
and of all who will never change
we go on saying thank you thank you

Hohou, Yontonwe . . .

Thank you

with the animals dying around us
our lost feelings we are saying thank you
with the forests falling faster than the minutes
of our lives we are saying thank you
with the words going out like cells of a brain
with the cities growing over us
we are saying thank you faster and faster
with nobody listening we are saying thank you
thank you we are saying thank you and waving
dark though it is

All Of Us

What could be the song?

Where begin again?

Who could meet us there?

Where might we begin?

From the shadows climb,

Rise to sing again;

Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide your face;
Ordinary boy,
Only all of us,
Free us from our fear.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.

[Chorale:]

*Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?+
O Love that dwells, O Love that burns
In every human heart.*

(Only in the Love, Love that lifts us up!)

*This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.*

Only in the Love . . .
Only all of us . . .

(Heaven: Wash me . . .)

All of us, only all of us.

What could be the song?
Where do we begin?
Only in the Love, Love that lifts us up.

All Of Us

All.

Reprise: This Chant of Life (Cattle, Horses, Sky and Grass)

(This chant of life cannot be heard
It must be felt, there is no word
To sing that could express the true
Significance of how we wind
Through all these hoops of Earth and mind
Through horses, cattle, sky and grass
And all these things that sway and pass.)

*Yoodle—ooh, yoodle-ooh-hoo, so sings a lone cowboy,
Who with the wild roses wants you to be free.*

Considering Matthew Shepard

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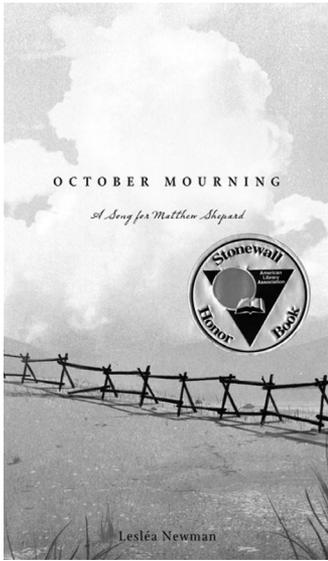
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“Introduction” from OCTOBER MOURNING: A SONG FOR MATTHEW SHEPARD by Lesléa Newman

On Tuesday, October 6, 1998, at approximately 11:45 p.m., twenty-one-year-old Matthew Shepard, a gay college student attending the University of Wyoming, was kidnapped from a bar by twenty-one-year-old Aaron McKinney and twenty-one-year-old Russell Henderson. Pretending to be gay, the two men lured Matthew Shepard into their truck, drove him to the outskirts of Laramie, robbed him, beat him with a pistol, tied him to a buck-rail fence, and left him to die. The next day, at about 6:00 p.m. – eighteen hours after the attack – he was discovered and taken to a hospital. He never regained consciousness and died five days later, on Monday, October 12, with his family by his side.

One of the last things Matthew Shepard did that Tuesday night was attend a meeting of the University of Wyoming’s Lesbian, Gay, Bisexual, and Transgendered Association. The group was putting final touches on plans for Gay Awareness Week, scheduled to begin the following Sunday, October 11, coinciding with a National Coming Out Day. Planned campus activities included a film showing, an open poetry reading, and a keynote speaker.

That keynote speaker was me.

I never forgot what happened in Laramie, and around the tenth anniversary of Matthew Shepard’s death, I found myself thinking more and more about him. And so I began writing a series of poems, striving to create a work of art that explores the events surrounding Matthew Shepard’s murder in order to gain a better understanding of their impact on myself and the world.

What really happened at the fence that night? Only three people know the answer to that question. Two of them are imprisoned, convicted murderers whose stories often contradict each other (for example, in separate interviews both McKinney and Henderson have claimed that he alone tied Matthew Shepard to the fence). The other person who knows what really happened that night is dead. We will never know his side of the story.

This book is my side of the story.

While the poems in this book are inspired by actual events, they do not in any way represent the statements, thoughts, feelings, opinions, or attitudes of any actual person. The statements, thoughts, feelings, opinions, and attitudes conveyed belong to me. All monologues contained within the poems are figments of my imagination; no actual person spoke any of the words contained within the body of any poem. Those words are mine and mine alone. When the words of an actual person are used as a short epigraph for a poem, the source of that quote is

cited at the back of the book in a section entitled "Notes," which contains citations and suggestions for further reading about the crime. The poems, which are meant to be read in sequential order as one whole work, are a work of poetic invention and imagination: a historical novel in verse. The poems are not an objective reporting of Matthew Shepard's murder and its aftermath; rather they are my own personal interpretation of them.

