

Poulenc Gloria

Rachmaninoff The Bells

JOANN FALLETTA, Conductor
2017 Dorothy Albrecht Gregory Visiting Conductor*

with the
Crane Chorus

and the
**Crane
Symphony
Orchestra**

ELIZABETH CABALLERO, Soprano
CHARLES REID, Tenor
KEVIN DEAS, Bass-baritone

Saturday, April 29, 2017
at 7:30 pm
Hosmer Hall at SUNY Potsdam



*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 performances to venues outside of Potsdam.



The Loughheed-Kofoed Festival of the Arts is made possible by the generosity and artistic vision of Kathryn (Kofoed) '54 and Donald Loughheed (Hon. '54).



Greetings from the Crane School of Music

On behalf of The Crane School of Music and SUNY Potsdam, I welcome you as we open the sixth 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.

Tonight's performance of *The Bells* by Rachmaninoff marks the first time this work has been included in a festival performance at Crane. The other work, Poulenc's *Gloria*, has been featured on four previous Spring Festival occasions, beginning with a performance under the baton of Nadia Boulanger in 1962, and most recently under Dr. Heather Eyerly, in 2007. It was also performed two additional times when Crane Chorus and Orchestra performances occurred in November (1994 and 2000).

In addition to the Lougheeds, we are deeply grateful for generosity of many supporters 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 such as Carnegie Hall, where last year we were proud to hear the Crane Chorus and Orchestra in a special performance linked to SUNY Potsdam's bicentennial celebration. 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. I would also like to note the generosity of Charles '75 and Claudia (Thomas) Ayer '75, whose gift has made possible the purchase and installation of new choral risers for Hosmer Hall, which are in use tonight for the first time in a LoKo Festival performance.

We look forward to next year's performance by the Crane Chorus and Crane Symphony Orchestra, which will return to its location near the close of the LoKo Festival, on Saturday, May 5, 2018. 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 3, with performances at 3 PM and 7:30 PM, and with broadcasts on WPBS in our region and other public stations nationally.

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 'MS', with a long horizontal flourish extending to the right.

Michael Sitton
Dean

Program

Gloria (1959)

Francis Poulenc (1899-1963)

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Intermission

The Bells, Op. 35 (1913)

Sergei Rachmaninoff (1873-1943)

- I. Allegro, ma non tanto
- II. Lento—Adagio
- III. Presto—Prestissimo
- IV. Lento lugubre—Allegro—Andante—Tempo I

JOANN FALLETTA, Conductor

ELIZABETH CABALLERO, Soprano

CHARLES REID, Tenor

KEVIN DEAS, Bass-baritone

CRANE SYMPHONY ORCHESTRA

Ching-Chun Lai, Director

CRANE CHORUS

Jeffrey Francom, Director

And their dreaming is a gleaming that a perfumed air exhales,
And their thoughts are but a shining,
And a luminous divining
Of the singing and the ringing, that a dreamless peace foretells.

ii.

Hear the mellow wedding bells,
Golden bells!
What a world of tender passion their melodious voice foretells!
Through the night their sound entrances,
Like a lover's yearning glances,
That arise
On a wave of tuneful rapture to the moon within the skies.
From the sounding cells upwinging
Flash the tones of joyous singing
Rising, falling, brightly calling; from a thousand happy throats
Roll the glowing, golden notes,
And an amber twilight gloats
While the tender vow is whispered that great happiness foretells,
To the rhyiming and the chiming of the bells, the golden bells!

iii.

