



**Saint John's**  
EPISCOPAL CHURCH

**Music at Midday**  
**Season 6**

**Pergolesi's Stabat Mater Dolorosa**

**Meray Boustani, soprano**  
**Nicholas Garza, countertenor**

**31 March 2021**  
**12 noon**

This concert is possible because of the generosity of  
the members of Saint John's Music Society.

The four Gospels each give a specific and slightly different account of Christ's final days. Curiously though these accounts of Christ's Passion give us little insight into the tragic loss that was surely experienced by his mother Mary. While we know Mary was present at Jesus' crucifixion, the Gospels say little else. Yet early in the second chapter of Luke, the prophet Simeon says to her, "This child is destined for the falling and the rising of many in Israel, and to be a sign that will be opposed so that the inner thoughts of many will be revealed—and a sword will pierce your own soul too."

Stabat Mater is a 13<sup>th</sup> century hymn depicting Mary's agony and experience at her son's death. At the end of his life, Giovanni Battista Pergolesi left us the most enduring setting of this powerful text. Set for soprano and alto duet with small orchestral forces, Pergolesi composed it for the Cavalieri della Virgine dei Dolori, a confraternity in Naples. In poor health for most of his brief life, he finished the Stabat Mater while residing at a monastery.

This work of Pergolesi is profoundly moving and we offer it in the hope that it will enrich you spiritually this Holy Week.

--Joseph Arndt, Music Director

## Stabat Mater Dolorosa

Giovanni Battista Pergolesi (1710-1736)

1. Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

1. The grieving Mother  
stood weeping beside the cross  
where her Son was hanging.

2. Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

2. Through her weeping soul,  
compassionate and grieving,  
a sword passed.

3. O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

3. O how sad and afflicted  
was that blessed Mother  
of the only-begotten!

4. Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

4. Who mourned and grieved,  
seeing and bearing the torment  
of her glorious child.

5. Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

5. Who is it that would not weep,  
seeing Christ's Mother  
in such agony?

6. Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

6. She saw her sweet child  
die desolate,  
as he gave up His spirit.

7. Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

7. O Mother, fountain of love,  
make me feel the power of sorrow,  
that I may grieve with you.

8. Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.

8. Grant that my heart may burn  
in the love of Christ my God,  
that I may greatly please Him.

9. Sancta Mater, istud agas,  
Crucifixi fige plagas  
cordi meo valide.

9. Holy Mother, may you do thus:  
place the wounds of the Crucified  
deep in my heart.

10. Fac ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolere.

10. Make me to bear Christ's death,  
sharing in His passion,  
and commemorate his wounds.

11. Inflammatus et accensus  
per te, Virgo, sim defensus  
in die iudicii.

11. Inflame and set on fire,  
may I be defended by you, Virgin,  
on the day of judgment.

Fac me cruce custodiri  
morte Christi praemuniri  
confoveri gratia.

Let me be guarded by the cross,  
armed by Christ's death  
and His cherished by His grace.

12. Quando corpus morietur,  
fac ut animæ donetur  
Paradisi gloria. Amen.

12. When my body dies,  
grant that to my soul is given  
the glory of paradise. Amen.

*13th century Franciscan hymn  
translation © Hans van der Velden*

## Performers

Meray Boustani, *soprano*  
Nicholas Garza, *countertenor*

Adam Pajan, *conductor*  
James Andrewes, *concertmaster*  
Ha Dang, *violin*  
Miguel Cantu, *viola*  
Eric Smith, *cello*  
Jack Unzicker, *bass*  
Joseph Arndt, *organ*

