

SUTTON CONCERT SERIES

STRAVINSKY

SACRA / PROFANA

LES NOCES & SYMPHONY OF PSALMS

SUNDAY, APRIL 29, 2018

8:00 PM

SHARP CONCERT HALL



The University of Oklahoma School of Music

presents

SACRA/PROFANA: CHORAL WORKS BY IGOR STRAVINSKY

SELECTIONS AND MUSICIANS

LES NOCES (1923)

PART ONE

Scene 1: At the Bride's House
Scene 2: At the Bridegroom's House
Scene 3: The Bride's Departure

PART TWO

Scene 4: The Wedding Feast

FEATURING

University Chorale · Oklahoma Festival Ballet

Nicole Van Every, Jaquelin Matava, Joel Burcham, Mark McCorry, soloists

Jonathan Shames, Stephanie Shames, Jeongwon Ham, Igor Lipinski, piano

DJ Handy, Louie Fehl, Colton Kirton, Danny Kocher, Grayson Rushing, Zac Simons, Jamie Whitmarsh, percussion

Nilas Martins, choreography

Monique Meunier, assistant choreography

Boyko Dossev, ballet master

Neil Whyte, stage manager

Lloyd Cracknell, costume designer

CAST

Family One

Bride – Katie Wolfe
Mother – Ruby Mather
Father – Kieran King
Girl 1 – Colleen Reed
Girl 2 – Chiara Ruff
Girl 3 – Hannah LeComte

Family Two

Groom – Robert Montgomery
Mother – Amanda Evans
Father – Boyko Dossev
Boy 1 – Micah Bullard
Boy 2 – Aedan Donovan
Boy 3 – Noah Klarck

INTERMISSION

SYMPHONY OF PSALMS (1930, rev. 1948)

I. PSALM 38: 13-14

II. PSALM 39: 2-4

III. PSALM 150

FEATURING

University Chorale · Women's Chorus · Men's Glee Club · The Norman Philharmonic

PROGRAM NOTES

LES NOCES

Igor Stravinsky (1882-1971) conceived of the idea of the dance-cantata, *Les Noces* (*Svadebka - The Wedding*) on the subject of a Russian peasant wedding as early as 1912, completing the work after several scoring revisions in April 1923. Stravinsky subtitled the work, "Russian Choreographic Scenes with Singing and Music." Commenting on the genesis of the work, Stravinsky observed,

"As my conception developed, I began to see that it did not indicate the dramatization of a wedding or the accompaniment of a staged wedding spectacle with descriptive music. My wish was, instead, to present actual wedding material through direct quotations of popular — i.e., non-literary — verse."

Stravinsky selected and adapted poems from a collection by folklorist Pyotr Kirievsky (1808-1856), organizing the work into four tableau or scenes in two parts.

In part one, the first tableau is "at the bride's" or "the braid" and depicts the ritual braiding or tressing of the bride's hair in preparation for the wedding ceremony. Elements of ritual lamentation (loss of virginity, children, etc.) and prayer form the thematic heart of the scene. In the second tableau, the episode unfolds "in the groom's house." Central to this scene is the ritual adoration of the groom and the invocation of blessings from God and of Orthodox saints. Leaving the groom's house, the third tableau, the parents lament "the departure of the bride," observing that children leave the nest never to return. "Let her depart from those she loves"

In part two, the fourth tableau is "the wedding feast" in which the slightly coarse and tipsy fun of the guests is highlighted by various soloists and groups of soloists representing the characters varied and irregular meters. Stravinsky now includes only occasional

quotations of Russian folk melodies retaining classical tonality and creating a kaleidoscope of fragments.

Stravinsky described *Les Noces* as, "... a suite of typical wedding episodes told through quotations of typical talk. The latter, whether the bride's, the groom's, the parents', or the guests', is always ritualistic." In commenting on the symbolism represented in *Les Noces*, Margarita Mazo, professor emeritus and distinguished scholar at The Ohio State University wrote,

"From the many rituals surrounding the preparations of the bride and groom, Stravinsky abstracted one parallel: the combing of the bride's kosa (tress) and the groom's kudri (curls). As the eventual rebirth of the bride and groom into a single entity is the purpose of the entire ritual, a third symbol was abstracted: krovat' (bed), an episode in which the young couple are seen off to the bedchamber."

Although Stravinsky completed the sketch of *Les Noces* in October 1917, he did not complete the scoring for another five years. Not until 1921, while staying as a guest in the home of Coco Chanel did Stravinsky settle on the scoring of four pianos and percussion, feeling that this would, "... fulfill all my conditions.... It would be at the same time perfectly homogeneous, perfectly impersonal, and perfectly mechanical." This period of experimentation led the conductor Robert Craft to note, "... of all Stravinsky's works, *Les Noces* underwent the most extensive metamorphosis." Craft conjectures that *Les Noces* may well have taken Stravinsky the longest time to compose of any work.