Hear them, hear the brazen bells,
Here the loud alarum bells!
In their sobbing, in their throbbing what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night.
And so fierce is their dismay
And the terror they portray
That the brazen domes are riven, and their tongues can only speak
In a tuneless, jangling wrangling as they shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak.
But the fire sweeps on unheeding,
And in vain is all their pleading
With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,
Every lambent tongue proclaims:
I shall soon,
Leaping higher, still aspire, till I reach the crescent moon;
Else I die of my desire in aspiring to the moon!
O despair, despair, despair,
That so feebly ye compare
With the blazing, raging horror, and the panic, and the glare,

That ye cannot turn the flames,
As your unavailing clang and clamour mournfully proclaims.
And in hopeless resignation
Man must yield his habitation
To the warring desolation!
Yet we know
By the booming and the clanging,
By the roaring and the twanging,
How the danger falls and rises like the tides that ebb and flow.
And the progress of the danger every ear distinctly tells
By the sinking and the swelling in the clamour of the bells.

IV.

Hear the tolling of the bells,
Mournful bells!
Bitter end to fruitless dreaming their stern monody foretells!
What a world of desolation in their iron utterance dwells!
And we tremble at our doom,
As we think upon the tomb,
Glad endeavor quenched for ever in the silence and the gloom.
With persistent iteration
They repeat their lamentation,
Till each muffled monotone
Seems a groan,
Heavy, moaning,
Their intoning,
Waxing sorrowful and deep,
Bears the message, that a brother passed away to the endless sleep.
Those relentless voices rolling
Seem to take a joy in tolling
For the sinner and the just
That their eyes be sealed in slumber, and their hearts be turned to dust
Where they lie beneath a stone.
But the spirit of the belfry is a somber fiend that dwells
In the shadow of the bells,
And he gibbers, and he yells,
As he knells, and knells, and knells,
Madly round the belfry reeling,
While the giant bells are pealing,
While the bells are fiercely thrilling,
Moaning forth the word of doom,
While those iron bells, unfeeling,
Through the void repeat the doom:
There is neither rest nor respite, save the quiet of the tomb!

Program Notes

by Dr. Gary Busch

The ebullient optimism of Francis Poulenc's *Gloria* inhabits a world as distant as can be imagined from Sergei Rachmaninoff's fatalistic vision expressed in *The Bells*. Yet, despite their contrasting spiritual viewpoints, the two works on tonight's program share the common feature of having been inspired by a symbol of profound significance deeply harbored within the heart of each composer. For Rachmaninoff, the impetus was the comforting recollection of particular ever-present sounds that reassure humanity amid the bleakness of impending mortality – for Poulenc, it was the joyous rekindling of Catholicism, the religion of his childhood. Further uniting both works is the superlative esteem in which their composers held them. Rachmaninoff confessed in his memoirs that *The Bells* “. . . remains, of all my work, the one that I like best,” a claim that he reinforced in subsequent interviews. In a letter to Pierre Bernac, Francis Poulenc judged that “The *Gloria* is without doubt the best thing I have done. The orchestration is marvellous . . . there is not a single note to be changed in the choral writing . . . I must confess that I have surprised myself.”

One of Poulenc's last sacred works, the *Gloria*, intermingles profound piety with a good-natured playfulness that flirts with, but never touches irreverence. Its brilliant outermost movements frame others that alternate exuberant with contemplative religious attitudes: the whimsical, almost impish second and fourth movements are linked by their tempo marking *Très vite et joyeux*, and the third and fifth, by a mystically worshipful musical expression.

A magnificent fanfare that recalls Stravinsky's style blends with the dotted and triplet rhythms of the Baroque French overture to announce *Gloria in excelsis Deo* (Glory to God in the Highest). Its three iterations, each with increasingly bright instrumentation, heralds a prayer of heavenly proportions. Further augmenting the grandeur is the entry of the chorus, who violate the proper declamatory stresses of “. . . in ex-cél-sis Dé-o,” transforming them into “. . . in éx-cel-sís De-ó.” The resulting tension produced by the reversal of these natural accents lends both power and a mischievous whimsy to the melody as it marches above a walking bass in the strings.

A year after the January 1961 premiere of the *Gloria*, Poulenc recalled that the second movement, *Laudamus te* had caused a scandal, as he mused,

I wonder why? If you go to Florence, if you go to the Riccardi Palace, if you go to admire the sublime Gozzoli frescoes of the angels, you will see a whole series of angels. And if you look at the angels very closely, there is one who is sticking out his tongue at his neighbor, right? I take the position that angels are not always well-behaved. I was thinking also of the serious Benedictines whom I saw playing soccer one day.