“Sung fetchingly” was the description The New York Times gave **Meray Boustani**’s performance of Berlin Songs composed by, fellow native Tulsan, Noam Faingold. She has been engaged as a soprano soloist in many oratorio works including Haydn’s Mass in Time of War and Stabat Mater, Fauré’s Requiem, Vivaldi’s Gloria, Handel’s Messiah and Solomon, Beethoven’s Mass in C major, and Mozart’s Great Mass in C minor. Her operatic roles include Thérèse/Tirésias in Francis Poulenc’s Les Mamelles de Tirésias, A Lady with a Cake Box in Dominick Argento’s Postcard from Morocco, Suzel in L’Amico Fritz, Despina in Così fan tutte, and Belinda in Dido and Æneas. An enthusiastic recitalist, Ms. Boustani has had the opportunity to collaborate with some of Tulsa’s finest artists including poet Yevgeny Yevtushenko in Between the City of Yes and the City of No, Trio Aleszky in the University of Arkansas’ KUAF/ Fulbright Chamber Music Festival, Whitney Hollis in Saint John’s Music at Midday series, Lyndon Meyer in the University of Tulsa’s Brown Bag It series, and Joseph Arndt with members of the Dallas Bach Society performing J.S. Bach’s cantata, Jauchzet Gott in allen Landen. She is an adjunct faculty member at the University of Tulsa School of Music.

Called a “stand-out soloist” by the Dallas Morning News, countertenor **Nicholas Garza** has been hailed for his artistry being “full and fluent, glowing on top, dispensed with the loveliest legato.” Also noted as an “appealing tenor, sinewy in the lower register, sweetly soft-edged on high.” As A competition winner in Classical Voice/Tenor at the 2010 NFAA YoungARTS, Garza has performed with Mountainside Baroque in Maryland as the Tenor soloist for Telemann’s oratorio Der Tod Jesu, was also soloist for the Big Moose Bach Festival in New Hampshire, and joined the cast of Mozart’s Marriage of Figaro at the Hawaii Performing Arts Festival as a professional fellow. He worked with noted singer and conductor Simon Carrington as a singing fellow at the 2011 and 2012 Norfolk Chamber Music Festival of Yale University. He performs with Chicago Arts Orchestra, Austin Baroque Orchestra, and is also soloist for the Oklahoma Bach Choir. Locally, Garza can be seen with groups including the Dallas Bach Society, Orpheus Chamber Singers, Orchestra of New Spain, the Fort Worth Opera Chorus and Christ the King Catholic Church. Originally from Harlingen, Texas, Garza studied at the University of Texas at Arlington as a Vocal Performance major with Jing Ling-Tam and David Grogan.

## Music at Midday Calendar

### April 7

Okna (Windows) - Petr Eben

Caleb Hudson, trumpet

Adam Pajan, organ

*Caleb Hudson is Assistant Professor of Trumpet at the University of North Texas and a member of the world renowned Canadian Brass.*

*Petr Eben's work Okna is inspired by stained glass windows at Hadassah Medical Centre in Jerusalem designed by Marc Chagall.*

### April 14

Mary Ann Stewart, soprano

Paul Sweet, piano

### April 21

Patrick Scott, organ

*Scott is Director of Music at Grace-St. Luke's Episcopal Church in Memphis, TN. He won First Prize in the American Guild of Organists National Competition in Improvisation. His recital will feature improvisations on submitted themes.*

### April 28

The King of Instruments - William Albright

Scott Cantrell, narrator

Joseph Arndt, organ

*Scott Cantrell reviews art and classical music for the Dallas Morning News. He has served as chair of the jury for the Pulitzer Prize in Music.*

## Chamber Music Concert

### Semper Fantasticus

**Extravagant works for violin, viola da gamba, and harpsichord.**

Sunday, June 13, 2021 at 3 p.m.

Ars Lyrica Houston

Elizabeth Blumenstock, *violin*

Mary Springfels, *viola da gamba*

Matthew Dirst, *harpsichord*

Co-sponsored by Chamber Music Tulsa

Information on in-person attendance will be announced later this spring



**The Music Staff of Saint John's Episcopal Church**

**Joseph Arndt**, *Music Director*

**Dr. Adam Pajan**, *Artist in Residence*

**Dr. Michael Bedford**, *Organist/Choirmaster Emeritus*

**Jacob Drengler**, *Organ Scholar*



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