Les Noces received its premiere by the Ballet Russes on June 13, 1923 at the Théâtre de la Gaîté in Paris with choreography by Bronislava Nijinska (1891-1972), who referred to the work as "a choreographic concerto." Natalia

Goncharova (1881-1962) created the original plain costumes and colorless decor. *Les noces* was performed three years later in London and was panned by critics. However, the famous writer H.G. Wells (1866-1946) was a member of the audience at the London performance and objected to the virulent attacks, penning an open letter to the critics on June 18, 1926:

"Writing as an old-fashioned popular writer, not at all of the highbrow sect, I feel bound to bear my witness on the other side. I do not know of any other ballet so interesting, so amusing, so fresh or nearly so exciting as *Les Noces*. I want to see it again and again, and because I want to do so I protest this conspiracy of willful stupidity that may succeed in driving it out of the programme...."

That ballet is a rendering in sound and vision of the peasant soul, in its gravity, in its deliberate and simpleminded intricacy, in its subtly varied rhythms in its deep undercurrents of excitement, that will astonish and delight every intelligent man or woman who goes to see it. The silly pretty-pretty tradition of Watteau and Fragonard is flung aside. Instead of fancy dress peasants we have peasants in plain black and white, and the smirking flirtatiousness of *Daphnis* and *Chloe* gives place to a richly humorous solemnity.

It was an amazing experience to come out from this delightful display with the warp and woof of music and vision still running and interweaving in one's mind, and find a little group of critics flushed with resentment and ransacking the stores of their minds for cheap trite depreciation of the freshest and strongest thing that they had a chance to praise for a long time."

This evening, *Les Noces* is sung in English.

PROGRAM NOTES

SYMPHONY OF PSALMS

The mid-1920's marks the beginning of the Neo-classical period of Stravinsky's compositional approach, a period which revealed most clearly Stravinsky's appreciation of older musical traditions. Of these approaches, Stravinsky wrote, "The more art is controlled, limited, worked over, the more it is free." He also observed, "...I always use academic formulas knowingly as I would folk knowingly and voluntarily.... They are raw materials for my work."

Stravinsky's publisher, Serge Koussevitsky (1874-1951), the conductor of the Boston Symphony Orchestra, commissioned Stravinsky to compose a work for the fiftieth anniversary of the Orchestra. Having considered a psalm-symphony idea for some time, Stravinsky composed the *Symphony of Psalms* in 1930 (rev. 1948), describing the work as, "...not a symphony in which I have included *Psalms* to be sung. On the contrary, it is the singing of the *Psalms* that I am symphonizing."

Stravinsky's interest in focusing attention on the text, and his desire to depart from conventional approaches to the *Psalms*, is evidenced in the unusual scoring. By eliminating the violins, violas, and clarinets, giving prominence to the winds (four flutes, four oboes, four horns, five trumpets, three bassoons), and by adding two pianos, Stravinsky creates a cold but colorful timbral effect, which is unemotive yet nevertheless oddly powerful and profound. Perhaps Stravinsky was intentionally recalling the sounds of a great cathedral.

For the first movement, Stravinsky set Psalm 39:12-13 (Vulgate, 38): "Give ear unto my cry..." The semi-barbaric opening measures, which immediately arrest the listener and hearken to earlier works such as *Le Sacre du printemps* and even *Les Noces*, undoubtedly gives voice to the great tension, globally and

personally, of the years between the World Wars.

Stravinsky's use of "academic formulas" is most clearly seen in the second movement, in which he employs the highly-controlled imitative polyphonic structure, the double fugue. Indeed, Stravinsky referred to this movement as an, "upside-down pyramid of fugues." Stravinsky begins the movement with a slow fugal subject played by solo treble instruments, which vividly paints the text of Psalm 40:1-3 (Vulgate, 39): "I waited patiently for the Lord." Commenting on the text, Stravinsky wrote, "Psalm 40 is a prayer that a new canticle may be put into our mouths. The Alleluia [Mvmt. 3] is that canticle...."

The choice of Psalm 150 and the corresponding fast music from the third movement (*Laudate Dominum*), were the first ideas to occur to Stravinsky in composing the *Symphony of Psalms*. Reinterpreting Koussevitsky's request for "something popular," Stravinsky chose Psalm 150, which he viewed to be universally admired. Psalm 150 also appealed to him because of his, "...eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental 'feelings'." Music critic Terry Teachout observed,

"I know what made the hair stand up on the back of my neck the first time I heard it years and years ago. And that was coming out of absolutely nowhere at the beginning of the third movement, the hallelujahs from the choir. It's like a shaft of sunlight suddenly breaking through the stained-glass windows of a great cathedral that—it illumines the whole scene and tears came to my eyes the first time I heard that movement. And it's not the last time that that's happened to me either."

