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Dorothy Albrecht Gregory '61 and Dr. Gary C. Jaquay '67



*The partnership of the Dorothy Albrecht Gregory Visiting Conductor Fund, established by Dorothy Albrecht Gregory '61, and the Adeline Maltzan Crane Chorus Performance Tour Fund, established by Dr. Gary C. Jaquay '67, brings distinguished conductors to The Crane School of Music for festival performances by the Crane Chorus and Crane Symphony Orchestra, and funds travel for major Crane Chorus performances to venues outside of Potsdam.

For Dorothy Albrecht Gregory, it's been more than 50 years since her early days in Crane Chorus. Today, she continues to reflect on that shared experience as a place holder, an anchor, in her life. It is her hope that students will look back on their Crane

Chorus experiences with the same warmth and pride she feels today. "May they open their music years later and remember how hard they worked, and feel again the exhilaration that comes with achieving excellence."

Dr. Gary C. Jaquay believes when students are empowered to explore their own musical boundaries, while experiencing the excellence of the world's top talents, the transformation of the student experience begins. Dr. Jaquay remembers his own Crane Chorus experience, working with world-renowned visiting artists and traveling to perform new works. "You cannot discount the impact this has on a young musician. That experience is profound and transformative. It's permanent."

Kathy (Kofoed) '54 & Don (Honorary) '54 Lougheed



The LoKo Arts Festival is possible thanks to the generosity of Kathy (Kofoed) '54 & Don (Honorary) '54 Lougheed. All forms of artistic expression are celebrated as part of the LoKo Arts Festival, including creative writing, dance, theatre, visual arts, instrumental and vocal performances.

For Kathy and Don, "exposure to the arts helps individuals develop new ways of thinking and new ways of interacting. We couldn't be happier to provide this experience to Potsdam students and professors. Experiencing the arts can be life changing. Our hope is to bring the arts out of the classroom so each and every student has the chance to experience the arts in some meaningful way."

Dona Nobis Pacem

VAUGHAN WILLIAMS

Alexander Nevsky

SERGEI PROKOFIEV

May 5, 2018
7:30 p.m.
Hosmer Hall
SUNY Potsdam

Potsdam

On behalf of The Crane School of Music and SUNY Potsdam, I welcome you as we open the seventh LoKo Festival of the Arts, a continuation of our campus' historic Spring Festival generously supported by the visionary gifts of Kathy Kofoed Lougheed '54 and her husband Don Lougheed Hon. '54. On this occasion, we also note, with renewed gratitude, Kathy and Don's historic \$5.25 million gift, announced last November, which supports applied learning initiatives at SUNY Potsdam and is the largest single gift in our institutional history. This gift establishes the Lougheed Learning Commons, formally dedicated just yesterday.

Tonight's program pairing of Prokofiev's *Alexander Nevsky* and Vaughan Williams' *Dona nobis pacem*, interestingly, has occurred twice before in festival performances at Crane, on both occasions led by guest conductor Stanley Chapple, first in 1967 at the Clarkson Arena and then in this space in 1977. This year's Dorothy Albrecht Gregory Visiting Conductor, Maestro Antony Walker, chose these pieces very thoughtfully for reasons of his own, and I take the liberty of quoting from correspondence we had with him as he made this decision.

He notes that both works were "written just before WWII, in 1936 and 1939 respectively, and paint a fascinating picture on the difference between an English and Russian reaction to the difficult contemporary political times." About programming these pieces on this occasion, Maestro Walker observes: "In these times of international and domestic unease, these two astonishing works of art are very thought provoking, intense and cathartic."

In addition to the Lougheeds, we are deeply grateful for the generosity of many donors who help sustain the work of the School, especially Dorothy Albrecht Gregory '61, whose funding enables us to invite distinguished visiting conductors annually, and Dr. Gary C. Jaquay '67, whose partner gift permits us to take the Crane Chorus and Orchestra performance periodically to major venues outside Potsdam, something next scheduled to occur in 2020. Our ability to provide live video and audio streaming not only this evening but for many concerts throughout the season is made possible by the gift of Gail Haynes Stradling '64 and Richard Stradling.

We look forward to next year's performance by the Crane Chorus and Crane Symphony Orchestra on Saturday, May 4, 2019; our Gregory Visiting Conductor will be New York City-based Kent Tritle, who in consultation with our faculty has chosen the Mozart Mass in C minor and Hindemith's *Apparebit Repentina Dies* for this concert. Keep in mind that the Crane Chorus and Crane Symphony Orchestra also perform each year during the holiday season for our annual Candlelight Concert, which this year will be on Sunday, December 2, with performances at 3 PM and 7:30 PM, and with broadcasts on WPBS in our region and other public stations nationally. We are happy to announce that alumna Lisa Vroman '79 will be appearing as a guest soloist at this year's Candlelight Concerts.

We take great pride in the achievements of students in the Crane Chorus and the Crane Symphony Orchestra, prepared respectively by Dr. Jeffrey Francom and Dr. Ching Chun-Lai, and supported by the work of all our faculty, who develop the abilities of our students daily.

Welcome, on behalf of the School and the College, to this very special evening.

Sincerely,

A handwritten signature in black ink, appearing to read "MSITTON", with a long horizontal flourish extending to the right.

Michael Sitton, Dean

Dona Nobis Pacem (1936)

Ralph Vaughan Williams
(1872-1958)

Suzanne Kantorski, soprano
Jonathan Stinson, baritone

- I. Agnus Dei
- II. Beat! Beat! Drums!
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. The Angel of Death
- VI. O Man Greatly Beloved

Intermission

Alexander Nevsky (1939)

Cantata for Mezzo-Soprano, Chorus and Orchestra, Op. 78

Sergei Prokofiev
(1891-1953)

Suzanne Hendrix, mezzo-soprano

- I. Russia under the Mongolian Yoke
- II. Song about Alexander Nevsky
- III. The Crusaders in Pskov
- IV. Arise, Ye Russian People
- V. The Battle on the Ice
- VI. The Field of the Dead
- VII. Alexander's Entry in Pskov

Antony Walker, conductor

Crane Chorus
Jeffrey Francom, director

Crane Symphony Orchestra
Ching-Chun Lai, director

By Dr. Gary Busch

Both of the works on tonight's program were conceived in the mid-1930s against the backdrop of political unrest as rising nationalism threatened the western world. With war looming on the horizon, Ralph Vaughan Williams' *Dona nobis pacem* makes invocations not only to God, but to humanity's higher sense as it summons Man's responsibility to create a more peaceful world. Sergei Prokofiev's cantata *Alexander Nevsky* honors a medieval hero who rallied his countrymen to defend against brutal aggressors – a historic episode with chillingly prophetic parallels to the Soviet Union at the turbulent brink of the Second World War. With the recent resurgence of nationalism and dissonance among major powers in our time, these works speak once again with renewed relevance and authority from an age not entirely unlike our own.