Poulenc's anecdote regarding this movement epitomizes his approach to sacred music – a world in which reverence and lightheartedness coexist. Indeed, the “Laudamus te,” with its brief, jaunty phrases, unexpected stress on the short final syllable “te,” and rhythmically offbeat wind accompaniment in both high and low registers exhibits a popular and witty character. Its juxtaposition against the unexpectedly celestial legato voices on the next word “adoramus,” further exemplifies Poulenc's distinctive approach to setting sacred text.

A plaintive chorus of high woodwinds and soprano soloist introduce a devotionally serene atmosphere in the *Domine Deus, Rex caelestis*. Its character is transcendent, with a disjunct angular descent of the soprano line that resembles an awestruck sigh. The ensuing movement, *Domine Fili unigenite* dispels this tranquility with sprightly crisp orchestral passages that interact with the dark choral timbres.

Solo soprano and a devout character return in the haunting *Domine Deus, Agnus Dei*, the weightiest movement in both length and depth of musical expression. The heavenward striving on each angular melodic phrase “Domine Deus” (Lord God), coupled with unnatural stresses on the final syllable of both words conjure an enraptured atmosphere of otherworldly remoteness, like incense wafting heavenward. Elegantly counterbalancing these phrases is the more stable earthly declamation of the expressively chromatic “Agnus Dei,” an empathetic meditation on the divine sacrifice of the “Lamb of God.”

Pairs of choral parts chant powerful *a capella* proclamations in alternation with the fanfare motive from the first movement to set into motion the final majestic *Qui sedes ad dexteram Patris*. The main body of the movement generates tremendous energy, driven by the return of a walking bass and repeated choral affirmations of the text in short, rhythmically incisive phrases. The open perfect intervals on which each phrase ends recall medieval cadences, suggesting that the timeless, everlasting nature of these religious truths transcends the ages. The soprano soloist tames the brilliance into the radiantly prayerful “Amen” coda, which is interrupted only by a single residual outburst of the original “Gloria” fanfare before subsiding.

One day in 1913 Sergei Rachmaninoff received an anonymous letter from a later identified Moscow Conservatory cello student Maria Danilova that contained the suggestion that he set *The Bells*, one of the most beloved poems of Edgar Allan Poe (1809-1849). The young admirer knew the poem not in its original version, but in a free adaptation by the prolific Russian symbolist poet Konstantin Balmont (1867-1942), a typewritten copy of which she included with her correspondence. The poem's subject resonated with Rachmaninoff, as he recalled in his personal memoirs,

The sound of church bells dominated all the cities of the Russia I used to know—Novgorod, Kiev, Moscow. They accompanied every Russian from childhood to the grave, and no composer could escape their influence. All my life I have taken pleasure in the differing moods and music of gladly chiming and mournfully tolling bells. This love for bells is inherent in every Russian . . . If I have been at all successful in making bells vibrate with human emotion in my works, it is largely due to the fact that most of my life was lived amid vibrations of the bells of Moscow.

So deeply was Rachmaninoff inspired, that he set to work “with feverish ardor,” as he recalled, completing his choral symphony *The Bells* with uncharacteristic speed by July 1913.

Devotees to Poe’s famous poem who are hearing the long established English translation of Rachmaninoff’s *The Bells* for the first time will be struck by its deviation from Poe’s original – but fewer texts have been such world-travelers. Balmont’s Russian free adaptation made little attempt to replicate Poe’s sparkling onomatopoeias and word repetitions, in themselves so inherently musical, but perhaps superfluous for purposes of a musical setting. Fanny Copeland, who did not read Russian, in turn created her English version in 1920 from the intervening German translation of Balmont’s adaptation. In so doing, she removed the text yet another step further, her poetic choices faithfully serving Rachmaninoff’s music rather than Poe’s original self-sufficient poem.