In commenting on the end of the *Symphony of Psalms*, Stravinsky wrote, "I decided to end the work with this music [Alleluia] too, as an apotheosis of the sort that had become a pattern in my music since the epithalamium at the end of *Les Noces*." Stravinsky dedicated the *Psalms*, "To the glory of God and the Boston Symphony." He once told a reporter, "The more you cut yourself off from the canons of the Christian church, the more you cut yourself off from the truth."

The first performance of *Symphony of Psalms* was not given in Boston, but rather in Belgium by the Société Philharmonique de Bruxelles on December 13, 1930, under the direction of the Swiss conductor, Ernest Ansermet (1883-1969). A provision in Stravinsky's contract stipulated that, should the premiere not be given by the Boston Symphony by late November 1930, a European premiere could instead take place. Koussevitsky's illness delayed the performance by the Boston Symphony and the chorus of the Cecilia Society until December 19, 1930.

Upon the death of Stravinsky in 1971, the composer and conductor Pierre Boulez (1925-2016) confessed that,

"The death of Stravinsky means the final disappearance of a musical generation which gave music its basic shock at the beginning of this century and which brought about the real departure from Romanticism. Something radically new, even foreign to Western tradition, had to be found for music to survive, and to enter our contemporary era. The glory of Stravinsky was to have belonged to this extremely gifted generation and to be one of the most creative of them all."

D.H.

LES NOCES

FIRST SCENE

The Tresses: At the Bride's House

The Bride: Tress my tress, O thou fair tress of my hair,
O my little tress.
My mother brush'd thee, mother brush'd thee at evening,
Mother brush'd my tress.
O woe is me, O alas poor me.

The Bridesmaids: I comb her tresses her fair golden tresses,
Nastasia's bright hair Timofeyevna's fair tresses.
I comb and plait it, with ribbon red I twine it,
I will twine her golden hair.
I comb her fair tresses bright golden tresses,
I comb and I twine Timofeyevna's fair tresses,
I bind her tresses I comb them and plait them,
With a fine comb I dress them.

The Bride: Cruel, heartless, came the match-maker,
Pitiless, pitiless cruel one, pitiless cruel one.
She tore my tresses, tore my bright golden hair,
pull'd it tearing it.
She tore my hair that she might plait it in
Two plaits, plaiting it in two.
O woe is me, O alas, poor me.
The Bridesmaids
I comb her tresses, her fair golden tresses,
Nastasia's bright hair, Timofeyevna's fair tresses,
I comb and plait it, I comb it and bind up her hair,
With ribbon of bright red, twine it with a ribbon blue.
The Bride
Golden tresses bright, O my tresses fair.

The Bridesmaids: Weep not, O dear one, weep not,
Let no grief afflict thee, my dear one,
Weep no more, Nastasia, O weep no longer, my heart,
my Timofeyevna.
Of your father think, your mother's care,
And of the nightingale in the trees.
Your father-in-law, he will welcome you,
Your mother-in-law will bid you welcome
And tenderly will love you e'en as though you were
their own dear child.
Noble Fétis Pamfilievitch, in your garden a nightingale
is singing,
In the palace garden all day he whispers cooing notes,
'Tis for you, Nastasia, his singing, my dear one,
For you alone his singing, for your delight, your happiness,
For you alone his singing, for your delight, your happiness,
He shall not disturb you sleeping, in time for mass he'll
wake you.
Come, come let us make merry from one village to another.
Come, come, dear Nastasia shall be happy,
She must be gay and joyful.
Come!
She should always be of good cheer.
'Neath the little stones a brook flows.

Underneath the stones a little brook is flowing,
Underneath the stones, making loud and happy music.
Loud and gay it sounds like beating drums,
Like beating drums, gaily loudly making music.
So Nastasia Timofeyevna, so in marriage do we give thee,
So we give thee.
The Bride and the Mother
Plait, plait my little tresses,
Plait my hair and bind it with ribbon red,
In plaits bind it tightly.
The Bridesmaids and the Bride
I will comb Nastasia's fair tresses,
I bind the fair hair of my Timofeyevna,
Once more I comb it and bind it with ribbon,
A ribbon entwin'd about her hair,
Again I will comb Nastasia's fair tresses,
I comb them and twine them, my Timofeyevna,
I twine her fair hair, with a ribbon I bind it,
A ribbon of bright red.
Blue a ribbon blue, and ribbon red,
Bright red, as my own lips are red.
A ribbon blue, as blue as my eyes.

