HINDEMITH
Apparebit repentina dies

MOZART
Mass in C Minor

featuring Crane Chorus and
Crane Symphony Orchestra

Kent Tritle
2019 Dorothy Albrecht
Gregory Visiting Conductor*

May 4, 2019
7:30 p.m.
Hosmer Hall
SUNY Potsdam
On behalf of The Crane School of Music and SUNY Potsdam, I welcome you as we open the eighth 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, whose generosity has also established the Lougheed Learning Commons and provided extensive support for student and faculty work in applied learning throughout the campus.

The two works on tonight’s program have both appeared on previous festival programs at Crane, though this marks the first time they have been paired together. Hindemith’s setting of the medieval Latin hymn *Apparabit repentina dies* was performed on February 3, 1952 under the baton of Robert Shaw at Carnegie Hall (other works on the program were Brahms’ *Nänie*, Josquin des Prez’ *Misereri mei, Deus*, and the world premiere of Norma Dello Joio’s *Psalm of David*, written for our student ensembles); this performance was repeated in Potsdam as the May, 17, 1952 Festival concert (followed one day later by a performance of the Beethoven *Missa solemnis*, also under Shaw). The Mozart Mass on this concert was performed in 1956, with Thor Johnson conducting, and 1966, under Brock McElheran.

If you have not done so, I encourage you to peruse detailed information on the long history of our Crane Chorus/Crane Symphony Orchestra performances on display tonight in the lobby; you can also find this information online easily via www.cranechorus.com, following the history link under the description of Crane Chorus.

We are deeply grateful for the generosity of many donors who help sustain the work of the School. In addition to the Lougheeds, on this occasion we especially note the remarkable gifts of 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. Next year will mark both the tenth anniversary of this wonderful philanthropic partnership and the next occasion for an off-campus performance, which will occur on Monday, May 11, 2020, at the Saratoga Performing Arts Center (after a Saturday, May 9 performance here at Hosmer Hall). The Gregory Visiting Conductor for 2020 will be Maestra Sarah Hicks. 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.

Please 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 8, with performances at 3 PM and 7:30 PM, and with broadcasts on Mountain Lake PBS in our region and other public stations nationally, as well as on North Country Public Radio.

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. Joel Schut, 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, DMA
Crane School of Music Dean
Apparebit repentina dies (1947)  
Paul Hindemith  
(1895-1963)

I. Apparebit repentina dies  
II. Hujus omnes ad electi colligentur dexteram  
III. Retro ruent tunc injusti ignes in perpetuos  
IV. Ydri frauds ergo cave

Intermission

Mass in C Minor, K. 427/417a (1783)  
Wolfgang Amadeus Mozart  
(1756-1791)

Kayla Kovacs, soprano  
Emma Marhefka, soprano  
Ben Johnson, tenor  
Shavon Lloyd, baritone

I. Kyrie  
II. Gloria
   Gloria in excelsis Deo  
   Laudamus te  
   Gratias  
   Domine Deus  
   Qui tollis  
   Quoniam  
   Jesu Christe—Cum Sancto Spiritu  
III. Credo
   Credo in unum Deum  
   Et incarnatus est
IV. Sanctus  
V. Benedictus

Kent Tritle, conductor  
Crane Symphony Orchestra  
Joel Schut, director  
Crane Chorus  
Jeffrey Francom, director

Frank Denaro & Michelle Martin-Atwood, organ
Great Mass in C Minor, K. 427/417a  

Wolfgang Amadeus Mozart (1756-1791)

Mozart composed his Great Mass in C Minor, K. 427/417a in 1783 to mark the occasion of his marriage to Constanze Weber, who was a accomplished musician in her own right. We know that Constanze had a special fondness for early music and such complex musical structures as fugue. And indeed, Mozart’s mass contains many fugal passages as a nod to his wife’s interests. In a letter to the music collector Baron van Swieten, Wolfgang wrote that Constanze would “listen to nothing but fugues, particularly the works of Handel and Bach.” And although fugues are found frequently in sacred works, it is charming to think that Mozart placed lots of them in his mass as a personal token of affection for his wife. The fact that Constanze sang the soprano solo part at the first performance also attaches a singular significance to the piece.

Only the Kyrie, Gloria, and Sanctus from the mass were completed and performed at the work’s premiere in Salzburg’s abbey church of St. Peter’s on October 26, 1783, and much speculation has surrounded the fact that Mozart never finished this gift for his wife. A large part of the Credo (following the “Et incarnatus est”), along with its orchestration, and all of the Agnus Dei remained incomplete. In addition, parts of the Sanctus were lost. No one has been able to account for what amounts to a torso of this Ordinary of the Mass setting. Because the performance in 1783 took place as part of a liturgical ritual, it is likely that Mozart used parts of his earlier composed masses to fill in for the missing movements. Not everyone agrees this was the case, however, because the extant original instrumental parts to the mass contain music only for the sections that were completed. Over the years no fewer than seven editors and scholars have attempted a full construction. The version heard today was made by Helmut Eder, who chose only to finish the orchestration and a few of the vocal parts in the Credo and Sanctus.