Poe’s original four large stanzas provided a scaffolding that suggested the four movements of a symphony. Their layout mirrors the stages of life, ending in departure with quiet resignation, much in the manner that Rachmaninoff’s mentor Tchaikowsky had effected in his Sixth Symphony (“Pathétique”), and that Mahler would later revisit in *Das Lied von der Erde*.

The familiar Gregorian chant *Dies Irae* from the Latin Requiem Mass had long held a fascination with composers throughout the 19th century, making appearances in Berlioz’s *Symphonie Fantastique*, Liszt’s *Totentanz* for Piano and Orchestra, and Saint-Saens’ symphonic poem *Danse Macabre*. It would later become an obsession for Rachmaninoff, becoming his musical signature in many works like the *Symphonic Dances*, *Rhapsody on a Theme of Paganini*, and the symphonic poem *The Isle of the Dead*. The *Dies Irae* materializes gradually throughout *The Bells*, becoming ever clearer and more prominent as the work progresses.

A three-note motive based on a half-step interval creates the irrepressible sparkling of *The Silver Sleigh Bells*, a metaphor for the unbridled joys of Youth. Among Balmont’s added nuances that transform the meaning of Poe’s poem is the promise of a “universal slumber, deep and sweet past all compare” – a poignant recurrent preoccupation throughout *The Bells*. As the tenor

contemplates this sobering thought halfway through this movement, the momentum lapses and the key drifts from the home key of A-flat major into that of a distant C-sharp minor, with a stepwise four-note melody in English horn and hypnotically chantlike humming chorus. The rocking figures of this passing episode mutate further into the *Dies Irae* toward the end of the movement and throughout those remaining as the issue of oblivion is brought to Man's attention by the various guises of the bells.

The life stages of Love and Marriage are represented in *The Mellow Wedding Bells*. In translating Balmont, Copeland allows Poe's original opening text, "Hear the mellow wedding bells, Golden bells." From the very onset of the orchestral introduction, however, Rachmaninoff haunts these happy images with a continuation of a gently rocking version of the *Dies Irae* figure, which persists as the chorus repeatedly peals the text. Combining the opposing concepts of marital union and final separation creates a musical expression of heartbreaking bittersweetness, admonishing Man to savor every cherished moment in the face of inevitable death.

Strife and panic in wailing descending chromatic figures dominate *The Loud Alarum Bells*, a demonic scherzo. Strings in terrifying *sul ponticello* (string bowing close to the bridge) tremolos gradually unleash the full forces of the orchestra as the bells scream out their fright. Frantic, with vivid text painting on the word "moaning," the chorus leaves no opportunity for a soloist to enter. Punctuations in unison strings in the center of the movement invoke the *Dies Irae* with increasing clarity.

Balmont's alterations endow Poe's already grim final strophe with a dark hopelessness, replacing fear of the supernatural with that of human anxiety about dissolution in "endless sleep." An extended plaintive soliloquy in the English horn pervades the funeral last movement *The Mournful Iron Bells*, as the chorus intones gloomily on a single pitch, "Hear the tolling of the bells, mournful bells! Bitter end to fruitless dreaming their stern monody foretells!" Grief dominates the musical landscape, with the *Dies Irae* becoming increasingly prominent. The despair leads ultimately to the soloist's final statement of resignation, "There is neither rest nor respite, save but for the quiet of the tomb." Unexpectedly, however, rays of tender consolation break mercifully through the doom, abandoning the bleak C# Minor key for the reassurance of Db Major, which suffuses a shimmering reminiscence of the lyrical theme from the movement's opening.



JoAnn Falletta

Conductor

JoAnn Falletta is internationally celebrated as a vibrant ambassador for music, an inspiring artistic leader, and a champion of American symphonic music. She serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra.