SECOND SCENE:

At the Bridegroom's House

The Bridegroom's Friends: Virgin Mary, come, come and aid
our wedding,
Come, Mary hear our pray'r, aid us as we comb the fair
curls of Fétis.
Virgin Mary come.
Wherewith shall we brush and comb and oil the fair
locks of Fétis?
Come, come to aid us, O come Virgin Mary,
O come, Mary aid us, uncurl his fair locks.
Quickly let us to the town and buy some pure, buy
some pure olive oil,
And curl his locks, his fair locks.
Come Virgin Mary, come to aid our wedding, aid us
now as we uncurl the bridegroom's locks.
Come, O come and aid us to uncurl his fair locks.
Last night, Fétis sat, sat within his house all the while.
The Father
Last night Pamfilievitch his fair locks sat brushing.

The Parents: Now to whom to whom will these curls belong?
Now, now, to whom, to whom will these curls belong?
Now they will belong to a rosy lipp'd maiden.
do they now, now, belong to her, to the tall one,
To Nastasia, to Timofeyevna.
Now Nastasia pour oil on them.
Do you pour oil on them;
You, Timofeyevna, you pour oil on them.
Oil the fair, the curly locks of Pamfilievitch,

The fair and curly locks.
O the fair, the curly locks of Fétis, the fair and curly

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locks of Pamfilievitch.
Thy mother curl'd them oft, saying then while she
was curling them,
Little son, be you white and rosy cheek'd little son,
My little child, my son.
And another one will curl your locks,
And another one will love you.
Shining locks and curly whose are thy?
O Pamfilievitch lovely locks curly, the locks of Fétis,
well oil'd and lovingly curl'd.
Glory to the father, glory to the mother,
Well have they brought up their wise one obedient,
obedient and wise one obedient.
A clever prudent child.

The Bridegroom: Let my fair curls be in order, upon my white
face, in order.
And grow used to young man's ways, my habits, my
dandy young habits are usual there.

Chorus

Ah in Moscow, in the city, dandy young habits are usual there.
Virgin Mary, come, come and aid our wedding,
Aid us to brush the locks, aid us to uncurl the fair locks
of Fétis,
Aid us to uncurl the fair locks of Fétis.
Virgin Mary come and aid us to uncurl the fair locks of Fétis.
Holy Mother, come to us, Thyself come we pray Thee.
Come to the wedding, to the wedding,
And with Thee, all the holy Apostles.
Come to the wedding, to the wedding,
Come to the wedding, to the wedding,
And with Thee come all the angels.
Come to the wedding, to the wedding.
Now may God bless us, God bless us all and His Son,
Come to the wedding, to the wedding, to the wedding.

The Bridegroom: Bless me, my father, my mother, bless me,
Your child who proudly goes against the strong wall
of stone to break it.
See him, Fétis, the noble Fétis, there,
See him the noble Fétis, there to win his bride, his lady.
So the candles are lighted.
We go now to the church and we kiss there the silver cross,
To invoke our Lady's blessing.

First Bridesmaid: All you that come to see the bride
passing by,
All you that come to see the bride passing by, did stay
to see her ta'en away.
Give your blessing, bless the prince upon his way,
The bridegroom who is gone away to meet his bride.
To wed her whose troth is plighted.
On his brow to set a golden crown.

Chorus

Ah, on his brow to set a golden crown.

See there fades the flow'r too.
Falls a white feather, now the flow'r fades,
Fades the flow'r too, now fades the flow'r,
The feather falleth,
So did Fétis kneel down before his own father,
So did Fétis kneel before his mother graciously,
Asking their blessing upon the son who goes to be married,
And may the saints go with him, guarding him,
May the saints go with him too, and keep him in their care.
Lord, O bless us all from oldest to the youngest children.
Saint Damian bless us also.
Bless us Lord, bless the bride and the bridegroom,
bless us also,
Virgin Mary comb the fair locks of Fétis,
While we comb and brush the curls of Pamfilievitch.
The oldest, the youngest, O bless us. Ah!
Bless us, O Lord, and bless now our wedding too,
Bless us, Lord, send Thy blessing upon us all.

Bless us, O bless the father and mother, sister and brother.
Bless us, O bless the sister and the brother,
Bless us, we pray Thee, bless all who are faithful,
All who fear and love him.
God protect us, aid us now, God be with us now.
Bide with us, abide with us, abide with us now.
Saint Luke, do thou be with us, bless us, Saint Luke,
Saint Luke.
Bless our marriage rites we pray thee,
Bless the couple whom thou hast chosen,
Bless the pair Saint Luke bless them who thou,
thou has chosen.
Grant, O grant thy blessing for always,
And to their children.

THIRD SCENE:

The Departure of the Bride

Chorus

Brightly shines the moon on high, beside the glowing sun,
Ev'n so the princess liv'd within the palace happily
beside her aged father and her mother,
Happily beside her father and her mother dear.

The Bride: O grant me your blessing, father, for now I go to a
foreign land.

The Father and the Mother
See how bright the candles burn before the ikon,
so I have stood before it long,
So the princess stood awhile and quickly then away
she went.