First performed on October 2, 1936 to celebrate the centenary of the Huddersfield Choral Society, Vaughan Williams' **Dona Nobis Pacem** was reworked from several of his existing compositions. Although less unified in design than most of the composer's works, the diverse styles of its component movements are suited to the wide range of text, carrying a tremendous impact in performance. Forecasting Britten's War Requiem of a quarter century later, Vaughan Williams' cantata blends sacred text from the Mass with secular poetry, in this case by Walt Whitman, the mid-nineteenth century parliamentarian John Bright, and both Old and New Testaments of the Bible.

Extracted from the *Agnus Dei* of the Latin Mass, the soprano's opening prayer **Dona nobis pacem** ("Grant us peace") is a spiritual evocation, its confinement to a narrow range of three to five notes suggesting plainchant against the mystically dark, rich orchestration. The responses of the chorus are warm and impassioned, but erupt periodically with frantic urgency.

The spiritual atmosphere is threatened and abruptly shattered as the shrill din of drums and bugles is unleashed to blare out war's merciless disintegration of every element of society. The antithesis of the opening prayer, Walt Whitman's frantic **Beat, Beat, Drums** is hammered out with tremendous violence by homorhythmic vocal parts marching together and in pairs as the state is hurled into the frenzy of war. Frequent antiphony between the voices further portrays the resulting scattered confusion and panic of its citizens.

Reconciliation, the second of the three Whitman texts that comprise the central movements of the cantata, is a scene of deepest pathos and regret enacted by the baritone soloist: a soldier mourning his dead enemy - "a man as divine as myself." The chorus assuages this remorse with the soothing assurance that time washes away war and all else from "this soiled world," and vanishes with the whispered soprano prayer "Dona nobis pacem."

Based on a work composed before 1914, the simpler style of **The Dirge for Two Veterans** projects the earnest sentiment of the text and its romantic imagery. It is within these strophes at the heart of the work that the most transcendent atmosphere emerges. A scene of newly dug graves is soon illuminated by impressionistic shimmering string ostinati and harp harmonics as women's voices become the ascending moon, "immense,

silent, and ghastly.” The central episode witnesses the approaching procession with bugles rising into anguish at the heartbreaking revelation of the two dead veterans’ identities as a “son and father, dropped together.” Looking on once more is the silent moon, now growing as it transforms into the mother’s face.

The baritone soloist quietly intones the ominous words from John Bright’s most famous speech. **The Angel of Death** from the Book of Exodus now spares no one, instead taking all without discretion or mercy, as solo soprano and chorus desperately cry out the prayer for peace. Organ and strings support their collective resolve with biblical text from Micah to create a world in which “nation shall not lift up sword against nation, neither shall they learn war any more.” The consoling baritone solo assures this granting of peace, exciting the chorus into a magnificent climax and doxology glorifying God before lingering on the Christmas promise of “good will toward men.” The *Dona nobis pacem* plea resonates once more, evaporating into eternity and into the hearts of those who seek a world of renewed peace.

Prokofiev received an invitation in May 1938 from the Soviet director Sergei Eisenstein to write the score for his next film *Alexander Nevsky*. One of early cinema’s greatest masters, Eisenstein achieved international fame as the director of the iconic 1925 epic *Battleship Potemkin*. Mutual admirers of each others’ work, Prokofiev produced a score of explicit detail, and Eisenstein even altered his editing under the inspiration of having heard Prokofiev’s scoring for several of his sequences. The process was a creatively stimulating collaboration for both, and after its premiere showing on December 1, 1938 *Alexander Nevsky* immediately received universal critical praise.

Prokofiev later extracted musical excerpts from the film, substantially reworking them into a freestanding work for voices and orchestra, making it perhaps unique as the only cantata based on an existing film score. Released from the restrictions of cinematic narrative, the composer freed himself to organize a musically coherent structure for his revision. The cantata carries the outline of a sonata form, in which the portraits of Nevsky and the Teutonic knights form the contrasting expository segments, leading into contrapuntal developmental conflict in the dramatic Battle on the Ice.

As Prince of Novgorod, Grand Prince of Kiev, and Grand Prince of Vladimir, Alexander Nevsky (1221-1263) ruled over the most challenging period of Kievan Rus’ history. His heroic leadership set him apart as the central figure in medieval Russia, eventually earning him canonization as a saint of the Eastern Orthodox Church in 1547. The action of the film revolves around the Battle of the Ice, in which the Novgorod people confront invading Livonian knights, a branch of the Teutonic Northern Crusades that targeted pagans and Eastern Orthodox religious factions. These two opposing forces drive the dramatic tension of Prokofiev’s score. The Russian patriots are painted in warm, tender string timbres, folk-like melodies in chorus & mezzo-soprano solos. The invading knights find their identity in mechanical rhythms, the stark timbres of ponderous brasses and percussion, and their austere Catholic chant.

Oboe and bass clarinet moving in unisons four octaves apart at the extremes of their registers paint a desolate ravaged landscape of despair and hopelessness in the brief introduction **“Russia Under the Mongol Yoke.”** Eisenstein’s production notes set the

bleak scenario: “Woeful traces of the ravages wrought on Rus’ by the Mongols – heaps of human bones, swords, rusted lances. Fields overgrown with weeds and ruins of burned villages.”

“Song of Alexander Nevsky” emotes the inner strength of the inhabitants with their resolution, “They who march against Rus’ shall meet their death.” Although a fabrication of Prokofiev, Nevsky’s melody carries the convincing flavor of Russian folksong with its cellular construction and tethered melodic contours. The plagal harmonies and a harp that imitates the one-stringed *gusli* further enhance its national character.

Originally planning to include authentic 13th century Catholic hymns to represent **“The Crusaders in Pskov,”** Prokofiev uncovered none in his research that he considered dramatically convincing. He therefore opted to abandon replicating the authentic music, and to compose instead in a modern voice that glimpses into the past. The Livonian knights intone the faux-chant *Peregrinus expectavi pedes meos in cymbalis* (“As a foreigner, I expected to have my feet clad in cymbals”) - a puzzlingly nonsensical Latin phrase of Prokofiev’s invention, but possibly a conglomeration mischievously derived from the Vulgate version that appeared in his rival Stravinsky’s 1930 *Symphony of Psalms*. The precise textual meaning notwithstanding, the relentless intonations are cheerless, aggressive, and cruel, driven by ominous brass dissonances that portray the hypocritical self-righteousness of the brutish Teutonic knights. Brass, chorus, and dissonances yield in the central episode to mournful strings, a sad Russian lament for a people battered by the northern Crusaders. The fourth tableau, the folk-like chorus **Arise, Ye Russian People** is a call to action against the threat of the enemy. Like “Song of Alexander Nevsky” and other of the protagonists’ melodies, it ventures into the major mode, contrasting with the sombre dark minor of the invaders.