The mass opens with a highly dramatic Kyrie that veers from imitative, fugal passages to passionate cries in the solo soprano. Distinctive beginnings are characteristic of Mozart’s style in general, and here he is true to form. This is very serious music, and one might not automatically choose it to mark the occasion of a wedding. Yet there is a sense of import in the opening dark, descending cascade of the tonic minor triad. The joining of two people in marriage is, after all, serious business, Mozart seems to be saying. We are treated here to the composer’s interpretation of the eighteenth-century concept of the sublime, an awe-inspiring moment of supreme importance. Here it signals the beginning of life with Constanze in holy matrimony. Mozart is additionally fulfilling conventions established for the luxuriant missa brevis et solemnis type of mass common in Salzburg at the time, combining them with what became called the Viennese mass, a showy, stylistically mixed type associated with the Austrian imperial court.

After the profound Kyrie, the Gloria joyfully explodes on the scene with trumpets and drums in the celebratory key of C major. An example of high classical ebullience follows in the Laudamus Te c, with its suggestion of operatic form. In the Gratias Agrimus and subsequent sections, the music is driven as much by lyricism as by thematic development. The Credo, in which one intones the key articles of faith, begins lightly with fanfare and continues in the manner of a Baroque concerto. The ploy here involves underscoring the text, not painting it. At “Et incarnatus est” we reach a plateau and one of the highlights of the entire work. The meter changes to 6/8 as we launch into a pastoral topic. The woodwinds form the sonic focus in an extensive opening passage. This music is reflective of a fundamental tenet of the faith:
“God was made man.” The soprano soloist’s part, a long and graceful melodic line, is set in a beautiful dialogue with oboes and bassoons. Here as elsewhere, we are led by purely musical interests: the sheer joy of the singer’s long melismas, underscoring a very short text, and the somewhat extended vocal cadenza, accompanied by oboe, bassoon, and flute. An abbreviated restatement of the opening material ends the Credo and virtually the mass as Mozart conceived it.

Eder’s reconstruction of the following Sanctus returns us to the realm of the sublime, as a soft, pulsing intonation of the text leads to a huge buildup of tension, with a double chorus exchanging the theme in call and response. This culminates with the “Hosanna,” yet another fugal passage, led by men’s voices in festive manner. The Benedictus concludes this somewhat shortened mass. A vocal quartet, introduced by the orchestra in minor mode, sings “Blessed is He who cometh in the name of the Lord.” The music drives on as the soloists’ entrances propel yet another fugal celebration. In the fashion of the Viennese mass, there is a good deal of dialogue and trading off among the parts. After considerable tension, the main themes of the quartet are developed. A sequence in which each member of the quartet sings a phrase over dove-tailing suspensions in the other voices provides a particularly dramatic moment. Suddenly things take a turn, as it were, and the orchestra reprises the music of the “Hosanna” to finish as best we can this incomplete work. The result, with no grand conclusion to balance out the effect of the opening Kyrie, is curious and leaves us wanting more. But perhaps it is the work’s fragmented nature that maintains its fascination, for we are left wondering how Mozart might have eventually completed this most personal musical statement.

**Apparebit repentina dies (1947)**

Known today primarily as a composer, Paul Hindemith also played a number of instruments, and taught and conducted throughout Germany, Turkey, Switzerland, and the U.S. from about 1914 to his death in 1963. Among his most well-known works are *Mathis der Maler*, *Symphonic Metamorphosis on Themes by Carl Maria von Weber*, the chamber works of the *Kammermusik* series, and the concept of *Gebrauchsmusik*, music for amateurs that could serve a social or political purpose. Hindemith was also one of the leading purveyors of * Neue Sachlichkeit* or New Objectivity at the end of World War I. This aesthetic of practicality and usefulness in art emerged as a reaction to the philosophical perspectives of the German Romantics, and it would help usher in a neoclassical movement that sought to breathe new life into traditional forms and procedures.

By the mid 1920s Hindemith began to gain a reputation for modern, challenging, even iconoclastic works such as *Sancta Susanna*, *Mörder, Hoffnung der Frauen*; and *Neues vom Tage*, operas that featured sexually risqué story lines, strong dissonance, and a stylistic comingling of classical, pop, and jazz idioms. He was additionally known as a supporter of avant-garde composers, including Schoenberg and Webern. When the Nazis came to power in the 1930s, his notoriety as an *enfant terrible* in modern musical circles proved dangerous, eventually compelling him in 1940 to flee Germany for the US, where he taught at Yale. Shortly after the war he composed *Apparebit repentina dies*. Scored for chorus and brass instruments, this setting of a Latin poem treats the awesome events of the Last Judgment in the manner of the *Dies irae* sequence from the Catholic requiem mass. The neoclassical work combines Baroque forms with Hindemith’s highly individualized approach to tonality. Like Mozart’s Mass, Hindemith’s
Apparebit repentina dies grew from non-liturgically inspired sources. In the spring of 1947, Harvard University commissioned well-known modernists of the time, including Hindemith, Copland, and Schoenberg, to compose music for a three-day symposium on music criticism. Hindemith’s contribution was performed by the Collegiate Chorale and brass players from the Boston Symphony Orchestra, under the direction of Robert Shaw, on May 2, 1947. The choice of brass scoring for Apparebit seemed obvious to the composer, who wrote to his publisher, “This piece can hardly be played with strings. It is, after all, a very primitive and drastic depiction of the Last Judgment, and only brass can really suit it, not a soft string sound.”