There is a bench on the campus of the University of Wyoming dedicated to Matthew Shepard, inscribed with the words *He continues to make a difference*. My hope is that readers of *October Mourning: A Song for Matthew Shepard* will be inspired to make a difference and honor his legacy by erasing hate and replacing it with compassion, understanding, and love.

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Considering Matthew Shepard was developed with the support of Conspirare. Please visit **conspirare.org** to learn more about this project and learn more about the many individuals and organizations who support this work.

Conspirare, The Matthew Shepard Foundation, and KLRU-TV, Austin PBS are partnering to ensure that *Considering Matthew Shepard* reaches as many people as possible on the stage and screen. The Matthew Shepard Foundation has provided ongoing support in outreach and project development. Conspirare and KLRU-TV, Austin PBS are co-producing a *Considering Matthew Shepard* television special commemorating the 20th anniversary of Matthew Shepard's passing. KLRU profiled Craig Hella Johnson's creative process in their documentary series *Arts in Context* (available at artsincontext.org). The film will be accompanied by outreach and engagement programs.



Craig Hella Johnson

As Conspirare's founder and Artistic Director, Johnson assembles some of today's finest singers to form a world-class ensemble. Johnson is also music director of the Cincinnati Vocal Arts Ensemble and conductor emeritus of the Victoria Bach Festival. He has served as guest conductor with Austin Symphony, San Antonio Symphony, Oregon Bach Festival, Harvard University and many others in Texas, the U.S. and abroad. Through these activities, as well as Conspirare's many recordings on the internationally distributed [PIAS]harmonia mundi label, Johnson brings national and international recognition to the Texas musical community.

Beloved by audiences, lauded by critics and composers, and revered by musicians, Johnson is known for crafting musical journeys that create deep connections between performer and listener. A unique aspect of Johnson's programming is his signature "collage" style: marrying music of many styles from classical to popular to create moving experiences. The *Wall Street Journal* has praised Johnson's ability to "find the emotional essence other performers often miss." Composer and collaborator Robert Kyr has observed that "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 from 1990-2001 and remains an active educator, teaching workshops and clinics statewide, nationally, and internationally. In fall 2012 he became the first Artist-in-Residence at Texas State University School of Music.

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 own original compositions and arrangements. His music is also published by Alliance Music Publications. Johnson's pieces are in high demand by choirs across the United States who also commission his work.

Johnson's first concert-length composition *Considering Matthew Shepard* was premiered and recorded by Conspirare for a 2016 CD release. *The Bay Area Reporter* wrote: "*Considering Matthew Shepard* is a deeply American piece, performed with utter dedication by performers for whom it was composed. But its universality lies in the fact that it could be performed by many others — and must be, for all our sakes."

Johnson's accomplishments have been recognized with numerous awards and honors. Notably among them, he and Conspirare won a 2014 Grammy® for Best

Choral Performance, Chorus America granted him the Michael Korn Founders Award for Development of the Professional Choral Art in 2015, and the Texas State Legislature named him 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.

Considering Matthew Shepard Encore Performances Winter 2018

Conspirare

Craig Hella Johnson,
conductor & pianist

Singers & Instrumentalists

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Dann Coakwell (Ithaca, NY)
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Robert Harlan (Austin, TX)
Harris Ipock (Austin, TX)
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INSTRUMENTALISTS

Vanguel Tangarov, Clarinet (Austin, TX)
Stephen Redfield, Violin (Hattiesburg, MS)
Ames Asbell, Viola (Austin, TX)
Douglas Harvey, Cello (Austin, TX)
Jessica Valls, Double Bass (Austin, TX)
Mitch Watkins, Guitar (Austin, TX)
Thomas Burritt, percussion (Leander, TX)

Company personnel vary by performance.

CREATIVE CONTRIBUTORS

Michael Dennis Browne,
Poet & Co-Librettist
Lesléa Newman, *Poet*
Rod Caspers, *Co-Producer & Co-Director*
Elliott Forrest, *Co-Director & Projections*

Please visit <https://conspirare.org/project/considering-matthew-shepard/> for creative contributor biographies.