The climactic movement of the cantata, **The Battle on the Ice** recalls the April 5, 1242 epic showdown between the Republic of Novgorod led by prince Alexander Nevsky and the invading knights. Vividly pictorial, the morning unfolds eerily with mists over frozen Lake Chud amid screeching birds, depicted by string tremolos and *sul ponticello* effects. Tuba and other brass summon motives from the third movement with the terrifying invasion of the Crusaders and their chant, *Vincant arma crucifera! Hostis pcreat!* (“Victory to the arms of the Cross! Death to the Enemy!”). Brass accents accelerate like pistons of a relentless machine, countered by strains of “Arise, Ye Russian People” as the heroic Russian defenders prepare for confrontation in this epic battle scene. Nevsky’s fleet-footed forces are portrayed with crisply articulated lively rhythms and major mode – as if aided by a positive force of light that makes victory over the invaders inevitable.

Muted strings underscore the hopeless melancholy of a Russian girl in the post-battle search for her lover in the mezzo-soprano aria, **The Field of the Dead**. This most deeply personal moment of the cantata once again recalls in its central episode the Russian lament enclosed within the third movement. An expanded version of “The Song of Alexander Nevsky” merges triumphantly with other previously heard Russian themes in **Alexander’s Entry into Pskov**. Jubilant sopranos and bells brilliantly enhance the praise lavished upon a victor who towers deservedly as a hero for the ages.

Dona Nobis Pacem

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat! Beat! drums!—blow! bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! Beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! Beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

III
RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly,
 softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

IV
DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
 And the drums strike more convulsive,
 And the daylight o'er the pavement quite has faded,
 And the strong dead-march enwraps me.

In the eastern sky up-buoying,
 The sorrowful vast phantom moves illumined,
 'Tis some mother's large transparent face,
 In heaven brighter growing

O strong dead-march you please me!
 O moon immense with your silvery face you soothe me!
 O my soldiers twain! O my veterans passing to burial!
 What I have I also give you.

The moon gives you light,
 And the bugles and the drums give you music,
 And my heart, O my soldiers, my veterans,
 My heart gives you love.

Walt Whitman

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two sideposts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
 The snorting of his horses was heard from Dan; the whole land trembled at the sound of
 the neighing of his strong ones; for they are come, and have devoured the land....
 and those that dwell therein....

The harvest is past, the summer is ended, and we are not saved....
 Is there no balm in Gilead? is there no physician there? Why then is not the health
 of the daughter of my people recovered?

Jeremiah 8:15-22

VI

O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.

Daniel 10:19

The glory of this latter house shall be greater than of the former...and in this place will I give peace.

Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more.
 And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.
 Truth shall spring out of the earth, and righteousness shall look down from heaven.
 Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled;
 and let them hear, and say, it is the truth.
 And it shall come, that I will gather all nations and tongues.
 And they shall come and see my glory. And I will set a sign among them,
 and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me,
 so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth, peace, good-will toward men.

Dona nobis pacem.

(Adapted from Micah 4:3; Leviticus 26:6; Psalms 85:10 and 118:19; Isaiah 43:9 and 66:18-22, and Luke 2:14)

Alexander Nevsky, Op. 78**I. Russia Under the Mongolian Yoke****II. Song About Alexander Nevsky**

This all happened on the Neva River,
 on the Neva River, on the great water.
 There we battled the wicked army,
 the wicked army, the Swedish army.
 Oh, how we fought, how we slashed the foe!
 How we hacked their ships into splinters!
 Our life-blood we did not spare
 for the great Russian land.
 Where the axe fell, a street formed,
 where the spear flew, a lane opened.
 We slew the Swedes, those foreigners,
 like roadside weeds upon dry earth.
 We will not yield the Russian land.
 Whoever comes against it, shall be slain to death.
 Russia has arisen against the enemy;
 rise up to battle, glorious Novgorod!

III. The Crusaders in Pskov

Peregrinus expectavi, pedes meos, in cymbalis est.
(As a foreigner, I expected my feet to be cymbal-shod.)

IV. Arise, Ye Russian People

Arise, O Russian folk, to a glorious fight, to a deadly fight,
 arise, O freedom-loving folk, on behalf of our great land!
 To the surviving warriors—esteem and honor,
 and to the slain ones—eternal glory!
 For our fatherland, for the Russian land, arise, O Russian folk!
 Arise, O Russian folk...
 No enemy shall walk upon our dear, great Russia.
 Rise up, dear Mother Russia!
 No enemy shall walk...
 The enemy shall not come against Russia,
 their regiments they shall not lead there,
 they shall not find the way to Russia,
 the Russian fields they shall not trample.
 Arise, O Russian folk...

V. The Battle on the Ice

Vincant arma crucifera! Hostis pereat!
 (Let the weapons of the cross-bearers be victorious! Let the enemy perish!)

VI. Field of the Dead

I shall walk along the sorrow-covered field,
 I shall fly above the death-field of battle,
 I shall search there for the glorious falcons,
 for my bridegrooms, fine fellows all.
 Some lie slashed with swords,
 others lie wounded by arrows,
 with their crimson blood they sated the honorable land,
 the Russian land.
 Him who died a noble death for Russia
 I shall kiss upon his dead eyelids,
 and to that brave lad who remained alive
 I shall be a faithful wife and sweetheart.
 I shall not marry the one who has good looks:
 earthly beauty passes away.
 But I shall marry the one who showed valor.
 Answer my call, O valiant falcons!

VII. Alexander's Entry Into Pskov

To a great battle did Russia come out,
 a wicked foe did Russia defeat.
 No enemy shall walk upon our native land.
 Whoever comes against us shall be slain to death!
 Rejoice and sing, dear Mother Russia!
 No enemy shall come against our dear Russia,
 our Russian villages he shall not see!
 Whoever comes against us...
 Rejoice and sing, dear Mother Russia!
 No enemy shall come against our dear, great Russia.
 Rejoice and sing, dear Mother Russia!
 For a great celebration has Russia assembled.
 Rejoice, Russia!
 Rejoice, dear Mother Russia!