Hindemith chose his text from a 7th-century anonymous Latin poem that he found in the Oxford Book of Medieval Latin Verse. Constructed of twenty-three couplets, the poem is an abecedarium – a text in which the first word of each couplet begins with a successive letter of the alphabet. Hindemith organized the music into four sections. The opening, ushered in by glorious brass at full tilt, contains the first seven stanzas, comprising the letters A to G. The second part includes stanzas eight through sixteen (letters H-Q); the third stanzas seventeen through twenty-one (letters R, S, T, U/V, X); and the final two stanzas twenty-two and twenty-three (letters Y and Z). As historian Harry Haskell has pointed out, Hindemith’s arbitrary structuring of the text probably stemmed from an interest in using different Baroque formal elements for each part and in creating separate “sound worlds” to accompany the poem’s narrative arc. Thus, in the first part the brasses present a contrapuntal investigation of the work’s main theme, which is then integrated in fugue against a new, more lyrical second subject. The second movement features a choral dialogue between women’s and men’s voices, alternatingly smooth and severe in a type of recitative, with brass interjections that recall the Renaissance-era technique of musically pointing up significant words in the text. The third part, which deals with both those consigned to eternal damnation and those who attain the kingdom of heaven, is a dramatic, almost operatic scene that features a repeating pattern in the manner of a Baroque passacaglia. And the homophonic textures of the short final section evoke the strophic chorales of Bach’s cantatas.

Program notes by Dr. Jess Tyre
Apparébit repentina dies

I. The great day of the Lord will suddenly appear

Apparébit repentina dies magna Domini, 
fur obscura velut nocte improvisos occupans.

Brevis totus turn parebit prisci luxus saeculi, 
totum simul cum clarebit præterisse saeculum.

Clangor tubae per quaternas terrae plagas concinens, 
vivos una mortuosque Christo ciet obviam.

De caelesti judex arce, majestate fulgidus, 
Claris angelorum choris comitatus aderit.

Erubescet orbis lunae, sol et obscurabitur, 
stellae cadent pallescentes, mundi tremet ambitus.

Flamma ignis anteibit justi vultum judicis, 
caelos, terras, fluctus maris et profundi devorans.

Gloriosus rex sedebit in sublimi solio; 
angelorum tremebunda circumstabunt agmina.

The great day of the Lord will suddenly appear 
like a thief in the dark of night befalling the unwary.

All the brief splendor of the ancient world then shall appear 
just as it becomes clear and all the world will vanish.

The din of the trumpet sounding through the four quarters of the earth 
summons the living and the dead together to meet with Christ.

From His heavenly citadel the Judge, resplendent with majesty, 
will come along with shining choirs of angels.

The orb of the moon will redden, the sun will go dark, 
will dim and fall, the course of the earth will tremble.

Flame of fire will go before the Will of the Just Judge, 
devouring the heavens and earth, the flows of the sea and of the depths.

The glorious King on high will sit on the throne 
surrounded by quaking hosts of angels.
II. The Merciful and the Selfish

All the chosen shall gather to His right; the wicked will tremble at His left like stinking goats.

‘Go,’ the King will say to the right, “take up the Kingdom of Heaven which the Father has prepared for you before all time.

Ye who helped me with brotherly love when I was poor now, wealthy, take back your reward of love.”

Happy, they will say, “When, O Christ, did we view you as pauper or, O Great King, did we pity Thee when needy?”

The Great Judge will say to them, “When ye did help the poor and gave food, clothing and shelter ye helped me when I was low.”

Nor shall the Just Referee delay, He will Say to the left, ‘Depart ye accursed into the flames of Hell,
‘Ye did despise hearing me as a beggar beseeching, 
ye clothed me not when naked, and neglected me when weak.”

The sinners shall say, “O Christ, when did we Thee as pauper, 
O Great King, or when sick contemptuously despise thee?’

The High Judge will reply, “As long as ye to the beggar 
help denied, did ye wicked despise me.”

III. Damnation and Exaltation

Retro ruent tunc injusti ignes in perpetuos, 
vermis quorum non moritur, ignis nec restringitur

Satan atro cum ministris quo tenetur carcere, 
fletus ubi mugitusque, strident omnes dentibus.

Tunc fideles ad caelestem sustollentur patriam, 
choros inter angelorum regni petent gaudia.

Urbis summae Jerusalem introibunt gloriam, 
vera lucis atque pads in qua fidget visio.

Xristum regem jam patema claritate splendidum 
ubi celsa beatorum contemplantur agmina.

Then the unjust are swept back into eternal fires 
with immortal worms and limitless fires.

Where Satan with his ministers is held in the dark prison 
where everybody weeps, groans and gnashes their teeth.

Then the faithful are taken away to the Heavenly Fatherland, 
among choirs of angels they seek the joys of the Kingdom.

They will enter into the glory of the highest city of Jerusalem 
in which shines a true vision of light and peace.

Where Christ the splendid King in fatherly glory 
is contemplated by the exalted hosts of the blessed.
Therefore beware . . .

