
The Oklahoma Summer Arts Institute
presents
The Institute Orchestra
and Chorus

Saturday, June 19, 1993
Great Plains Amphitheater
8:00 p.m.



Joel Levine, Orchestra Conductor
André Thomas, Choral Conductor

In Memoriam

Michael Hennagin
Composer

September 27, 1936 — June 11, 1993





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Orchestra and Chorus**

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Welcome

Mary Gordon Taft
Director of Programs

Posting of the Colors / Kiowa Flag Song

Kiowa Black Legging Society

America the Beautiful

Institute Chorus, Orchestra
and Audience

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven
(1770-1827)

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto
- IV. Allegro con brio

Observations on Michael Hennagin

Ray Luke

Proud Music

For Mixed Chorus and Orchestra

Michael Hennagin
(1936-1993)

World Premiere Performance
Commissioned by the Oklahoma Arts Institute
Featuring the 1993 OSAI Chorus
Conducted by André Thomas

Text by Walt Whitman: Leaves of Grass



Reception for Artists and Guests: Lodge Dining Room
Hosted by volunteers from Clinton, Elk City and Weatherford



Symphony No. 7, Op. 92

Ludwig Van Beethoven

Beethoven's Symphony No. 7 was completed in June of 1812. The final crescendo of the Napoleonic Wars had been launched: the catastrophic invasion of Russia. By the time it was first performed in December of 1813, Napoleon's empire was in the last stages of disintegration.

Beginning with a slow, majestic introduction, the first movement moves into a fast, dance-like main theme. Steadily building to a final climax, the movement retains many peasant dance characteristics. The second movement is a theme and variations in a moderate tempo, ending with an echoing sigh in the violins. After a rollicking third movement scherzo (marked presto), the whirlwind finale, marked *allegro con brio*, moves toward the magnificent coda with bacchantic fury.

Proud Music


Michael Hennagin

While working on the preliminary sketches for Proud Music, it became increasingly important for the composer to find a way to symbolize, in the formal design of the music the essence of Whitman's profound message in the poetry on which the text is based:

The music that we hear O soul, proud "songs" of all peoples, music antique medieval, newborn, is but new rhythms fit for thee, uncaught, unwritten, to lead us boldly into each new day, to write, to dance, to sing our own proud "song", no special strain, not for itself alone, blending in with all the rest, into the whole resulting, rising at last and floating.

What eventually began to unfold during this preliminary sketching process was musical material symbolizing the spiritual and eternal "whole" - a simple two note drone (G and A) in asymmetrical patterns of two beats and three beats that remains constant throughout the work and was intended to suggest it had neither a beginning nor an end; and a musically formal device symbolizing all the "separate songs" blending in the "whole" - that of shifting the tonality around the persistent drone some 18 times throughout the work utilizing various modes that incorporate the drone notes G and A, and use rhythmic structures within the changing tonalities that are manipulations of the asymmetrical two and three beat patterns of the drone.

These symbolic compositional devices provided both the harmonic and rhythmic underpinnings for the independent vocal lines, and the overall design of the work.



Michael Hennagin
Composer
(1936-1993)

Michael Hennagin was born September 27, 1936. He graduated from the Curtis Institute of Music in Philadelphia, and studied with Leonard Stein, Darius Milhaud and Aaron Copland. He composed in virtually every medium including music for film, television and stage. His repertoire of works includes instrumental and vocal solos, various chamber ensembles, symphonic band, orchestra and a large body of choral music for which he was recognized as one of the leading composers in the country. He was the recipient of numerous awards including the National Endowment for the Arts, the MacDowell Colony Fellowship, Music Teachers National Association Composer of the Year, ASCAP Standard Awards, and the University of Oklahoma Regents award for Superior Creative Activity. He joined the faculty at OU as a professor of Music and Chair of the Department of Composition in 1972, and retired in 1992. After his retirement, he served as a frequent guest artist-composer, lecturer and conductor for concerts and workshops throughout the country. He died on June 11, 1993. "Proud Music", composed for the Oklahoma Arts Institute, represents his last work. This World Premiere performance is dedicated to his memory. He was a friend of the Oklahoma Arts Institute, a supporter of youth organizations across the state, and will be sorely missed.