Ms. Falletta has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa. Her 2016-17 international guest conducting appearances include performances in Spain and Finland, as well as recordings with the Berlin Radio Symphony Orchestra and the London Symphony.

In 2016, Falletta was elected to the American Academy of Arts and Sciences, joining an esteemed roster that dates back to the Academy's founding in 1780. She has served as a Member of the National Council on the Arts and is the recipient of many of the most prestigious conducting awards.

JoAnn is a leading recording artist for Naxos. Her discs have won two Grammy Awards and ten Grammy nominations. Recent recordings include three recordings with the Virginia Arts Festival of Stravinsky and Mahler, a disc of the cello concertos of Victor Herbert with soloist Mark Kosower and the Ulster Orchestra and works of Florent Schmitt, Novak, Scriabin and Wagner with the Buffalo Philharmonic. For more information, visit www.joannfalletta.com.

Elizabeth Caballero

Soprano



Soprano Elizabeth Caballero's performance in her signature role, Violetta in *La traviata* is touted as "animated, communicative and believable, singing with a big, facile, focused sound while making the vocal demands of the role seem easy and natural." Her dramatically compelling interpretation of Violetta led to recent engagements to perform the role for houses across the country, such as Florentine Opera, Madison Opera, Pacific Symphony, and the Orlando Philharmonic.

She was engaged to perform the role of Musetta in Puccini's *La bohème* for the Metropolitan Opera after grabbing the audience's attention in the role at New York City Opera when *The New York Times* hailed Ms. Caballero as "the evening's most show-stopping performance offering a thrilling balance of pearly tone, exacting technique and brazen physicality." She subsequently returned to The Met in their new production of *Carmen* as part of *The Metropolitan Opera: Live in HD* series.

This season, Ms. Caballero will appear in the title role of Daniel Catán's Spanish opera *Florencia en el Amazonas* with New York City Opera, sing the role of Mimì in *La bohème* with Opera de Costa Rica and Hawaii Opera Theatre, reprise her signature role of Violetta in *La traviata* with Opera Carolina and la Compañía Lírica Nacional in Costa Rica, perform the role of Mother / The Moon in *Before Night Falls* with Florida Grand Opera, and Nedda in *Pagliacci* with Arizona Musicfest. In concert, she will sing the soprano solo in Verdi's *Requiem* with Spokane Symphony; Rachmaninoff's *The Bells* and Poulenc *Gloria* with Crane Chorus and Crane Symphony Orchestra at The Crane School of Music; and will perform various roles in an opera excerpts concert with Austin Lyric Opera.

Recent engagements include an exciting return to Seattle Opera to sing Donna Elvira in *Don Giovanni*, a performance of *Carmina Burana* with Florida Orchestra, a chance to sing the title role in Daniel Catán's *Florencia en el Amazonas* with Nashville Opera, John Rutter's *Requiem* at Carnegie Hall, and a concert appearance as Micaëla in *Carmen* by Bizet and Previn's *Honey and Rue* in returns to the Pacific Symphony. She also performed as Donna Elvira in *Don Giovanni* at Lyric Opera Kansas City, as Violetta in *La Traviata* at Opera Naples, as Zemfira/ Nedda in *Aleko/Pagliacci* at Opera Carolina, Liù in *Turandot* at Pacific Symphony, and as the soprano soloist in Verdi's *Requiem* in Opera Grand Rapids. A house favorite at Florida Grand Opera, she dazzled audiences as Contessa Almaviva in *Le nozze di Figaro*, Liù in *Turandot*, Mimì in *La bohème*, Micaëla in *Carmen*, and Magda in *La rondine*. Other favorite engagements include a return to New York City Opera in *Pagliacci* and *La bohème*; Adina in *L'elisir d'amore* at San Antonio Opera; Micaëla in *Carmen* and Mimì in *La bohème* at Central City Opera; a return engagement as Liù in *Turandot* for Lyric Opera Kansas City, and a reprisal of the role at Austin Lyric Opera.