Ydri fraudes ergo cave, infirmantes subleva,
aurum temne, fuge luxus, si vis astra petere.

Zona clara castitatis lumbos nunc praecingere,
in occursum magni regis fer ardentes lampades.

Therefore beware the cunning of Ydros, support the sick,
reject gold, flee debauchery if you want to seek the stars.

Gird your loins with the pure girdle of chastity
Bring burning torches to the meeting with the Great King.

Mass in C Minor

**Kyrie (Chorus, Soprano)**

Kyrie eleison.  Lord, have mercy.
Christe eleison.  Christ, have mercy.
Kyrie eleison.  Lord, have mercy.

**Gloria in excelsis Deo (Chorus)**

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.  Glory to God in the highest, and peace
on earth to people of good will.

**Laudamus te (Soprano)**

Laudamus te, benedicitus te,
adoramus te, glorificamus te.  We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.

**Gratias agimus tibi (Chorus)**

Gratias agimus tibi propter magnum
gratiam tuam.  We give thanks to Thee for Thy great glory.

**Domine Deus (Soprano duet)**

Domine Deus, Rex coelestis,
Deus Pater omnipotens.  O Lord God, heavenly King,
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.  God the Father almighty.

O Lord God, the only-begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father.

**Qui tollis (Chorus)**

Qui tollis peccata mundi,
miserere nobis.  Thou who takest away the sins of the world,
Suscipe deprecationem nostrum,
thou who receive our prayer.
qui sedes ad dexteram Patris,
miserere nobis.  Thou who sittest at the right hand of the Father,
thou who have mercy upon us.
**Quoniam tu solus** (Sopranos, Tenor)
For Thou only art holy, Thou only art the Lord, Thou only art most high.

**Jesu Christe** (Chorus)
Jesus Christ

**Cum Sancto Spiritu** (Chorus)
With the Holy Ghost, in the glory of God the Father. Amen.

**Credo in unum Deum** (Chorus)
I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.

**Sanctus** (Chorus)
Holy, Holy, Holy Lord God of hosts.
Heaven and earth are full of Thy glory. 
Hosanna in the highest.

**Benedictus qui venit** (Quartet, Chorus)
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
KENT TRITLE, CONDUCTOR

Kent Tritle is one of America’s leading choral conductors. Called “the brightest star in New York’s choral music world” by The New York Times, he is Director of Cathedral Music and Organist at the Cathedral of St. John the Divine in New York City; Music Director of Musica Sacra, the longest continuously performing professional chorus in New York; and Music Director of the Oratorio Society of New York, the acclaimed 200-voice volunteer chorus.

In addition, Kent is Director of Choral Activities at the Manhattan School of Music and is a member of the graduate faculty of The Juilliard School. Also an acclaimed organ virtuoso, Kent Tritle is the organist of the New York Philharmonic and the American Symphony Orchestra and a member of the organ faculty of the Manhattan School of Music.

Kent’s 2018-19 season is marked by the expansion of the Oratorio Society’s Carnegie Hall season from three to four concerts, which will include Kullervo, the rarely-performed symphonic poem by Sibelius, Szymanowski’s Stabat Mater, and Verdi’s Requiem. In addition to performing programs spanning the choral repertoire, including its acclaimed annual presentation of Handel’s Messiah, Musica Sacra participates in live score performances of 2001: A Space Odyssey with the New York Philharmonic (a repeat collaboration) and the Detroit Symphony Orchestra. And concerts by the Cathedral Choir of St. John the Divine on the Cathedral’s Great Music in a Great Space series feature the latest event in the choir’s collaboration with early/world music ensemble Rose of the Compass: a program marking the centennial of the WWI Armistice and Armenian independence.

Kent continued a 2018 run of performances as organ soloist in Saint-Saëns’s “Organ Symphony” with the New York Philharmonic at the Bravo! Vail summer festival, and performs recitals in the U.S. and abroad during the season that included two in Germany in July, at Munich’s Erlöserkirche and Kyllburg’s Himmerod Abbey.

Among Kent’s recent notable performances: at the Cathedral of St. John the Divine, Verdi’s Requiem, Mahler’s “Symphony of a Thousand,” and Britten’s War Requiem performed by the Oratorio Society of New York and the Symphony and Symphonic Chorus of the Manhattan School of Music, the New York premiere of Einojuhani Rautavaara’s Vigilia that Opera News called “a choral concert for the ages,” and programs of early music with the Cathedral Choir in the Chapel of St. James; with Musica Sacra, world premieres of music by Juraj Filas, Michael Gilbertson, and Robert Paterson and an acclaimed performance of Rachmaninoff’s All-Night Vigil; and with the Oratorio Society of New York, the world premieres of the Paul Moravec/Mark Campbell oratorio Sanctuary Road and of Juraj Filas’s Song of Solomon, and performances of Moravec’s Blizzard Voices and Songs of Love and War, Filas’s Requiem “Oratio Spei,” and Mozart’s arrangement of Handel’s Messiah.