Antony Walker, conductor

Music Director Antony Walker celebrates his 12th season at Pittsburgh Opera in 2017-18. He made his Metropolitan Opera debut in 2011 with Gluck's *Orfeo ed Euridice*, and has returned to The Met since then to conduct *Il barbiere di Siviglia*, *The Pearl Fishers* and *The Magic Flute*. Maestro Walker enjoys superlative reviews not only for his Pittsburgh Opera productions, but also his recent concert performances of Massenet's rarely-performed *Hérodiade* and Beethoven's *Leonore* at Washington Concert Opera.

In 2010, Maestro Walker made debuts at English National Opera in *Lucia di Lammermoor*, at Canadian Opera Company in *Maria Stuarda*, and at The Santa Fe Opera in *Madama Butterfly*. In 2016 Maestro Walker was proud to conduct Rossini's monumental *Semiramide* in Florence, Italy, where the operatic art form was born.

He currently serves as Artistic Director of Washington Concert Opera in Washington D.C., founding Artistic Director and Conductor Emeritus of Pinchgut Opera in Australia, and was Music Director of Cantillation and the Orchestra of the Antipodes for almost 2 decades. He was Chorus Master and Staff Conductor for Welsh National Opera from 1998–2002 and Musical Director of Sydney Philharmonia Choirs from 1992–1997. Since his conducting debut in 1991, Maestro Walker has led nearly 200 operas, large-scale choral and orchestral works, and numerous symphonic and chamber works with companies in Europe, North America, and Australia.

His extraordinary career includes engagements with Opera Australia, Welsh National Opera, New York City Opera, Teatro Comunale Bologna, Orchestre Colonne (Paris), Wolf Trap Opera, Merola Program at the San Francisco Opera, Cincinnati Opera, Glimmerglass Festival, Opera Theatre of Saint Louis, Vancouver Opera, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, and Sydney Opera House Orchestra.



Suzanne Kantorski, soprano

Suzanne Kantorski is an award-winning performing artist across multiple genres who frequently appears in principle operatic roles in companies worldwide. Ms. Kantorski has received first place honors, awards and grants from distinguished organizations such as: The Metropolitan Opera National Council, The Licia Albanese-Puccini Foundation, The Gerda Lissner International Vocal Competition, and the Loren Zachary International Vocal Competition.

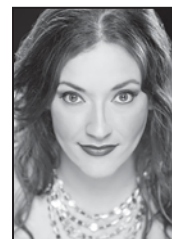
In addition to opera, she is a soloist in concert works that span the repertoire from classical symphonic productions to avant-garde premiers. For over a decade, Ms. Kantorski's work has focused mainly on the music of living composers. Recently, she presented the vocal renditions for the live version of *Love Streams* by Tim Hecker at the Experimental Music and Performing Arts Center in Troy, NY, which was ranked among the top 20 Best Experimental Music Albums of 2016 by *Pitchfork* Magazine and others.

For the last 5 years, Ms. Kantorski is has been a frequent guest on Spanish television programs while touring the production of Galvany's *Oh My Son*, which is one of Spain's most popular, and most performed new compositions. Other notable performance projects this year include the feature film *The Bohemians*, based on Puccini's *La Bohème*, which is set for adjudication by major international film festivals, and release in theatres nationwide in late 2018.

Also in 2018, Ms. Kantorski launched the innovative Montreal based performance ensemble *Quintus 4*, which curates musical programs designed to educate and inspire a wide variety of audiences. Q4's unique sound and music are arranged for Voice, Piano, Marimba, and Cello. Their concerts distinctively blend Performance Art visuals, contemporary cultural references, and technical virtuosity.

As a collegiate educator, she has taught at the university level since 2004, and has worked independently as a music researcher, lecturer, and writer. Ms. Kantorski holds degrees from the Manhattan School of Music, and The Schulich School of Music of McGill University. She has been an invited guest for panel discussions and performances about opera, New Music, and film, on nationally syndicated radio programs such as NPR's "Sound Check" with John Schaefer, WQXR in New York City with Brian Wise, and VPR's "Saturday Afternoon at the Opera." Ms. Kantorski is most passionate about projects that inspire modern audiences. This includes, site-specific performing, multi-media productions, and compositions with a social reflection.

This year, Ms. Kantorski is a visiting professor for Dr. Deborah Massell at The Crane School of Music, and teaches Italian and German Diction.



Suzanne Hendrix, mezzo-soprano

Most recently Suzanne debuted Frankfurt Opera as Zia Principessa and Zita in *Il Trittico*, and returned to the Lyric Opera of Chicago for *Wozzeck* and *Le Nozze di Figaro* and *Das Rheingold*. Prior to that she performed Waltraute in Seattle Opera's production of Wagner's *Der Ring des Nibelung*, made her European debut at Grand Theatre de Geneve as Grimgerde in their new production of *Die Walküre*, returned to San Francisco Opera as Mrs. Ott in *Susannah*, covered Azucena with Lyric Opera of Chicago, and made her debut the Vienna Staatsoper in the roles of Larina in *Eugene Onegin*, and

Dritte Blumenmädchen in Parsifal, as well as covering Fenena in *Nabucco* and Suzuki. The 2017-18 season includes Verdi's *Requiem* with Grand Rapids Symphony, and her return to the Santa Fe Opera for *L'italiana in Algieri*. Next season she will join the Metropolitan Opera for Wagner's *Die Walkure*, and make her debut with Hawaii Opera Theatre in *Eugene Onegin*. Other recent engagements include Azucena in *Il Trovatore* and Hedwige in *William Tell* at Wichita Grand Opera, the role of the Fortune Teller in Strauss's *Arabella*. With Santa Fe Opera, Bianca in Britten's *Rape of Lucretia* and Baba in *The Medium* with Opera Memphis and Mary in Wagner's *Flying Dutchman* with Lyric Opera of Kansas City.

Ms. Hendrix made her San Francisco Opera debut in 2011 in *Die Walküre* in the role of Schwertleite. She performs frequently with Wichita Grand Opera, and in 2011, sang Suzuki in *Madama Butterfly*. Additional roles also include Mercédès, *Carmen*; Ma, *The Tender Land*; Zita, *Gianni Schicchi*; the Princess, *Suor Angelica*, and Florence Pike in *Albert Herring*. On the concert stage, Ms. Hendrix has appeared as a soloist in Durufé's *Requiem*, Britten's *Rejoice in the Lamb*, and Handel's *Messiah*, among other pieces. She is a former apprentice artist with Des Moines Metro Opera, Merola Opera Program, and the Santa Fe Opera.

Ms. Hendrix is a first prize winner of the 2012 George London Competition, and a 2013 Seattle Opera Wagner Competition finalist. She attended the University of Missouri, Kansas City Conservatory as well as the University of Northern Iowa.