Chorus

So they gave their blessing to their daughter fair,
So she before her father stood weeping,
And to ev'ry quarter of the world I go.
Holding the ikon, holding bread and salt too,
Holding bread and holding salt too.

Thou Saint Cosmos come with us, Cosmos and Damian,
 O come with us,
 Holy Saint Cosmos O grant that the wedding may prosper,
 Enduring from youth unto age, do thou grant that
 the wedding may prosper,
 Enduring from youth unto age, enduring from youth
 to old age, to old age.
 To the room where the two little doves are sitting,
 Two little doves in a small room,
 Holy Cosmos and Damian walked about the hall
 and came back.
 Two our children even unto them.
 In the little room, the happy room, the small room,
 There are sitting two little doves.
 There is singing, dancing, drinking too.
 Tambourines sounding, clashing, cymbals are
 being played.
 Long and happy union grant thou them.
 May the wedding endure from their youth, from their
 youth unto old age and unto their children,
 Holy Cosmos and Damian walked about the hall,
 They walked about the hall and then they came back.
 Virgin Mary, Mother of our blest Savior,
 grant Thy blessing on this union.
 The apostles and all angels, as the hops entwine together,
 So our newly married couple cling together,
 So our newly married couple cling together,
 As one they cling together, as the hops entwine together,
 So they cling together, as the hops entwine together.

The Mothers: My own dear one, child of mine, little one, my
 little one,
 Do not leave me, my dear one, come again to me, my
 little one.
 My own my child, dear child of mine.
 Ah, do not leave me lonely, come back, come back, my
 dear one, my little one,
 Child have you forgot, dear one, have forgot the golden
 keys are hanging, hanging the golden keys hanging there,
 My own little child, dear one.

FOURTH SCENE:

The Wedding Feast

Chorus

Berries two there were on a branch, they fell to the ground,
 One berry bows to another berry one.
 Ai, louli, louli, louli! Loschenki, ai louli,
 A red, a very red one, and a strawberry did ripen,
 Ai Loschenki, louli.
 And one berry to another spoke sweetly,
 Close one berry grew to another, close to it,
 And one berry represents the noble bridegroom, Fétis,
 And the other, Nastasia, 'tis the white one.
 So gaily gaily goes he, Fyodor Tichnovitch,
 I found a ring, found a golden ring, ring of gold set
 with precious stones.

Who comes here so gaily? Palagy Stanovitch,
 Who is't comes here so gaily? Palagy Stanovitch.
 I have lost, lost the golden ring with jewels set,
 with precious stones.
 Oh, oh, poor me, oh, poor Palgy, Oh, poor Palagy no
 more is gay,
 Nor more is he gay, oh, poor Palgy.
 Flying comes a gray, a little goose.
 One red berry bows to another red berry,
 One red berry spoke to another red berry.
 Flying comes a gray, a little goose,
 Flying comes a gray goose, little goose,
 flying comes a gray goose.
 Now its wings are beating, its tiny feet are scratching,
 Making clouds of dust rise, making all the nobles.

The Bride's Father: Now behold your wife, whom God hath
 given you.

Chorus

And what did we tell you, dear Nastasia?
 Your wife must sew and spin, she must keep the linen
 and sew and spin the flax white and sew it too.

The Bride's Mother: To you I entrust her, my son-in-law, I
 entrust her my daughter dear.

Chorus

Let her sew the linen, food you shall give her and
 clothe her,
 Give to eat and to drink,
 And set her to work, you feed her and clothe her and
 bid her work.

The Father: You saw the logs. Ask again. (*clap*)

Chorus

Love her and shake her like a pear tree and love her.
 They are come our nobles, fill the flowing goblets,
 Round the tables going fill the flowing goblets,
 Going round among the guests and toasting Mary.
 Drink thou little mother, eat thou Maritovna.
 I do not drink, I do not eat, I listen here,
 Listen to the nobles as they eat and drink their wine.
 If our Simon were here,
 O you gay, noisy chatt'ring goose, where have you been?
 Noisy goose, where have you been and what did
 you see there?
 A Chinaman? Where have you been, what did you see there?
 I have been far away at sea, the blue sea and the lake of blue,
 Away upon the sea.
 A swan-neck'd maiden in the sea was bathing,
 washing there her Sunday dress.
 A little white swan did you see there and did you see
 a little white swan.
 And how should not I have seen the sea, not I have
 seen the sea?

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How should not I have seen the sea, seen the little swan.
Ay, beneath his wing the swan doth hide his mate.
Two swans, two white swans in the sea were
swimming in the sea, two swans.
Ay, and Fétis holds Nastasia right tenderly,
And Fétis holds his bride to him tenderly.

First Bridesmaid: And you Nastasia, what have you done?

The Bride: I have donn'd a golden belt,
It is plaited with pearls that trail and hang down to
the ground

Chorus

Now all you who are come to the feast,
Lead the bride in, the bridegroom is waiting, lonely,
Holding a goblet of rare old wine, a rare goblet.
O you merry old rogue, Nastasia's father, you,
He has sold his child for wine, for flowing goblets.

