LoKo Arts Festival Concert
Helen M. Hosmer Hall
Performing April 29, 2017

The Bells, Op. 35 (1913) Sergei Rachmaninoff (1873-1943)

Allegro, ma non tanto

Lento—Adagio

Presto—Prestissimo

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
The Bells

I.
Listen, hear the silver bells!
Silver bells!
Hear the sledges with the bells,
How they charm our weary senses with a sweetness that compels,
In the ringing and the singing that of deep oblivion tells.
Hear them calling, calling, calling,
Rippling sounds of laughter, falling
On the icy midnight air;
And a promise they declare,
That beyond Illusion’s cumber,
Births and lives beyond all number,
Waits an universal slumber—deep and sweet past all compare.
            Hear the sledges with the bells,
            Hear the silver-throated bells;
See, the stars bow down to hearken, what their melody foretells,
With a passion that compels,
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 rhyming 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

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 (“Pathetique”), 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 funereal 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.
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 Amazones with New York City Opera, sing the role of Mimi 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, Mimi 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 Mimi 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 Grammaphon, 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 ‘Messia 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.
## 2017 Spring Crane Symphony Orchestra

Ching-Chun Lai, Director

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** Concertmaster  
*Principal in Poulenc  
#Principal in Rachmaninoff
John-Kyle Konye
Steve Madonia
Victoria Saladino
Shelby Sipos
Hannah Van Wickler

Please note that the roster (after concertmaster) is listed by alphabetical order.
2017 Spring 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
Sopranos: Kaylee Tasber
Kaitlyn Tripp
Maia Weiss
LB Wendelin
Chadia Williams
Keqi Zhao

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 Joannis
Matthew Keating
Gia Huy Le
Ben Lewandowski
Jack Lynch
Andrew Morrison
Tenors: 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 Joannis
Matthew Keating
Gia Huy Le
Ben Lewandowski
Jack Lynch
Andrew Morrison

Alto
Lauren Behan
Sarah Blumenthal
Autumn Capocci
Brittany DeLuca
Sara DiFiore
Rebecca Farrell
Kristen Grajek
Bridget Hall
Francesca Hilditch
Claudia Hovey
Elisia Ivey
Mikayla Kelemen
Elizabeth Kelly
Mia Kong
Alto: Lauren Behan
Sarah Blumenthal
Autumn Capocci
Brittany DeLuca
Sara DiFiore
Rebecca Farrell
Kristen Grajek
Bridget Hall
Francesca Hilditch
Claudia Hovey
Elisia Ivey
Mikayla Kelemen
Elizabeth Kelly
Mia Kong

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 Baillargeon
Zachary Huesch
Alejandro Jimenez
Kevin Larsen
Shavon Lloyd
Joseph Lombardi
Thomas Loomis
Holden Maiorana
James Malone
Paul McKay

Christopher Nadramia
Brendan O’Toole
Peter Osterman
Joshua Overrocker
William Paddock
Dalton Peek
Anthony Perraglia
Dominick Perraglia
Aaron Raymer
Daniel Smith
Tristan Spearing
Michael Worshofsky
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 Baillargeon
Zachary Huesch
Alejandro Jimenez
Kevin Larsen
Shavon Lloyd
Joseph Lombardi
Thomas Loomis
Holden Maiorana
James Malone
Paul McKay

Christopher Nadramia
Brendan O’Toole
Peter Osterman
Joshua Overrocker
William Paddock
Dalton Peek
Anthony Perraglia
Dominick Perraglia
Aaron Raymer
Daniel Smith
Tristan Spearing
Michael Worshofsky
Ian Yeara

2017 Spring 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
Sopranos: Kaylee Tasber
Kaitlyn Tripp
Maia Weiss
LB Wendelin
Chadia Williams
Keqi Zhao

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 Joannis
Matthew Keating
Gia Huy Le
Ben Lewandowski
Jack Lynch
Andrew Morrison
Tenors: Connor Atkinson
Zachary Balquin
Ryan Blunt
Dominick Bonsignore
Mitchell Brownell
Christian Castro
Daniel Conroy
Samuel Conti
Peter Curtis
Brooke D’Aprile
Christopher DeNova
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Zachary Heffler
Timothy Hight
Andrew Holcomb
Joseph Janover
Bryan Joannis
Matthew Keating
Gia Huy Le
Ben Lewandowski
Jack Lynch
Andrew Morrison

Alto
Lauren Behan
Sarah Blumenthal
Autumn Capocci
Brittany DeLuca
Sara DiFiore
Rebecca Farrell
Kristen Grajek
Bridget Hall
Francesca Hilditch
Claudia Hovey
Elisia Ivey
Mikayla Kelemen
Elizabeth Kelly
Mia Kong
Alto: Lauren Behan
Sarah Blumenthal
Autumn Capocci
Brittany DeLuca
Sara DiFiore
Rebecca Farrell
Kristen Grajek
Bridget Hall
Francesca Hilditch
Claudia Hovey
Elisia Ivey
Mikayla Kelemen
Elizabeth Kelly
Mia Kong

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 Baillargeon
Zachary Huesch
Alejandro Jimenez
Kevin Larsen
Shavon Lloyd
Joseph Lombardi
Thomas Loomis
Holden Maiorana
James Malone
Paul McKay

Christopher Nadramia
Brendan O’Toole
Peter Osterman
Joshua Overrocker
William Paddock
Dalton Peek
Anthony Perraglia
Dominick Perraglia
Aaron Raymer
Daniel Smith
Tristan Spearing
Michael Worshofsky
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
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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.


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);


Key to Conductors:

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