Jonathan Stinson, baritone

Dr. Jonathan Stinson has appeared in leading and supporting roles with opera companies throughout the country, including Cincinnati Opera, Lyric Opera of Kansas City, Kentucky Opera, Opera Omaha, Opera Memphis, Dayton Opera, Cleveland Opera, Central City Opera, Ohio Light Opera, and Opera New Jersey. Dr. Stinson made his international debut in Cortona, Italy in 2010, singing the title role of Mozart's *Don Giovanni*. Recent favorite roles include Marcello and Schaunard in *La bohème*, Conte Almaviva in *Le nozze di Figaro*, Guglielmo in *Così fan tutte*, Joseph de Rocher in *Jake Heggie's Dead Man Walking*, Sid in Benjamin Britten's *Albert Herring*, and the title roles of *Gianni Schicchi*, *Eugene Onegin* (in English), and *Don Giovanni*. At The Crane School of Music, Dr. Stinson has performed Sarastro in *The Magic Flute*, Schicchi in *Gianni Schicchi & Buoso's Ghost*, and created three roles in new operas by Tom Cipullo (*Mayo*), Anthony Davis (*The Reef*), and Patrick Soluri (*Albert Nobbs*), as part of the 2018 Dominic J. Pellicciotti Opera Competition Prize.

Dr. Stinson's recent concert solo work includes an appearance with TACTUS Chamber Ensemble in Oklahoma City, Bloch's *Avodath Hakodesh* for Missouri State University, Brahms' *Requiem* for the Kemp Concert Series in Oklahoma City, and Vaughan Williams' *Fantasia on Christmas Carols* and Mendelssohn's *Vom Himmel hoch* on Crane Candlelight Concerts in 2015 and 2017, respectively. Dr. Stinson has appeared as a soloist with the Kentucky Symphony, Cincinnati Chamber Orchestra, the Carmel Bach Festival (CA), the Orchestra of Northern New York, Lafayette Symphony (IN) Liberty Symphony (MO), and Battle Creek Symphony (MI). Past seasons have included the Requiems of Fauré, Mozart, Brahms, and Duruflé, the complete Bach *Weihnachts-Oratorium* and Berlioz's *Lenfance du Christ*. Dr. Stinson is currently in his sixth year as Cantorial Soloist for the High Holy Days at Temple Shalom in Cincinnati.

A huge advocate for new music, Dr. Stinson is also a prolific composer. He has composed seven song cycles and four one-act operas, two of which were written for young audiences. His children's operas have been toured throughout the country by Atlanta Opera, Opera Memphis, Chicago Opera Playhouse, University of Missouri-Kansas City, Reach Out Kansas, and Green Light Vocal Productions. His stage work *The March: A Civil Rights Opera* was featured on ABC 7 News Chicago in February of 2012, and his church anthem "Beloved" was awarded the Grand Prize in the 2015 Ninth Annual International Anthem Competition of First Baptist Church, Worcester, MA. In 2012, Dr. Stinson was one of five composers selected from throughout the country to participate in Atlanta Opera's "24-Hour Opera Project."

Dr. Stinson is currently Assistant Professor of Voice at the Crane School of Music at SUNY Potsdam and an instructor of voice and theatre at the Crane Youth Music Camp. He was a past Regional Finalist in the Metropolitan Opera National Council Auditions and received the "Bel Canto Award" at the Orpheus National Voice Competition. Dr. Stinson holds degrees from Oberlin Conservatory (BM), Indiana University (MM), and University of Cincinnati—College-Conservatory of Music (DMA).

Jeffrey Francom, director

Nancy Hull, piano • Katia Shevel, diction coach

Soprano

Elizabeth B-Rich
Allison Brault
Natalie Bunta
Kimberly Casey
Madonna Champagne
Megan Combs
Emily Cooke
Grace Craig
Calandra Damouras
Samantha Day
Meaghan Deasey
Brittany DeLuca
Jazmin Duran Garcia
Alicia Esposito
Rebecca Farrell
Ava Fisher
Julia Fisher
Sara Goldman
Kerr Gooden
Shannon Green
Gianna Grigalonis
Lindsay Heck
Jamie Honigman
Emary Iacobucci
Kayleigh Junz
Kayla Kovacs
Sara Beth Lieberman
Jasmine Lites
Keri Lorenz
Kathryn Lyubomirsky
Alyssa Maneely
Emma Marhefka
Abigail McCann
Morganne McClement
Elizabeth McFarland-Porter
Demetrious McMullen
Hannah McNally
Carolina Medina
Emily Milne
Sydney Mulloy
Cara Navaretta
Rachel Nunneker
Kathleen Panicia
Allison Perham
Emily Petralia
Sarah Petrichick
Alanna Pinard-Brace
Brianna Ridler
Abigail Ryan
Mikaela Salem
Mayr Sawyer

Tessa Spencer
Shannon Stoddard
Gianna Tucci

Alto

Reykwaan Adorno
Lauren Behan
Paige Carter
Jacqueline Conlon
Allison Cranmer
Brooke D'Aprile
Samantha Day
Meaghan Deasey
Deanna DiMartino
Julia Fisher
Jaci Gonzalez
Kristen Grajek
Francesca Hilditch
Claudia Hovey
Danielle Hughes
Elizabeth Kelly
Elizabeth Kim
Gabrielle McCormack
Diana McEntee
Diana Minerva
Elizabeth Mortati
Elizabeth O'Byrne
Christina Pace
Chelsea Perticone
Jamie Salerno
Dominique Santiago
Gemma Small
Katie Spriggs
Rebecca Stacy
Kaylee Tasber
Elizabeth Tetlak
Samantha Twing
Jasmin Villatoro
Allison Wallace
Emily Wright
Lindsay Wright
Anna Ziolkowski

Tenor

Matthew Bahr
Zachary Balquin
Ryan Blunt
Christian Castro
Peter Curtis
Joseph DeMato-Garcia
Christopher DeNova
Cameron Hance

Joseph Janover
Adam Jones
Ethan Lenhart
Ben Lewandowski
John Lynch
Ryan MacCarthy
Chris Nadramia
Peter Osterman
William Paddock
Samuel Perkins
Daniel Smith
Tristan Spearing
Matthew Varden
Jesse Viteri
William Whisenhunt
Michael Woods
Michael Worshoufsky
Ian Yeara