Tenor

You fair maids, and you pastry-cooks, and you
plate-washers,
You good-for-nothings, good-for-nothings,
you chatterboxes,
All you lazy wives, you foolish ones,
And all you naughty ones who are among the
wedding guests,
Raise your voices. (spoken)
Hear the bridegroom saying "I would sleep now"
And the bride replying "Take me with you,"
Hear the bridegroom saying "Is the bed narrow?"
And the bride replying, "Not too narrow."
Hear the bridegroom saying, "How cold are the blankets?"
And the bride replying "They shall warm them."
'Tis to thee Fétis sing we now this little song,
And to the little dove, the white one, to Nastasia,
to our Timofeyevna, too.
Dost hear us, hearest thou Fétis, dost hear us, Pamfilievitch.
We are honoring you, we sing our song to you.
Do not lie thus by the steep river bank,
Ay, sit down, Savelyoushka,
In a summer house, a wedding prepare now for Fétis.

The Guests: In the farm house see how jolly a feast is held,
Nobles sat at table drinking honey and wine,
And all the while made speeches,
Merrily, O merrily, our wedding went truly.
Nine kinds of beer, the good wife had prepared,
But the tenth is finest, the best of all.
Our Nastasia goes away, to dwell afar-off,
in a distant country.
Wisely shall she live there and in happiness let her be
submissive, let her be obedient.
She who knows how to be obedient, always is happy.
Bow then courteously, both to the old and the young ones.
To the very youngest maidens you must bow lower.

In the garden green there, Fétis stood and look'd
Upon the marks of his Nastasia's feet, his own Nastasia.
A smart young dandy, a dandy went a-walking
down the street,
Down the long wide street walking.
On his head he wore a fine furry cap for winter.
My Nastasia walks very quickly and her new little coat,
It is lined with the fur of martens cosily.

The Friends: (*speaking*) Black her brows and beautiful.

One of the Friends: (*speaking*)

Now then, you old man, come and drink a little glass of wine,
Drink a good glass of wine.

The Men, the Friends and the Women: Toast the happy
married couple, for our married ones need many things,
They want to have a little house, increasing their home,
A bath will they build for themselves there.
You come and have a bath, afterwards you will be heated.
So did our married pair begin their happy days together.
Now then! Now then!
Drink to their health, drink and toast our pair.

Chorus

Drink again, toast the pair, and embrace the two.
This one, this one, this one, this is good, this one even
now costs a rouble,
But if you squeeze it in your hand, squeeze it tightly,
it costs double that.
I don't care, I don't care at all though it costs as much.
Now the river Volga overflows,
And before the gate I hear one calling,
Oh mother dear, my mother dear who calls me.
All you silly maidens tell me who the maiden was
who ruled her true love.

All: Lovely little bed where I lay me down,
How soft the pillow where I lay my head.

Bass Voice

Soft the pillow where I lay my head,
Folded in the soft blankets, folded in the blankets,
he blankets warm,
See our Fétis there, Pamfilievitch.
The little sparrow first makes his nest, then takes
his mate to be with him.
Fétis holds Nastasia and kisses her, his bride,
Kisses her and holds in his hand her little hand.
Holds her hand and presses it upon his heart,
Holds her hand and lays it upon his heart.
Dear heart, little wife, my own dearest treasure,
My sweet, my honey.
Dearest flow'r and treasure of mine, fairest flow'r
sweetest wife,
Let us live in happiness so that all men may envy us.

SYMPHONY OF PSALMS

1. (Psalm 38, verses 13 and 14)

Exaudi orationem meam, Domine, et deprecationem meam.
Auribus percipe lacrimas meas. Ne sileas, ne sileas.

Quoniam advena ego sum apud te et peregrinus, sicut omnes
patres mei.

Remitte mihi, prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and with Thine ears consider my
calling: hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner, as all my fathers
were.

O spare me a little that I may recover my strength: before I go
hence and be no more seen.

2. (Psalm 39, verses 2, 3 and 4)

Expectans expectavi Dominum, et intendit mihi.

Et exaudivit preces meas; et exudit me de lacu miseriae, et de
lato faecis.

Et statuit super petram pedes meos: et direxis gressus meos.

Et immisit in os meum canticum novrum, carmen Deo nostro.

Videbunt multi, videbunt et timabunt: et aperabunt in Domino.

I waited patiently for the Lord: and He inclined unto me, and
heard my calling.

He brought me also out of the horrible pit, out of the mire and
clay:

and set my feet upon the rock, and ordered my goings.

And He hath put a new song in my mouth: even a thanksgiving
unto our God.

Many shall see it and fear: and shall put their trust in the Lord.

