With Special Thanks to Our Patrons

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.”
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,

Michael Sitton, Dean
— PROGRAM —

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) Sergei Prokofiev (1891-1953)
Cantata for Mezzo-Soprano, Chorus and Orchestra, Op. 78

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

— PROGRAM NOTES —

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 other’s work, Prokofiev produced a score of explicit detail, and Eisenstein even altered his editing under the inspiration of hearing 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 Peregrinum 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 conglomerate 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 pereat! (“Victory to the arms 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 whir 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 hearse,
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

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 arrna 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 premieres. 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 invited as guest 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.

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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 invited as guest 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.
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 Durufle, the complete Bach Weihnachts-Oratorium and Berlioz’s L’enfance du Christ. Dr. Stinson is currently in his sixth year as Cantorial Soloist for the High Holy Days at Temple Sholom 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).
Performing 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.


Violin I
- Dana Berman
- Andrew Caswell
- Olivia Coyne
- Rose DiO’Leavie
- Nabil Hetman
- Nurik Lucksum
- Manuel Rodriguez
- Katie Smith

Violin II
- Emily Berardicelli
- Casey Cassel
- Jackie Ennis
- Thomas Eustaquio*^
- Blakely Grunenberg
- Noelia 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 Bach
- Nicole Bolde
- Alicia Caropreso
- John Carosella
- Erin Fieldhouse
- Samantha Godus^
- Maeve Hanchrow
- Jon Kim*
- John-Kyle Konye
- Shelby Sipos
- Hannah Van Wickler

Ching-Chun Lai, director

Bass Clarinet
- 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*

Bassoon
- Matthew Boice^,
- Tara Price

Contrabassoon
- Smith Matt

Tenor Saxophone
- Thomas Avella

Horn
- Henry Crocker
- Isabella Kolaisinski*
- Clayton Schaefer^,
- Molly Siegel
- Madeline Vail

Trumpet
- Jacob Ali
- Sabrina Johnson^,
- Keoni Smith*
- Richard Zec

Trombone
- Joshua Chien
- Edward Matin*^,
- 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 Aeibig
- 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.


Airs! (World première); Vaughan Williams: Serenade to Music; Fauré: Requiem (DW). **F 2016**


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**Key to Conductors:**

FA = Franz Allers  
MB = Maurice Baritaud  
NB = Nadia Boulanger  
IB = Igor Buketoff  
RB = Rick Bunting  
SCa = Sarah Caldwell  
AC = Aaron Copland  
BKM = 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  
HMH = 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.