Bass

Francisco Avila
Jacob Barrett
Joseph Benedict
Jake Bradford
Daniel Conroy
Chris Danilich
Richard DeLousia
Ryan Ellingsworth
Aidan Elwell
Jacob Hernandez
Matthew Hogan
Alec House-Baillargeon
Matthew Keating
Shavon Lloyd
Joseph Lombardi
Thomas Loomis
Holden Maiorana
James Malone
Brendan O'Toole
Jason Perregaux
Taylor Prosper
Caleb Reid
Chris Sarkis
Geoffrey Schermerhorn
Matthew Schlicht
Craig Smith
Ronald St John
Alex Tunison
Jared White
Zachary Williams
Liam Zaffora-Reeder

Ching-Chun Lai, director

Violin I

Dana Berman**
Andrew Caswell
Olivia Coyne
Rose DioLallevi
Nabil Hetman
Nurkit Lucksom
Manuel Rodriguez
Katie Smith

Violin II

Emily Berardicelli
Casey Cassel
Jackie Ennis
Thomas Eustaquio*[^]
Adam Girts
Blakely Grunenberg
Noellia Nicotri
TJ Ransom

Viola

Zach Castro
Shaye Cline
Camille Dalley
Samantha Dalton
Carissa Erikson
J. T. Esposito
Alexandra Hamilton
Brandon Keough*[^]
Alexa Mani
Jill Salem
Shannon Santmyer

Cello

Meagan Alderisio
Samantha Bacher
Nicole Bolde
Alicia Caropreso
John Carosella
Erin Fieldhouse
Samantha Godus*[^]
Maeve Hanchrow
Jon Kim *
John-Kyle Konye
Shelby Sipos
Hannah Van Wickler

Bass

Brandon James
Ally Jindra
Anthony Klenke
Aidan Moore
Adelle St. Onge
Sarah Taylor*[^]

Flute

Savannah Legg
Meredith Lopez*
Julia Viviano[^]

Piccolo

Savannah Legg
Meredith Lopez

Oboe

Meagan Flynn[^]
Olivia McCartney*

English Horn

Tyler Selvig

Clarinet

Brandon Burgess[^]
Paul Mardy*

Bass Clarinet

Solomon Elyaho

Bassoon

Matthew Boice*[^]
Tara Price

Contrabassoon

Matt Smith

Tenor Saxophone

Thomas Avella

Horn

Henry Crocker
Isabella Kolasinski*
Klayton Schaefer[^]
Molly Siegel
Madeline Vail

Trumpet

Jacob Ali
Sabrina Johnson[^]
Keoni Smith*
Richard Zec

Trombone

Joshua Chien
Edward Martin*[^]
Ben Myers
Robert Rice

Bass Trombone

Joshua Mantegna

Tuba

Sarah Baker

Harp

Shannon Boyle

Organ

Joshua Barkley
Christopher D. Cerosaletti

Timpani

Luca Esposito

Percussion

Allan Aebig
Bennett Coughlin
Ian Dennis
Luca Esposito*[^]
Devin FitzGerald
Genevieve Ruhland
Erica Ylitalo

Librarian

Emily Berardicelli
Olivia Coyne
Tom Eustaquio
Shannon Santmyer
Katie Smith

Note:

** Concertmaster

* Principal in Vaughan Williams

[^] Principal in Prokofiev

Orchestra personnel, other than concertmaster, are listed alphabetically.

Performed by Crane Chorus, 1932-2017

Compiled by Gary Galo, Audio Engineer Emeritus, Class of '73

"S" and "F" indicate spring and fall performances. Exact dates are given for other events. All performances are with the Crane Symphony Orchestra or its predecessors, unless noted.

S 1932 Coleridge-Taylor: The Song of Hiawatha, Mvt. 1 – "Hiawatha's Wedding Feast" (HMH; piano accompaniment). **F 1933** Bach: Christmas Oratorio – "Break forth, O beauteous heavenly light"; Handel: Messiah – "Hallelujah" (HMH). **S 1934** Brahms: Requiem (HMH).

Jan. 20, 1935 Bach: Motet, Jesu, meine Freude (HMH). **S 1935** Handel: Messiah (HMH). **S 1936** Mendelssohn: Elijah (HMH). **S 1937** Bach: St. Matthew Passion (HMH). **S 1938** Fauré: Requiem; Hanson: Songs from "Drum Taps" (HMH). **S 1939** Brahms: Requiem (NB). **F 1939** Bach: Mass in B-minor – "Gloria" & "Sanctus"; Handel: Messiah – "Hallelujah" (HMH; organ accompaniment).

S 1940 Stravinsky: Symphonie de Psaumes (duo-piano accompaniment); Fauré: Requiem, (HMH). **April 4, 1941 (Carnegie Hall, New York City)** Schütz: Historia der Auferstehung Jesu Christi; Arr. Boulanger: Bogurodzica Dziewica; Szymanowski: Stabat Mater – "Fac me tecum pie flere" (a cappella); Fauré: Requiem (NB, with members of the Philharmonic-Symphony Orchestra of New York). **S 1941** Bach: Mass in B-minor (HMH). **S 1942** O'Neill: Cantata, The Ancient Mariner (CO'N); Brahms: Schicksalslied; Mozart: Requiem (HMH). **S 1943** O'Neill: Sweet Echo (World première, CO'N, Crane Women's Chorus). **F 1943** Bach: Motet, Jesu, meine Freude (HMH). **F 1944** Handel: Messiah – Excerpts (HMH). **S 1945** Borodin: Prince Igor – Polovetsian Dances (HMH); Wagner: Die Meistersinger – Excerpts (SS); Mendelssohn: Elijah (HMH). **F 1945** L. Boulanger: Psaume XXIV; Fauré: Requiem (NB). **S 1946** Bach: Mass in B-minor (HMH). **F 1946** Brahms: Nänie (CO'N); Bach: Motet, Singet dem Herrn (HMH). **S 1947** Brahms: Alto Rhapsody (Crane Male Chorus, HMH); Hindemith: When lilacs last in the door-yard bloom'd (RS). **F 1947** Mozart: Requiem (HMH). **S 1948** Bach: Cantata, Nun ist das Heil und die Kraft; Beethoven: Mass in C (RS). **F 1948** Fauré: Requiem (HMH). **S 1949** Verdi: Requiem (RS). **F 1949** Britten: A Ceremony of Carols; Verdi: Quattro Pezzi Sacri – "Laudi alla Vergine Maria" & "Ave Maria" (a cappella); Bach: Mass in B-minor – "Gloria" (HMH).