3. (Psalm 150)

Alleluia.

Laudate Dominum in sanctis Ejus.

Laudate Eum firmamentis virtutis Ejus.

Laudate Dominum.

Laudate Eum in virtutibus Ejus

Laudate Eum secundum multitudinem magnitudinis Ejus.

Laudate Eum in sono tubae.

Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro,

Laudate Eum in cordis et organo;

Laudate Eum in cymbalis bene jubilantionibus.

Laudate Eum, omnis spiritus laudate Dominum.

Alleluia.

Alleluja.

O praise God in His holiness:

praise Him in the firmament of His power.

Praise Him in His noble acts:

praise Him according to His excellent greatness.

Praise Him in the sound of the trumpet:

praise Him upon the lute and harp.

Praise Him upon the strings and pipe.

Praise Him upon the well-tuned cymbals.

Let everything that hath breath praise the Lord.

Alleluja.

ROSTERS

THE NORMAN PHILHARMONIC

FLUTES

Valerie Watts
Parthena Owens
Diane Ackmann
Jennifer Peck
Nancy Stizza

OBOES

Dan Schwartz
Julie Siberts
Kaia Sand
Brittany Hansen

ENGLISH HORN

Emily Rixstine

BASSOONS

Rod Ackmann
Kelly Hancock
Jim Brewer

CONTRABASSOON

Nic Lengyel

HORNS

Kate Pritchett
Logan Fish
Eldon Matlick
Taylor Ensminger

TRUMPETS

Michael Anderson
Mike Mann
Rich Tirk
Lacey Hays

PICCOLO TRUMPET

Karl Sievers

TROMBONES

Philip Martinson
Art Lantagne

BASS TROMBONE

David Giaco

TUBA

Brian Dobbins

TIMPANI

Lance Drege

BASS DRUM

Andrew Richardson

PIANOS

Anna Ho
Michael Stafford

HARP

Gaye Leblanc

CELLOS

Valorie Tatge
Emily Stoops
Jean Statham

BASSES

Anthony Stoops
Christine Craddock
Mark Osborn

UNIVERSITY CHORALE

David Howard, conductor · Sujeung Yoo, assistant conductor
John Morrow, accompanist

SOPRANO

Piper Allred
Maggie Armand
Emilee Bias
Hayley Burgess
Audra Evans
Madison Morrow
Dohee Kim
Lanaia Lorett
Hannah Tullius
Katrina Randolph
Sarah Spurlin
Jessica Stout

ALTO

Jordan Burdick
Maddie Breedlove
Jenel Cavazos
Rebecca Harrison
Lauren Garcia
Katie Hart
Cameron Johnson
Parker Millspaugh
Natasha Naik
Jessica Payne
Eve Sada
Amanda Wilson

MEN'S GLEE CLUB

David Howard, conductor · Antonio Hunt, assistant conductor
Samantha Martinez-Brockhus, accompanist

TENOR I

Jonathan Blevins
Max Bulgarelli
Robert Hartfield
Trenton McMillan
Nick Ramirez
Austin Ray
Casey Shaw
Bryce Walker

TENOR II

Blake Bush
Darius Butler
Conner Caughlin
Mitchell Cook
Karl Hatten
Lewis Key
Elisha Moncrief
Gabriel Prevalet
Corey Shoemaker
Jordan Wimmer

TENOR

Hunter Birkhead
Christopher Bourgeois
Maxximo Bulgarelli
Tommy Graham
Zach Malavolti
Zack McConnell
John Ousley
Hunter Watson
Paul Whitehead
David Soto Zambrana

BASS

Jadon Gaudin
Jake Fowkes
Antonio Hunt
Dylon Maddox
Justin Nguyen
Matt Marx
Jeremiah Rankin
Jack Sergeant
Nicholas Skotzko
Trevor Weinrich
Stephen Wurst

WOMEN'S CHORUS

David Howard, conductor · Jessica Payne, assistant conductor
Dr. Anna Ho, accompanist

SOPRANO 1

Brooke Beeson
Erin Scott
Cameron Currier
Margarita Parsamyan
Paige Cleveland
Rick Hoover
Emma Will
Sydney Byte
Emilia Ughamadu
Sienna Mullins
Cassidy Scott
Cheyenne Wiley

SOPRANO 2

Kaylee Gillespie
Sarah Rathbun
Rachel Sweeney
Sophie Caruso
YuJeong Won
Julia Pelletier
Brianna Stotts
Clarissa Fournierat
Emma Bayne
Meg Cochell
Delaney Meade
Madison Hatter

ALTO 1

Ashley Carr
Mikayla Van Dervoort
Mariah Johnson
Alexis Mann
Maya Martin
Kaeli Johnson
Miranda Koutahi
Haydn Ogden
Kathryn Carmichael
Kadine Pierre
Samantha Tonkins
Caroline Smith
Kristen Williams