Joel Levine—First Week Orchestra Conductor

Joel Levine has just completed his fourth successful season as Music Director / Conductor with the Oklahoma City Philharmonic. He has received national recognition for his performances of works reflecting many different styles in the classic repertoire and is fluent with an unusually wide range of orchestral literature. He has conducted the St. Louis, Detroit, Minnesota, Denver, New Orleans, Baltimore, Seattle, Kansas City, and Indianapolis orchestras. Maestro Levine has conducted for many of the leading names in the world of dance including Rudolf Nureyev, Edward Villella and Peter Martins. He has performed Rodeo under the supervision of Agnes DeMille and collaborated with Alvin Ailey and Eric Hawkins. He also served as founding music director for the Indianapolis Symphony Orchestra's "A Yuletide Celebration," a 20 concert sold-out series now in its sixth year in the historic Circle Theater. In 1989, Levine received the Governor's Arts Award for his efforts in founding the Oklahoma City Philharmonic, and was named "Oklahoma Musician of the Year" for 1991 by the Oklahoma Federation of Music Clubs.

1993 Oklahoma Summer Arts Institute Music Faculty

Violin

Lacy McLarry
Aldee Marquis
David Robillard

Viola

Margaret Cooper

Cello

Marjory Cornelius
Michael Murray

String bass

John Williams

Flute

Carmen Bannon

Oboe

Darrel Randall

Clarinet

Jerry Neil Smith

Bassoon

Betty Johnson

French horn

Richard Wagner

Trumpet

John Holt

Trombone

Royce Lumpkin

Tuba

Pat Crumpley

Percussion

John Galm

Piano

John Galm



André Thomas—First Week Choral Conductor

André Thomas, Director of Choral Activities and Associate Professor of Choral Music Education at Florida State University received his Baccalaureate in Music Education degree from Friends University, his Master of Music degree in piano performance from Northwestern University, and his Doctor of Musical Arts in choral conducting from the University of Illinois. He is frequently in demand as a choral adjudicator, clinician, and director of honor choirs and All-State choirs throughout the U.S., Europe and Australia. He has served as the guest clinician / conductor for the Swedish Choral Directors Association, and in July he will serve as the featured conductor / clinician for the Australian Choral Directors Association. He will also guest conduct the Australian National Youth Choir in the Concert Hall at the Sydney Opera House. Besides his extensive conducting credits, Dr. Thomas has distinguished himself as a composer / arranger. Dr. Thomas conducts several choral ensembles at the Florida State campus and teaches choral conducting. He currently serves as the President-Elect of the Florida American Choral Directors Association.

**Oklahoma Summer Arts Institute
1993 Chorus**

Soprano

Julie Boatman, Cashion
Carmen Clark, Guthrie
Jennifer Lundquist, Edmond
Shauna Moore, Bristow
Katherine Myer, Oklahoma City
Julie Phillips, Owasso
Aubrey Taylor, Perkins

Alto



Jolie Beth Boudreaux, Bartlesville
Laura Burton, Oklahoma City
Cory Davis, Norman
Kelly Farmer, Tulsa
Lesley Pryor, Ardmore
Jennifer Ventonis, Altus

Tenor

Jack Baker, Tishomingo
Jonathan McCurry, Stillwater
Perrin Mosley, Lawton
Aaron Pegram, Moore
Jimmy Smith, Collinsville
Patrick Winters, Idabel

Bass

Christopher Green, Duncan
B.J. Huston, Ponca City
Matthew Magill, Weatherford
Matthew Marr, Ardmore
Jonathan Moots, Lawton
Jon Stone, Clinton
Blake Wilson, Edmond



The 1993 Oklahoma Summer Arts Institute Orchestra

Violin

Mary-Catherine Boots	Enid
Juli Byte	Pocasset
Megan Carico	Stillwater
Debra DeCloss	Stillwater
Matt Diekman	Lawton
Nedra Ellason	Oklahoma City
Daniel Foulks	Duncan
Steve Hakel	Oklahoma City
Sharon Hsieh	Norman
Preethi Krishnan	Lawton
Kathryn Maier	Shawnee
Andrea Maxwell	Oklahoma City
Melissa McDaniel	Norman
Hayden Murphey	Norman
Hayden Oliver	Broken Arrow
Jessica Palmer	Chickasha
Robert Reid	Edmond
Anita Sen	Tulsa
Gena Shoemake	Edmond
Karen Stokke	Ponca City
Elizabeth Warren	Oklahoma City
(concert mistress)	
Erin Watson	Shawnee

Viola

Stephanie Baker	Edmond
Denise Butler	Oklahoma City
Cynthia Floyd	Norman
Ceresa Hoover	Oklahoma City
Chris Johnson	Tulsa
Eric Jones	Norman
Hei-Lin Jun	Lawton
Christian Logan	Lawton
Sarah Smith	Oklahoma City
Susan Van Natta	Lawton

Cello

Michael Brown	Lawton
Alicia Cassar	Tulsa
Nikki Cochran	Bartlesville
Andrea Jones	Norman
Joyce Kelley	Norman
Thomas McCullough	Tulsa
Heather Moses	Tulsa
Patrick Muchmore	Ponca City
Beth Rosbach	Oklahoma City
Vanessa Young	Edmond