Charles Reid

Tenor

Charles Reid is an active international performer and Artist in Residence and Associate Professor of Voice at Andrews University. He has performed on many of the most famous stages, including nine seasons with New York's Metropolitan Opera, San Francisco Opera, Theater an der Wien, Frankfurt Opera, Deutsche Oper am Rhein, Nationaltheater Mannheim, and the festivals of Bayreuth, Salzburg, Spoleto USA and Glimmerglass and Central City.

In recent years, Charles has performed in Hong Kong, Spain, France, Virginia, New York, and Connecticut collaborating with Jaap van Zweden, Josep Pons, Matthias Goerne, Leon Botstein, Jane Glover, Philippe Jordan, JoAnn Falletta, and Susan Platts, on works such as Wagner's *Das Rheingold*, Mahler's *Das Lied von der Erde* (both the full and chamber versions), R. Strauss' *Der Rosenkavalier*, Beethoven's Ninth Symphony and Britten's *War Requiem*.

Mr. Reid's 2016/17 season offers diverse opportunities ranging from Britten's *Serenade for Tenor, Horn and Strings* with the Fort Wayne Philharmonic conducted by Andrew Constantine, Verdi's *Requiem* with the Virginia Symphony conducted by JoAnn Falletta, Mozart's *Don Giovanni* (Don Ottavio) with the Kalamzoo Symphony Orchestra conducted by Raymond Harvey, Handel's *Messiah* with Columbia Pro Cantare conducted by Frances Dawson, and Rachmaninoff's *The Bells* for SUNY Potsdam's Crane School of Music conducted by JoAnn Falletta.

Mr. Reid's discography includes recordings for Deutsche Grammophon, Opus Arte, OEHMS Classics, Naxos, and others. Charles is the recipient of prestigious awards from the Richard Tucker Music Foundation, Loren L. Zachary Foundation, Marjorie Lawrence International Vocal Competition and more. In addition to an active teaching and performance schedule, Charles is Producer and Host of *This Opera Life Podcast*, and a dedicated family man.

Kevin Deas

Bass-baritone

Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, and the symphonies of Atlanta, Baltimore, Calgary, Columbus, Detroit, Florida, Hartford, Houston, Milwaukee, Minnesota, Montreal, San Diego, San Francisco, Seattle, Utah, and Vancouver, and at the Ravinia, Vail and Saratoga festivals.



Engagements during the 2016-17 Season include Handel's *Messiah* with the Houston Symphony, Rochester Philharmonic and National Cathedral; Vaughan Williams' *Dona Nobis Pacem* with the Richmond Symphony, Verdi's Requiem with the Virginia Symphony, Puccini's 'Messa di Gloria' with the Bach Festival Society of Winter Park, Walton's *Belshazzar's Feast* with the Buffalo Philharmonic, Elgar's *The Dream of Gerontius* with the Jacksonville Symphony, Haydn's Lord Nelson Mass with Baltimore Choral Arts, Mozart's Requiem with VoxAmaDeus and a Rachmaninoff's 'The Bells' with JoAnn Falletta at SUNY Potsdam.

Kevin Deas' recent concert performances include Beethoven's Symphony No. 9 with Boston Baroque, Buffalo Philharmonic, Calgary Philharmonic, Colorado Symphony, Elgin (IL) Symphony, Louisiana Philharmonic, National Arts Centre Orchestra, North Carolina Symphony, Pacific Symphony, and Richmond Symphony; Verdi's Requiem with the Richmond Symphony, National Philharmonic, and Winnipeg Symphony; Handel's *Messiah* with Boston Baroque, Cleveland Orchestra, Kansas City Symphony, National Philharmonic, Seattle Symphony, and the Warsaw Easter Festival; Mozart's Requiem with the Alabama Symphony and Vermont Symphony; Bach's *St. Matthew Passion* with the Grand Rapids Symphony and Oratorio Society of New York; *St. John Passion* with the Bach Festival Society of Winter Park and Orquesta Sinfónica Nacional de Mexico; Ravel's *L'enfant et les sortilèges* with the New York Philharmonic; and Copland's *Old American Songs* with the Chicago and Columbus (OH) Symphonies. Kevin Deas has recorded Wagner's *Die Meistersinger* for Decca/London with the Chicago Symphony under the late Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble under the baton of Riccardo Chailly. Other releases include Bach's *Mass in B-minor* and Handel's *Acis and Galatea* on Vox Classics; Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label; and Haydn's *Die Schöpfung* with the Virginia Symphony and Boston Baroque for Linn Records. June 2014 marks the release of "Dvorak in America" (Naxos), featuring Mr. Deas performing the world premiere recording of Dvorak's "Hiawatha Melodrama" and Dvorak's arrangement of "Goin' Home" with the PostClassical Ensemble.