ALTO 2

Bryla Birdwell
Morgan Breedlove
Evan Burchfield
Madison Jarboe
Eve Sada
Abrieana Risper
Emma Kasahara
Jenny Ren
Emilie McReynolds
Casey Shirk

BASS I

Daniel Farley
Ben Huddleston
Nicholas Kress
Justin Nguyen
Justin Norris
Tyler Pardun
Nicholas Reynolds
Braden Sayers
George Soter
Luke Staiunas
Britten Tucker

BASS II

Caleb Izmirian
Connor Knight
Jeff Kozlowski
Gianni Manginelli
Justin McReynolds
Thomas Mondry
Jared Reeves
Ezra Thompson
Jacob Waters

BIOGRAPHIES

DAVID HOWARD

Dr. David Howard is Associate Director of Choral Activities at the University of Oklahoma where he conducts the OU Men's Glee Club, OU Women's Chorus, and Opera Chorus. He teaches graduate and undergraduate choral conducting and also coordinates the annual *Young Men's Vocal Workshop* and *Women's Choral Leadership Workshop*. His collegiate choirs, civic choruses, opera choruses, church choirs, and secondary school choirs in Texas, Oklahoma, and Michigan have been hailed for their beauty of tone, musicality, and clarity of diction. The OU Women's Chorus will perform by invitation at the Oklahoma Music Educators Association annual conference in 2018.

Dr. Howard regularly serves as a clinician, consultant, and adjudicator. During the summer of 2017, he served as chorus master of the Classical Music Festival in Eisenstadt, Austria. Prior to his appointment at OU, he served as Associate DCA at Stephen F. Austin State University and chorus master of Opera East Texas.

Equally at home as a baritone soloist, Dr. Howard maintains a performance schedule in oratorio and cantata presentations,

and as a recitalist. His repertoire ranges from the music of J.S. Bach to contemporary works. Most recently, Howard gave recitals of Schubert's *Winterreise* and Schumann's *Dichterliebe* and *Liederkreis*, sang the baritone solos in Christopher Theofanidis's *The Here and Now* with the Tulsa Oratorio Chorus, and performed the Berlioz's *Grand Messe des morts* with the Carnegie Hall Festival Chorus under the baton of Robert Spano.

Dr. Howard's recently-released album of sacred music for voice, piano, and harp, entitled *Consecration*, on the Blue Griffin/Albany Records label, is available for purchase at <http://consecrationcd.com>.

His scholarly articles have appeared in the British academic music journal, *Musical Times*, and in *The Choral Journal*. Moreover, his performing editions and choral arrangements are published by Alliance Music Publications. He holds the Bachelor of Music Education degree and Master of Music degree in vocal performance from the University of Central Oklahoma and the Doctor of Musical Arts degree in choral conducting from Michigan State University.

NILAS MARTINS

Nilas Martins, born in Copenhagen, received his early dance training at the Royal Danish Ballet School. As a student, he performed with the Royal Danish Ballet in such works as John Neumeier's *Romeo and Juliet*, August Bournonville's *Konservatoriet*, *A Folk Tale*, *Napoli* and *Glen Tetleys's Firebird*. In 1984, he moved to New York and enrolled at the School of American Ballet. In September 1986 he became a member of New York City Ballet. In 1991, he was promoted to the rank of soloist and in 1993 to Principal dancer.

In New York City Ballet, Mr. Martins danced numerous featured roles and worked closely with choreographers: John Alleyne, Lynn Taylor Corbett, Boris Eifman, William Forsythe, Peter Martins, Trey McIntyre, Kevin O'Day, Jerome Robbins, Susan Stroman, Richard Tanner among others. Mr. Martins film credits include: "Live from Lincoln Center" broadcast of Ray Charles in Concert, "The Nutcracker" released in 1993 by Warner Brothers, "Dance in America" telecast of "Dinner with Balanchine" where he danced the role of Apollo with

Paris Opera Etoile Isabel Guerin. "Lincoln Center Celebrates Balanchine 100" where he danced 'The Man I Love' from *Who Cares?* featuring Wynton Marsalis.

Mr. Martins was one of ten fellows selected from both domestic and international applicants to study under Michael Kaiser as a Devos Institute for Arts Management fellow from 2010-2011. Mr. Martins 'teaching resume' include Armitage Gone Dance, BalletMet, Baltimore School for the Arts, Goucher College, Harvard University, Indiana University, Jaffrey Ballet School, Miami City Ballet School, National Ballet of China, NBA Ballet (Japan), New York City Ballet, Novosibirsk Ballet (Russia), NYSSA Summer Intensive, Princeton University, Royal Danish Ballet, School of American Ballet and Washington Ballet.

Since 1996, Mr. Martins has been a Repetiteur for the George Balanchine Trust and stages ballets for companies and schools domestically as well as internationally.

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