S 1950 Bach: Mass in B-minor (RS). **F 1950** Brahms: Requiem (BM). **S 1951** Dello Joio: A Psalm of David (World première, HMH); Bach: St. John Passion (RS). **F 1951** Vivaldi: Gloria; Frackenpohl: A Child This Day is Born (World première, HMH). **Feb. 3, 1952 (Carnegie Hall, New York City)** Hindemith: Apparebit repentina Dies (with brass ensemble); Brahms: Nänie (RS); Dello Joio: A Psalm of David (HMH). **S 1952** Hindemith: Apparebit repentina Dies (with brass ensemble); Brahms: Nänie (RS); Dello Joio: The Triumph of St. Joan (excerpts, BM); Beethoven: Missa solemnis (RS). **F 1952** Bach: Singet dem Herrn; Brahms: Schicksalslied; Kodaly: Te Deum (BM). **S 1953** Mendelssohn: Elijah (HMH); Bach: Cantata, O Jesu Christ, meus Lebens Licht (with wind ensemble); Schubert: Mass No. 2; Stravinsky: Symphonie de Psaumes (RS). **F 1953** Bach: Motet, Jesu, meine Freude (HMH); Meyerowitz: Music for Christmas (JM); **S 1954** Holst: The Hymn of Jesus; Effinger: Symphony for Chorus and Orchestra (HMH); Berlioz: Requiem (RS). **F 1954** G. Gabrieli: O Jesu mi dulcissimi; Jubilate Deo (with brass and organ); Bach: Christmas Oratorio – Excerpts (HMH). **S 1955** Bach: St. Matthew Passion (RS). **F 1955** Vaughan Williams: Hodie (HMH). **S 1956** Mozart: Great Mass in C-minor (TJ). **F 1956** Honegger: King David (HMH). **S 1957** Haydn: The Seasons (TJ);

Honegger: King David (HMH). **F 1957** Telemann: Cantata, To us a Child is given; Effinger: The St. Luke Christmas Story (CED). **S 1958** Michał Spisak: Hymne Olympique; Lili Boulanger: Vieille prière bouddhique, Psaume CXXIX; Psaume XXIV; Fauré: Requiem (NB). **Nov. 25, 1958 (United Nations General Assembly Hall, New York City)** Saygun: Yunus Emre (LS, with the Symphony of the Air). **F 1958** Saygun: Yunus Emre (AAS). **S 1959** Bach: Mass in B-minor (RS). **F 1959** Brahms: Requiem (HMH).

S 1960 Thomson: Missa pro defunctis (World première, VT). **F 1960** Handel: Israel in Egypt (BM). **S 1961** Beethoven: Missa solemnis (RS). **F 1961** Vaughan Williams: Hodie (HMH). **S 1962** Markevitch: Cantate; Carissimi: Jephte; Preger: Cantate (World première); Lajtha: Hymnes pour la Sainte Vierge (women's chorus and organ); Poulenc: Gloria (NB). **F 1962** C. T. Pachelbel: Magnificat; Kuhnau: How Brightly Shines the Morning Star; Frackenpohl: Te Deum (World première, CED). **S 1963** Hindemith: When lilacs last in the door-yard bloom'd (RS). **F 1963** Bach: Cantata, Dazu ist erschienen der Sohn Gottes; Walton: Belshazzar's Feast (BM). **S 1964** Verdi: Requiem (SC). **F 1964**: Handel: Solomon (BM). **S 1965** Foss: The Fragments of Archilochos (World première); A Parable of Death (LF); Britten: Cantata Academica (BM). **F 1965** Beethoven: Mass in C; Bruckner: Te Deum (CED). **S 1966** Britten: War Requiem (RS). **F 1966** Mozart: Great Mass in C-minor; Stravinsky: Symphonie de Psaumes (BM). **S 1967** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (SC). **F 1967** Pinkham: Christmas Cantata (with double-brass choir); Haydn: Mass in Time of War (CED). **S 1968** Persichetti: The Pleiades (with string orchestra, VP); Tallis: Spem in Alium; Brahms: Nänie; Walton: Gloria (BM). **F 1968** Handel: Messiah (BM). **S 1969** Mozart: Vesperae Solennes de Confessore; Vaughan Williams: A Sea Symphony (SC). **F 1969** Purcell: Lord, how long wilt Thou be angry; Penderecki: Dies Irae; Bach: Magnificat (BM).

S 1970 Mussorgsky, arr. Goehr/Rimsky-Korsakov: Choral Scenes from Boris Godunov; Dello Joio: Songs of Walt Whitman (BM); Beethoven: Symphony No. 9 (MB). **F 1970** Handel: Israel in Egypt (BM). **S 1971** Verdi: Requiem (SC). **F 1971** Vivaldi: Gloria; Orff: Carmina Burana (BM). **S 1972** Bach: St. Matthew Passion (SC). **F 1972** Handel: Zadok, the Priest; Brahms: Nänie; Walton: Belshazzar's Feast (BM). **S 1973** Hanson: Song of Democracy; Songs from "Drum Taps" (Howard Hanson); Streams in the Desert (BM). **F 1973** Verdi: Quattro Pezzi Sacri – "Stabat mater", "Laudi alla Vergine Maria" (women's chorus, a cappella) & "Te Deum"; Wagner: Die Meistersinger – Choral Excerpts from Act III (BM); Borodin: Prince Igor – Polovetsian Dances (JJ). **S 1974** Beethoven: Elegischer Gesang; Meeresstille und Glückliche Fahrt; Stravinsky: Symphonie de Psaumes; Bruckner: Te Deum (MTT). **F 1974** Brahms: Requiem (BM). **S 1975** Beethoven: Missa solemnis (RS). **F 1975** Berlioz: Requiem (BM). **S 1976** Bernstein: Chichester Psalms; Washburn: We Hold These Truths; Dello Joio: A Psalm of David (BM). **F 1976** Handel: Messiah (BM). **S 1977** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (SC). **F 1977** Bach: Mass in B-minor (BM). **S 1978** Copland: Canticle of Freedom; Old American Songs, Sets I & II; Suite from The Tender Land (AC). **F 1978** A. Gabrieli: Benedictus Dominus Deus Sabaoth (with wind instruments and organ); Beethoven: Missa solemnis – "Agnus Dei" & "Dona nobis pacem"; Willan: How They So Softly Rest; Elgar: The Spirit of England (BM). **S 1979** Verdi: Requiem (SCa). **F 1979** Beethoven: Mass in C; Symphony No. 9 – Mvt. 4 (BM).