Kent has created high-profile collaborations for his groups with other major players in the New York music scene, directing the Manhattan School of Music Symphonic Chorus for performances of Beethoven’s Symphony No. 9 with the New York Philharmonic led by Alan Gilbert; Musica Sacra for the New York Philharmonic’s presentation of 2001: A Space Odyssey film screening and live score performance, also led by Gilbert; and the Oratorio Society of New York for Beethoven’s Missa Solemnis with the Orchestra of St. Luke’s led by Sir Roger Norrington, and Carnegie Hall’s 125th Anniversary Gala. In 2013, Kent was the chorus director of the Carnegie Hall National High School Choral Festival, preparing three choruses from high schools across the country in Mozart’s Requiem. He also led the “Mass Appeal Mass” of the “Make Music New York” festival for three years, including the 2012 premiere of
a work by Philip Glass in Times Square.

As part of his work as Director of Choral Activities at the Manhattan School of Music, Kent Tritle established the school’s first doctoral program in choral conducting. Tritle is also renowned as a master clinician, giving workshops on conducting and repertoire; in 2017 he made his fourth appearance as a featured conductor at Berkshire Choral International, leading Mahler’s “Symphony of a Thousand,” and he leads annual choral workshops at the Amherst Early Music Festival. Recent years have included workshops at Summer@Eastman and at the Sibelius Academy in Helsinki. A Juilliard School faculty member since 1996, he currently directs a graduate practicum on oratorio in collaboration with the school’s Vocal Arts Department.

In more than 150 concerts presented by the Sacred Music in a Sacred Space series from 1989 to 2011, Kent Tritle conducted the Choir and Orchestra of St. Ignatius Loyola in a broad repertoire of sacred works, from Renaissance masses and oratorio masterworks to premieres by notable living composers, earning praise for building the choir and the concert series into one of the highlights of the New York concert scene. From 1996 to 2004, Tritle was Music Director of the Emmy-nominated Dessoff Choirs. Kent hosted “The Choral Mix with Kent Tritle,” a weekly program devoted to the vibrant world of choral music, on New York’s WQXR from 2010 to 2014.

Kent Tritle has worked with a wealth of young singers over the years, and several with whom he was worked frequently are on the leading edge of the current group of young stars in opera and concert, including sopranos Susanna Phillips, Emalie Savoy, and Jennifer Zetlan; mezzo-soprano Sasha Cooke; and tenor Paul Appleby. Tritle has prepared choruses for conductors Alan Gilbert, Philippe Entremont, Christoph von Dohnányi, Leonard Slatkin, Michael Tilson Thomas, Robert Spano, Gerard Schwarz, Vladimir Spivakov, Nicholas McGegan, Leon Botstein, and Dennis Russell Davies. Among the soloists with whom he has collaborated are singers Renée Fleming, Jessye Norman, Hei-Kyung Hong, Marilyn Horne, Susanne Mentzer, Susan Graham, and Sherrill Milnes; cellist Yo-Yo Ma; and pianist André Previn.

As an organ recitalist, Kent Tritle performs regularly in Europe and across the United States; recital venues have included the Leipzig Gewandhaus, the Zurich Tonhalle, the Church of St. Sulpice in Paris, Dresden’s Hofkirche, King’s College at Cambridge, Westminster Abbey, and St. Vitus Cathedral in Prague. With the Philharmonic he has performed Saint-Saëns’s Organ Symphony conducted by Lorin Maazel, Andrew Davis, Antonio Pappano, and David Robertson, and recorded Brahms’s Ein Deutsches Requiem, Britten’s War Requiem and Henze’s Symphony No. 9, all conducted by Kurt Masur, as well as the Grammy-nominated Sweeney Todd conducted by Andrew Litton. He is featured on the DVDs The Organistas and Creating the Stradivarius of Organs.

Kent Tritle’s discography of more than 20 recordings on the Telarc, AMDG, Epiphany, Gothic, VAI and MSR Classics labels includes the 2016 performance of Mahler’s Symphony No. 8, David Briggs’s organ-choral version, which received a rave review in The American Organist, and Eternal Reflections: Choral Music of Robert Paterson with Musica Sacra, about which Gramophone said, “As shaped by Music Director Kent Tritle, the myriad hues, lyricism and nobility in Paterson’s music emerge in all their splendour.” Other releases, including his 2013 recording of Juraj Filas’ Requiem, Oratio Spei dedicated to the victims of 9/11, with the Prague Symphony Orchestra and the Kühn Choir; Messages to Myself; an acclaimed recording with Musica Sacra of five new works; and two releases with the Choir of St. Ignatius Loyola, Cool of the Day – an a cappella program of music ranging from Gregorian chant, Palestrina, and spirituals to Strauss’s Deutsche Motette – and Ginastera’s
The Lamentations of Jeremiah with Schnittke’s Concerto for Choir, have been praised by Gramophone, the American Record Guide, and The Choral Journal.

Kent is on the advisory boards of the Clarion Music Society and the Choral Composer/Conductor Collective (C4).

Kent Trible holds graduate and undergraduate degrees from The Juilliard School in organ performance and choral conducting. He has been featured on ABC World News Tonight, National Public Radio, and Minnesota Public Radio, as well as in The New York Times and The Wall Street Journal.