String bass

Christopher Black	Oklahoma City
Phillip Crain	Norman
Corinne Fabrick	Lawton

Eric Green	Norman
Kenyé Green	Lawton
Ted Sissons	Ponca City

Flute

Joy Goddard	Broken Arrow
Carla Janzen	Bartlesville
Andrea Smith	Edmond

Oboe

Urmila Malvadkar	Oklahoma City
Jill Poe	Grove
Cynthia Thompson	Ponca City

Clarinet

Chad Burrow	Coweta
Christy Foster	Broken Arrow
Andy Taylor	Ada

Bassoon

Yana Blount	Tulsa
DeLora Gulley	Midwest City
Deborah Handy	Poteau
Marsha Laird	Owasso

French horn

Kristi Burris	Sapulpa
Jeff Fair	Oklahoma City
Eric Overholt	Bethany
Chris Rogers	Bartlesville
Timothy Wall	Bethany

Trumpet

Sylvia Carlson	Tulsa
Carrie Harrelson	Broken Arrow
Robert Hatch	Talala
Scott Villines	Spiro

Trombone

Adam Cartwright	Tahlequah
Michael Drummond	Owasso
Steven Zugelder	McAlester

Tuba

Matt Dowling	Oklahoma City
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Percussion

Kaycee Baker	Poteau
Jason Frueh	Norman
Richard Haas	Broken Arrow
Nathaniel Heim	Norman
Neel Shukla	Oklahoma City



PROUD MUSIC

I.

Proud music,
Formless,
Free,
Serenades of phantoms,
Filling the midnight late,
Entering into the slumber chamber,
Echoes in celestial dreams,
Come forth O soul,
Listen,
Lose not,
And let the rest retire,
It is for you they sing,
It is for you they sing, O soul.

Proud music,
Music of the people singing,
No special strains,
None for itself alone,
But from the whole resulting,
Rising at last and floating.

Proud music,
Music of the storm,
The wind, the rain, the measured sea surf beating,
Undertone of rivers,
Roar of pouring cataracts,
Blending Nature's rhythmic music,
Blending with all other songs,
All the songs in all the tongues from all the Nations.

II.

Proud music,
Hum of forest,
Hum of desert, sea,
Proud songs of Hindu flute,
Of Hebrew lyre,
The fretting twang of vina,
And you sweet singers from all lands,
Soprani, alti, tenor, bassi,
Proud music.

Proud music,
Music of the storm,
The roar of tempest, water, wind,
The ancient chant, the march, the dance,
The thump on wood or stone or skin,
All people, art and Nature fused.

Proud music,
Proud strains of newborn songs,
Now airs antique, medieval,
Now hear the sound of distant guns,
The serpent's hiss,
The crow of cock at dawn,

The hungry cry,
Now hear the sound of marching feet.

Proud music,
Proud music of the hawk's sharp scream,
The bleat of sheep, low of cattle,
The roar of raging storm,
Music of the festive song,
The joyful shout, the clap of hands,
The clang of cymbal, beat of drum,
Proud music.



Proud music, Proud music of the solemn hymn,
Sounds floating in cathedral dim,
Rousing adoration:
Ein feste Burg ist unser Gott,
Gloria in excelsis.

III.

Proud music,
Proud songs that fill the midnight late,
And now O soul,
Now waking from this dream,
This celestial dream,
Proud music that you hear, O soul,
Is not the sound of raging storm,
Nor sea hawk's flapping wings,
Is not the songs of lovers,
Nor harp, nor flute,
Nor distant guns, nor sounds of marching feet.

Proud music,
The music that you hear O soul,
O curious, silent soul,
'Tis but new rhythms fit for thee,
'Tis but new rhythms fit for thee O soul,
Uncaught,
Unwritten,
To lead us boldly into each new the day,
To bridge the way from Life to Death,
To write,
To dance,
To sing,
To sing proud music,
Blending with all the rest,
Blending with all other songs,
Blending into the whole,
Into the whole resulting,
Rising at last and floating.

The text is taken from Walt Whitman's "Proud Music of the Storm" and "I Hear America Singing" and was freely adapted by the composer





America the Beautiful

by Kathryn Lee Bates
and Samuel Ward

O beautiful for spacious skies
For amber waves of grain
For purple mountains majesties
Above the fruited plain.
America! America! God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea.

O beautiful for heroes prov'd
In liberating strife
Who more than self their country loved
And mercy more than life.
America! America! May God thy gold refine
Til all success be nobleness
And every gain divine.

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears.
America! America! God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea.