Crane Symphony Orchestra

Ching-Chun Lai, Director

Violin I

Mackenzie Hoffman**
AJ Barbera
Dana Bertram
Jessica Bowen
Andrew Caswell
Adam Girts
Michael Hahn
Esteban Hansbrough
Jayde Martin
Michael Murdock
Erika Nick
Amanda Segale

Violin II

Emily Berardicelli
Tom Eustaquio
Marissa Faltings
Joe Field
Blakely Grunenberg
Lauren Hart
Nurkit Lucksom
Harrison Park
Manuel Rodriguez
Katherine Smith
Fred Volz**

Viola

Zach Castro
Loren Daley
Samantha Dalton
Carissa Erikson
J. T. Esposito
Eva Farina
Alexandra Hamilton
Brandon Keough
Alexa Mani
Jill Salem
Shannon Santmyer
Brandon White**

Cello

Meagan Alderisio
Alicia Caropreso
John Carosella
Samantha Godus**
Maeve Hanchrow
Jon Kim
John-Kyle Konye
Steve Madonia
Victoria Saladino
Shelby Sipos
Hannah Van Wickler

Bass

Ian Dingman
Ally Jindra
Justin Kehati
Anthony Klenke
Aidan Moore
Adelle St. Onge**
Sarah Taylor

Flute

Kennedy Burgess
Meredith Lopez
Julia Murray#
Dustin White*

Piccolo

Kennedy Burgess
Dustin White

Oboe

Meagan Flynn
Christopher Leech*
Olivia McCartney
Lillia Woolschlager#

English Horn

Christopher Leech
Lillia Woolschlager

Clarinet

Brandon Burgess#
Annie Incontro*
Mitchell Tellerday

Bass Clarinet

Solomon Elyaho

Bassoon

Matthew Boice**
Erin Gallagher
Tara Price

Contrabassoon

Maxime Esformes

Horn

Kyra Elliott
Morgan Hastings
Isabella Kolasinski
Madeline Leppert*
Klayton Schaefer#
Molly Siegel

Trumpet

Elizabeth Baker
Emily King
Tyler Nappo**

Trombone

Jenna Thomas
Matthew Tichy**

Bass Trombone

Sean Selinske

Tuba

Daniel Warburton

Harp

Shannon Boyle

Celesta

Georgianna Rickard

Piano

Christopher Davis

Timpani

Matt McGrath

Percussion

Allen Aebig
Brandon Bromsey
Luca Esposito
Devin FitzGerald
Joe Geraci**
Geoffrey Snow

Librarian

Tom Eustaquio
Lauren Hart
Erika Nick
Frederick Volz

**Concertmaster
*Principal in Poulenc
#Principal in Rachmaninoff

Please note that the roster (after concertmaster) is listed by alphabetical order.