For more information, sound clips, and updated concert information, visit www.kenttritle.com. Kent Trible on Facebook: www.facebook.com/kenttritle Kent Trible on Twitter: www.twitter.com/kenttritle

KAYLA KOVACS, SOPRANO
Kayla Kovacs, from Salamanca, NY, is a sophomore at The Crane School of Music studying vocal performance with Professor Donald George. She recently performed with the Crane Opera Ensemble in Dean Anthony and Michael Ching’s Speed Dating Tonight! (Dater #8) and the world premiere of Tom Cipullo’s Mayo (Jo), both under the direction of Dean Anthony and Kirk Severtson. Prior to being in the Crane Opera Ensemble, Kayla performed in many musical theater shows, including Beauty and the Beast (Madame de la Grande Bouche), Hair (tribe member), The 25th Annual Putnam County Spelling Bee (Rona Lisa Peretti), and Seven Brides for Seven Brothers (Milly). Last spring, Kayla was a second-round participant in the Classical Singer Competition. She has performed in masterclasses with Tom Cipullo, Susan Graham, and Martina Janková, and studied voice previously with Suzanne Kantorski. In addition to her extensive experience as a vocalist, Kayla has studied trumpet for nine years, and ukulele for three.

EMMA MARHEFKA, SOPRANO
Emma Marhefka is a sophomore at The Crane School of Music where she is a voice performance major studying with Donald George. In the fall, she had the honor to perform the role of Valeria in the world premiere of Tom Cipullo’s opera Mayo with the Crane Opera Ensemble. Additionally with the Ensemble, she has performed in Speed Dating Tonight! (Fragile Heart Duet), The Pirates of Penzance (Edith), and the Fall 2018 Opera Scenes Program.

While at Crane, Ms. Marhefka has participated in masterclasses with Suzanne Hendrix, Jennifer Holloway, and Martina Jankova. In her freshman year, she appeared with Crane’s Hosmer Choir as the soprano soloist in Britten’s Rejoice in the Lamb. During the summer of 2018, she worked as an intern at Stephanie Blythe’s Fall Island Vocal Arts Seminar. In high school, Ms. Marhefka was a merit winner for the National YoungArts competition and a featured soloist with the Allentown Symphony Orchestra.

This summer, she will be going to the Brevard Music Center as a member of the Janiec Opera Company. As a part of this program, she will be performing in three operas: Susannah (Mrs. Gleaton), Roméo et Juliette (Ensemble), and Die Fledermaus (Rosalinda: cover/Ensemble) while getting daily intensive training from opera professionals.
BEN JOHNSON, TENOR

Ben Johnson is a vocal performance major and musical theater minor finishing his first year at The Crane School of Music, where he studies with Donald George. He was seen most recently in Crane Opera Ensemble productions of Speed Dating Tonight! and Mayo (world premiere), and has performed previously in numerous musicals including 1776 (Robert Livingston), Music Man (Professor Harold Hill), Nice Work If You Can Get It (Jimmy Winters), and Seussical (The Cat in the Hat). Ben is honored to have won awards at the Schmidt Vocal Competition at the University of Colorado, Boulder and at the NATS Competition in Ithaca NY, and was additionally recognized as a finalist for the 2018 New York Lyric Opera Competition. He was also recognized at the Pennsylvania Music Educators Association All-State Choir Festival as one of the top five tenors in Pennsylvania. Most recently, Ben received 1st place in the College Classical Division of the Classical Singer Competition at Crane, and 2nd place in the Musical Theatre Division. Ben also plays the saxophone and piano. This summer, Ben will be an intern at the Fall Island Vocal Arts Seminar in Potsdam, and will be attending Scuola Italia, a summer program for young opera singers in Sant’Angelo, Italy.

SHAVON LLOYD, BARITONE

Shavon Lloyd, from Middletown, NY, is a senior music education major at The Crane School of Music at SUNY Potsdam. A baritone, Lloyd has participated in numerous performance opportunities on and off campus. In his time under the tutelage of Dr. Lonel Woods, Shavon has performed with Canadian Brass, Lisa Vroman, and Patti LuPone, and has performed as a solo baritone under the baton of LoKo guest conductor, Duain Wolfe. Recently, he had the pleasure of performing for the inauguration of the new SUNY Chancellor, Kristina Johnson. Recent accolades and scholarships from SUNY Potsdam are the George W. Blaha Award, Kenneth Cottrell Endowed Scholarship, Alan E. Adams Scholarship, Kenneth Cottrell Outstanding Human Service Award, Cassie Davino Memorial Scholarship, D’Addario Family Scholarship, Crane Freshman Scholarship, and the SUNY Potsdam Freshman Scholars Award. After graduating from SUNY Potsdam, Shavon plans to teach in K-12 choral music education and continue his career as a composer, conductor, and performer.
Crane Symphony Orchestra

Joel Schut, director

**Flute**
Allison Linen

**Oboe**
Meagan Flynn*
Olivia McCartney*

**Bassoon**
Matthew Boice*
Aliciana LoTemple

**Horn**
Mya Hollins
Isabella Kolasinski*
Emily Quinn
Molly Siegel
Madeline Vail

**Trumpet**
Christopher Keach
Nathalie Mejia*
Nolan Ostrowski

**Trombone**
Haley Emhof
Joshua Mantegna
Edward Matin*

**Tuba**
Ryan Halson

**Timpani**
Patrick Roche

**Violin I**
Julia Bartlett
Ethan Bates
Olivia Coyne**
Rose DioLallevi
Blakely Grunenberg
Nabil Hetman
Jacqueline Hilbert
Robert Marsanico
Colin Reardon
Manuel Rodriguez
Alexa Santos
Katie Smith