S 1980 Mendelssohn: Elijah (RS). **F 1980** Brahms: Nänie; Orff: Carmina Burana (BM). **S 1981** Verdi: Quattro Pezzi Sacri – "Te Deum"; Delius: Sea Drift; Schuller: The Power Within Us (GS). **F 1981** Handel: Israel in Egypt (BM). **February 21, 1982** Stravinsky: Symphonie de Psaumes (with Crane Faculty/Student Orchestra, BM). **S 1982** Haydn: The Creation (SC). **F 1982** Brahms: Requiem (BM). **S 1983** Fauré: Requiem; Poulenc: Gloria (EQ). **F 1983** Handel: Messiah (BM). **S 1984** Verdi: Requiem (FA). **F 1984** Purcell: Te Deum; Walton: Belshazzar's Feast (BM). **S 1985** Bach: Mass in B-minor (BM). **F 1985** Handel: Zadok, the Priest; Bloch: Sacred Service (SC). **S 1986** Del Borgo: When Dreams are Dreamed; Frackenpohl: Te Deum; Dello Joio: A Psalm of David (BM). **Oct. 30 & 31, 1986 (Avery Fisher Hall, New York City)** Wm. Schuman: On Freedom's Ground (World première, ZM, with The New York Philharmonic). **F 1986** Mozart: Kyrie in D-minor; Brahms: Nänie; Wm. Schuman: On Freedom's Ground (BM). **S 1987** Rachmaninoff: Spring; Mussorgsky, arr. Rimsky-Korsakov: Boris Godunov – "Coronation Scene" & "Death of Boris"; Glazunov: Triumphal March (IB); Washburn: In Praise of Music (BM). **F 1987** Handel: Israel in Egypt (BM). **S 1988** Elgar: The Spirit of England; Shostakovich: Song of the Forests (BM). **F 1988** Handel: Messiah (BM). **S 1989** Peeters: Entrata Festiva (with organ, brass and tympani); Poulenc: Gloria; Duruflé: Requiem (CG). **F 1989** Vaughan Williams: Hodie (CG).

S 1990 Haydn: Lord Nelson Mass; Bruckner: Te Deum (RE). **F 1990** Bach: Magnificat; Washburn: Songs of Peace; Frackenpohl: Mass (World première, CG). **S 1991** Copland: The Tender Land – "Stomp Your Foot" & "The Promise of Living"; Orff: Carmina Burana (CG). **F 1991** Bass: Gloria; Mozart: Requiem (CG). **S 1992** Brahms: Requiem (CG). **F 1992** Handel: Messiah (SR). **S 1993** Foss: American Cantata (LF). **F 1993** Beethoven: Choral Fantasia; Mass in C (RSt). **S 1994** Verdi: Requiem (RSt). **F 1994** Stravinsky: Symphonie de Psaumes; Poulenc: Gloria (RB). **S 1995** Brahms: Nänie; Schubert: Mass No. 6 (RB). **F 1995** Haydn: Te Deum; Theresianmesse (RB). **S 1996** Berlioz: Requiem (AG). **F 1996** Vaughan Williams: Five Mystical Songs; Mozart: "Coronation" Mass (DG). **S 1997** Brahms: Alto Rhapsody; Schicksalslied; Bruckner: Te Deum (DG). **F 1997** Orff: Carmina Burana (DG). **S 1998** Handel: Zadok, the Priest; Lauridsen: Lux Aeterna; Ray: Gospel Mass (AT). **S 1999** Fauré: Requiem (RR); Duruflé: Requiem (DG).

S 2000 Bach: St. Matthew Passion (RSt). **F 2000** Poulenc: Gloria (DG). **S 2001** Hindemith: When lilacs last in the door-yard bloom'd (DG). **S 2002** Brahms: Requiem (JR). **S 2003** Haydn: The Creation (DG). **S 2004** Berlioz: Messe solennelle (DG). **S 2005** Handel: Dettlingen Te Deum (CL); Bach, arr. London & Sandberg: Bach (Again) Come Sweet Death; Steinberg: Wind and Water (DG). **S 2006** Dvořák: Te Deum (RR); Mozart: Vesperae Solennes de Confessore (HE). **S 2007** Poulenc: Gloria; Copland: Old American Songs – Set II (HE). **S 2008** Duruflé: Requiem (JO). **S 2009** Mendelssohn: Elijah (PD).

S 2010 (with the Crane Wind Ensemble) Zhou Long: The Future of Fire; Hanson: Song of Democracy; Ives: The Circus Band; Dello Joio: A Jubilant Song (JF); Theofanidis: The Here and Now (BKD). **F 2010** Bach: Christmas Oratorio, Cantata No. 1 (JF). **S 2011** Bach: Mass in B-minor (HR). **S 2012** Verdi: Requiem (AHJ). **S 2013** Britten: War Requiem (CP). **S 2014** Orff: Carmina Burana (LR). **S 2015** Brahms: Requiem (JFI). **F 2015** Vaughan Williams: Fantasia on Christmas Carols (JF). **S 2016** Bruckner: Psalm 150; Franck: Psalm 150; Fry: Awake, Celestial

Airs! (World première); Vaughan Williams: Serenade to Music; Fauré: Requiem (DW). **F 2016** Wanamaker: Laude! (World première, JF). **S 2017** Poulenc: Gloria; Rachmaninoff: The Bells (JFa). **F 2017** Mendelssohn: Vom Himmel hoch (JF). **S 2018** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (AW).

Key to Conductors:

FA = Franz Allers MB = Maurice Baritaud NB = Nadia Boulanger IB = Igor Buketoff RB = Rick Bunting SCA = Sarah Caldwell SC = Stanley Chapple AC = Aaron Copland BKD = Brian K. Doyle CED = Carl E. Druba PD = Peter Durow RE = Rodney Eichenberger JFa = JoAnn Falletta JFI = Joseph Flummerfelt LF = Lukas Foss JF = Jeffrey Francom HE = Heather Eyerly CG = Calvin Gage AG = Alfred Gershfeld DG = Daniel Gordon HMM = Helen M. Hosmer HH = Howard Hanson JJ = John Jadlos TJ = Thor Johnson AHJ = Ann Howard Jones CL = Christopher Lanz BM = Brock McElheran ZM = Zubin Mehta JM = Jan Meyerowitz CO'N = Charles O'Neill JO = Joshua Oppenheim CP = Christof Perick VP = Vincent Persichetti EQ = Eve Queler LR = Larry Rachleff RR = Rebecca Reames JR = Joel Revzen HR = Helmuth Rilling SR = Stanley Romanstein AAS = A. Adnan Saygun GS = Gunther Schuller RS = Robert Shaw SS = Samuel Spurbeck RSt = Richard Stephan LS = Leopold Stokowski AT = André Thomas MTT = Michael Tilson Thomas VT = Virgil Thomson AW = Antony Walker DW = Duain Wolfe

A complete, detailed Crane Chorus Chronology, including all orchestral works performed on these concerts, is available at CraneChorus.com.