Crane Chorus

Jeffrey Francom, Director
Nancy Hull, Collaborative Piano

Soprano

Elizabeth Boss
Allison Brault
Sadie Brock
Sarah Burns
Kimberly Casey
Samantha Day
Cassandra DeBellis
Joanna Fernald
Diana Fitzwilliam
Hannah Gaither
Jaci Gonzalez
Kerr Gooden
Allison Grant
Shannon Green
Gianna Grigalonis
Lindsay Heck
Bria Hemphill
Lauren Henry
Kate-Nicole Hoffman
Emary Iacobucci
Imani Isaac
Kayleigh Junz
Alyssa Maneely
Morganne McClement
Demetrious McMullen
Carolina Medina
Emily Milne
Sophia Morelli
Rachel Nunneker
Christina Pace
Sarah Petrichick
Alanna Pinard-Brace
Brianna Ridler
Mikaela Salem
Mary Catherine Sawyer
Rebecca Schaarschmidt
Allets Schicker
Sarah Solari
Shannon Stoddard
Jenna Stufkosky

Kaylee Tasber

Kaitlyn Tripp
Maia Weiss
LB Wendelin
Chadia Williams
Keqi Zhao
Alto
Lauren Behan
Johnna Bernard
Sarah Blumenthal
Autumn Capocci
Allison Cranmer
Brittany DeLuca
Sara DiFiore
Rebecca Farrell
Kristen Grajek
Bridget Hall
Francesca Hilditch
Claudia Hovey
Elisia Ivey
Mikayla Kelemen
Elizabeth Kelly
Mia Kong
Andrea Lussier
Gabrielle McCormack
Diana Minerva
Elizabeth Mortati
Chelsea Perticone
Margaret Rempe
Karina Roman
Dominique Santiago
Katia Shevel
Becca Stacy
Elizabeth Tetlak
Michaela Trackey
Samantha Twing
Alle Wallace
Kerin Wehmeyer
Emily Wright

Tenor

Connor Atkinson
Zachary Balquin
Ryan Blunt
Dominick Bonsignore
Mitchell Brownell
Christian Castro
Daniel Conroy
Samuel Conti
Peter Curtis
Brooke D'Aprile
Christopher DeNova
Yuk Ho Derek Fok
Cameron Hance
Zachary Heffler
Timothy Hight
Andrew Holcomb
Joseph Janover
Bryan Joanis
Matthew Keating
Gia Huy Le
Ben Lewandowski
Jack Lynch
Andrew Morrison
Christopher Nadramia
Peter Osterman
Joshua Overrocker
William Paddock
Dalton Peek
Anthony Perraglia
Dominick Perraglia
Aaron Raymer
Daniel Smith
Tristan Spearing
Michael Worshoufsky
Ian Yeara

Bass

Joshua Andre
Francisco Avila
Aaron Barnett
Brian Brancato
Jack Danielsen
Christopher Danilich
Joseph Demato-Garcia
Paul Dougall
Aidan Elwell
Tyler Fonville
Joe Geraci
George Hearn
Matthew Hogan
Alec House-Baillargeon
Zachary Huebsch
Alejandro Jimenez
Kevin Larsen
Shavon Lloyd
Joseph Lombardi
Thomas Loomis
Holden Maiorana
James Malone
Paul McKay
Brendan O'Toole
Zachary Price
Kyle Rowland
Chris Sarkis
Craig Smith
Kyle Souhrada
Taran Velders
Jared Wentrick

Major Works

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 Psalms* (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 Psalms* (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 Michat 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: *Spern 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: *Dettingen 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). S 2016 Bruckner: *Psalm 150*; Franck: *Psalm 150*; Fry: *Awake, Celestial Airs!* (World première); Vaughan Williams: *Serenade to Music*; Fauré: *Requiem* (DW). S 2017 Poulenc: *Gloria*; Rachmaninoff: *The Bells* (JFa).

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 HMH = Helen M. Hosmer HH = Howard Hanson JJ = John Jados 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 = Günther Schuller RS = Robert Shaw SS = Samuel Spurbeck RSt = Richard Stephan LS = Leopold Stokowski AT = André Thomas MTT = Michael Tilson Thomas VT = Virgil Thomson DW = Duain Wolfe

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

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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 Lougheed-Kofoed Festival of the Arts 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 Lougheed Festival of the Arts, 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."