**Violin II**
Josephine Beck
Joe Desiderio
Bella Eberle
Jacklyn Ennis*
Anita Fischli
Marvin Hayes III
Brandon Joy
Cynthia Meier
Yannis Ng
Noellia Nicotri
Brooke Nilson
Nicole Pellman
TJ Ransom
Jordan Walker

**Viola**
Susan Boyle
Allison Carbone
Aubrie Carroll
Zachary Castro
Loren Dalley
Matt Grosso
Laura Matthews*
Maggie O’Connor
Nicole Ramirez

**Cello**
John Carosella
Claire Ezratty
Samantha Godus*
Christopher Jaeger
Jonathan Kim
Faith Lukiszewski
Matthew Mazzer
Robert Paddock

**Bass**
Anthony Klenke
Christina Morris
Aidan Moore*
Adelle St. Onge

**Concertmaster**
**Principal**

Names are listed in alphabetical order to emphasize the contribution of each performer.
Crane Chorus

Jeffrey Francom, director
Nancy Hull, piano

**Soprano**
Emily Allen
Ashlyn Barnes
Josephine Beck
Amanda Bink
Natalie Bojanowski
Allison Brault
Sadie Brock
Allison Budd
Olivia Capozzi
Halie Carden
Madonna Champagne
Megan Combs
Emily Cooke
Grace Craig
Calandra Damouras
Meaghan Deasey
Amanda DiBartolo
Jillian DiBennardo
Grace Donofrio
Jazmín Duran-García
Alicia Esposito
Ava Fisher
Brianna Gerhardt
Hannah Grabowski
Lindsay Heck
Rachel Howard
Kayleigh Junz
Kayla Kovacs
Fiona Lambert
Jasmine Lites
Erin Logan
Keri Lorenz
Emma Marhefka
Kayla Mauk
Abigail McCann
Elizabeth McFarland-Porter
Carolina Medina
Crystal Miller
Emily Milne
Mariah Nissen
Elizabeth O’Byrne
Christina Pace
Caitlin Pendleton
Emily Petralia
Kathryn Pierce

Phoebe Reuther
Amanda Rizzo
Abigail Ryan
Tessa Spencer
Alyssa Sposato
Naomi Steele
Samantha Stern
Kristina Strang
Maura Sullivan
Bre Valdez
Emma Sullivan

**Alto**
Dea Ahlgrim
Lauren Behan
Sara Beth Lieberman
Natalie Bunta
Kathryn Burke
Paige Carter
Jacqueline Conlon
Allison Cranmer
Alexandra Cuomo
Brooke D’Aprile
Deanna DiMartino
Haven Gotham
Kristen Grajek
Gianna Grigalonis
Maggie Hess
Claudia Hovey
Danielle Hughes
Emary Iacobucci
Patricia Leuschen
Kathryn Lyubomirsky
Rebecca Matte
Diana Minerva
Sydney Mulloy
Cara Navaretta
Chelsea Perticone
Elizabeth Reese
Anna Rosen
Miriam Rosenberg
Allets Schicker
Ryanne Solinsky
Katie Spriggs
Jessica Stolecki
Kaylee Tasber
Elyssa Thompson
Gianna Tucci
Leandra Wahlen

— ROSTER —
Allison Wallace
Emily West
Haley Wright-McGivney
Anna Ziolkowski

**Tenor**
Reykaan Adorno
Matthew Bahr
Zachary Balquin
Jacob Barrett
Ethan Bates
Ryan Blunt
Christian Castro
Darius Fuller
Peter Gruner
Ryan Horncastle
Ben Johnson
Ben Lewandowski
John Lynch
Ryan MacCarthy
Duncan McKechney
Thomas Nguyen
William Paddock
Samuel Perkins
Cooper Pokrentowski
Keaton Poore
Rishi Ramsingh
Andrew Richardson
Christian Serrecchia
Matthew Varden
Jesse Viteri
William Whisenhunt
Michael Woods
Brett Worden
Michael Worshoufsky

**Bass**
Tyler Allen
Francisco Avila
Joseph Benedict
Devin Canavally
Daniel Conroy
Christopher Danlich
Richard DeLousia
Joseph DeMato-Garcia
Matthew Goetz
Ryan Gordon
Jacob Hernandez
Alec House-Baillargeon

Adam Jones
Matthew Llampel
Shavon Lloyd
Thomas Loomis
James Malone
Alex Mariano
Seth Marshall
Alexander Matula
Ethan Moore
Brendan O’Toole
Jason Perregaux
Caleb Reid
Steven Rodriguez
Nicholas Rondinelli
Salvatore Sanfilippo
Chris Sarkis
Matthew Schlicht
Craig Smith
Ronald St John
Nathan Vonder Haar
Justin Wheeler
Jared White
Maurice Williams
Liam Zaffora-Reeder
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. 