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Willa J. Snow, Assistant Stage Manager

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Walter Olden, Lighting Supervisor

Christy Butler, Printed Program Content Director

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Karin Elsener, Cover illustration

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Established in Austin, Texas in 1991, Conspirare is a Grammy-winning and internationally recognized choir with a reputation for “expanding the boundaries of choral performance” (Wall Street Journal). Conspirare, which translates from Latin as “to breathe together,” is led by founder and Artistic Director Craig Hella Johnson, and is comprised of soloists from around the country. Conspirare’s extensive discography includes 11 releases on the Harmonia Mundi label. The 2014 album *The Sacred Spirit of Russia* won the Grammy for Best Choral Performance. Conspirare’s ambitious mission is to engage the power of music to change lives. Through its artistic excellence, creative programming, commissioning, and educational endeavors, the organization has established itself as an agent of change and a bedrock of the Texas arts community and beyond.

Conspirare's current touring project, *Considering Matthew Shepard*, is a three-part oratorio composed by Craig Hella Johnson. The work, which debuted at number four on Billboard's Traditional Classical Chart, is an evocative and compassionate musical response to the murder of Matthew Shepard. The Washington Post calls the impact "immediate, profound and, at times, overwhelming." The album received a Grammy nomination. Conspirare debuted *Considering Matthew Shepard* in Austin in 2016, and presented the work at Boston Symphony Hall and Texas A&M in 2016-17. The work is being presented as part of a national tour in 2018.

Conspirare has commissioned works from wide-ranging composers including David Lang, Tarik O'Regan, Jocelyn Hagen, Donald Grantham, Eric Whitacre, Nico Muhly, Mark Adamo, Robert Kyr, Jake Heggie, and Eric Banks. A commitment to new music and willingness to showcase a broad context through diverse programming is evident from the first recording in 2004. *Through the Green Fuse* features a Gaelic hymn, African-American spirituals, and works by Sibelius, Stephen Foster, Eric Whitacre, among others. *Green Fuse* was followed in 2006 by *Requiem* (works by Howells, Whitacre, and Pizzetti) which received two Grammy Award nominations. In 2008, *Threshold of Night* (music by Tarik O'Regan) also received two nominations, including Best Classical Album. The 2009 PBS television special "A Company of Voices: Conspirare in Concert" received the Grammy Award nomination for Best Classical Crossover, and *Pablo Neruda: The Poet Sings* was nominated for Best Choral Performance in 2016. Conspirare's "astonishing" (Bay Area Reporter) 2012 recording of works by Samuel Barber includes two new arrangements for chamber choir and orchestra by Robert Kyr. In Europe, Harmonia Mundi's re-release of *Requiem* in 2009 won the Netherlands' prestigious 2010 Edison Award. In 2015, *Path of Miracles* was awarded the Preis der Deutschen Schallplattenkritik in Germany. Conspirare represented the U.S. at the Eighth World Symposium on Choral Music in Copenhagen in 2008, joining invited choirs from nearly 40 countries. In 2012, the group was invited to France for six performances at the Polyfolia Festival and a public concert in Paris. In 2016, the Olavsfestdagene festival, in Trondheim, Norway, presented the group in a collaboration with the internationally acclaimed ensemble Trondheimsolistene.

Conspirare has performed throughout the U.S., including appearances as a featured choir at the American Choral Directors Association annual conference and regional ACDA conventions. At home, Conspirare performs a full annual season in Austin and Central Texas where it has received ongoing recognition from local organizations and critics, and Artistic Director Craig Hella Johnson was named Texas State Musician. The group is also committed to an ongoing outreach program which includes free community Big Sings and performances at Travis County Correctional Facility. In 2013, Conspirare became a Resident Company of Austin's Long Center for the Performing Arts. Conspirare is a growing organization, and while known for the flagship vocal ensemble, the organization also boasts the Conspirare Symphonic Choir (a large auditioned ensemble that performs works for chorus, often with instrumental ensemble), the Conspirare Chamber Orchestra, and Conspirare Youth Choirs, an educational program made up of three choirs (Prelude, Kantorei, and Allegro) under the direction of Nina Revering.

Our Profound Gratitude:

With the support of donors like you, Conspirare is able to continue presenting Craig Hella Johnson's *Considering Matthew Shepard* to national audiences. Conspirare gratefully acknowledges the following supporters of *Considering Matthew Shepard*:

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