<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>Brahms: Requiem (HMH).</td>
</tr>
<tr>
<td>1960</td>
<td>Thomson: Missa pro defunctis (World première, VT).</td>
</tr>
<tr>
<td>1961</td>
<td>Handel: Israel in Egypt (BM).</td>
</tr>
<tr>
<td>1962</td>
<td>Vaughan Williams: Hodie (HMH).</td>
</tr>
<tr>
<td>1963</td>
<td>Markevitch: Cantate; Carissimi: Jepthe; Preger: Cantate (World première); Latjha: Hymnes pour la Sainte Vierge (women’s chorus and organ); Poulenc: Gloria (NB).</td>
</tr>
<tr>
<td>1964</td>
<td>Handel: Te Deum (World première, CED).</td>
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<tr>
<td>1965</td>
<td>Hindemith: When lilacs last in the door-yard bloom’d (RS).</td>
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<tr>
<td>1966</td>
<td>Bach: Cantata, Dazu ist erschienen der Sohn Gottes; Walton: Belshazzar’s Feast (BM).</td>
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<tr>
<td>1968</td>
<td>Haydn: How Brightly Shines the Morning Star; Frackenpohl: Te Deum (World première, CED).</td>
</tr>
<tr>
<td>1971</td>
<td>Rahm: Missa in C; Bruckner: Te Deum (CED).</td>
</tr>
<tr>
<td>1972</td>
<td>Handel: Zadok, the Priest; Brahms: Nanie; Walton: Belshazzar’s Feast (BM).</td>
</tr>
<tr>
<td>1974</td>
<td>Mozart: Great Mass in C-minor; Stravinsky: Symphonie de Psauemes (BM).</td>
</tr>
<tr>
<td>1976</td>
<td>Pinkham: Christmas Cantata (with double-brass choir); Haydn: Mass in Time of War (CED).</td>
</tr>
<tr>
<td>1977</td>
<td>Persichetti: The Pleiades (with string orchestra, VP); Tallis: Spem in Alium; Brahms: Nanie; Walton: Gloria (BM).</td>
</tr>
<tr>
<td>1978</td>
<td>Foss: The Fragments of Archilochos (World première); A Parable of Death (LF); Britten: Cantata Academica (BM).</td>
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<tr>
<td>1979</td>
<td>Verdi: Requiem (SC).</td>
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<tr>
<td>1980</td>
<td>Purcell: Te Deum (BM).</td>
</tr>
<tr>
<td>1982</td>
<td>Vaughan Williams: Hodie (HMH).</td>
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<tr>
<td>1983</td>
<td>Handel: Te Deum (BM).</td>
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<tr>
<td>1984</td>
<td>Brahms: Requiem (BM).</td>
</tr>
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<td>1985</td>
<td>Purcell: Te Deum; Walton: Belshazzar’s Feast (BM).</td>
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<tr>
<td>1987</td>
<td>Verdi: Requiem (SCa).</td>
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<tr>
<td>1988</td>
<td>Fauré: Requiem; Poulenc: Gloria (EQ).</td>
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<tr>
<td>1989</td>
<td>Mozart: Great Mass in C-minor; Stravinsky: Symphonie de Psauemes (BM).</td>
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<tr>
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<tr>
<td>2018</td>
<td>Verdi: Requiem (SC).</td>
</tr>
<tr>
<td>2019</td>
<td>Purcell: Te Deum (BM).</td>
</tr>
<tr>
<td>2020</td>
<td>Beethoven: Missa solemnis (RS).</td>
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<tr>
<td>2021</td>
<td>Handel: Messiah (BM).</td>
</tr>
<tr>
<td>2023</td>
<td>Pinkham: Christmas Cantata (with double-brass choir); Haydn: Mass in Time of War (CED).</td>
</tr>
<tr>
<td>2024</td>
<td>Persichetti: The Pleiades (with string orchestra, VP); Tallis: Spem in Alium; Brahms: Nanie; Walton: Gloria (BM).</td>
</tr>
<tr>
<td>2025</td>
<td>Foss: The Fragments of Archilochos (World première); A Parable of Death (LF); Britten: Cantata Academica (BM).</td>
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</tbody>
</table>


Key to Conductors:

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

The Crane School of Music was founded in 1886 by Julia Crane (1855-1923) as the Crane Institute of Music and was one of the first institutions in the country to have programs dedicated to preparing specialists in teaching music in the public schools. Throughout Crane’s history, the school’s primary mission has been to educate music teachers with an emphasis on excellence in performance. At Crane, learning to be a teacher does not exclude or limit music performance, but uses excellence in performance as the foundation on which teaching is based. Over the years, our mission has expanded to include degrees in performance, music business, composition, and music theory and history, as well as other programs in jazz, music in special education and piano pedagogy. Crane is proud to have many of the finest music educators, scholars, and performers in the United States as members of the faculty, all working hard to make Crane a vital, innovative and exciting place.

The Crane School consists of approximately 530 undergraduate and graduate students, and a faculty of more than 80 teachers and professional staff. Crane is housed in the Julia E. Crane Music Center on the north side of the SUNY Potsdam campus and includes three performance halls (Helen M. Hosmer Concert Hall, 1290 seats; the Sara M. Snell Music Theater, 452 seats, and the Ralph Wakefield Lecture and Recital Hall, 130 seats), as well as extensive supporting areas. The new 97,000-square-foot Performance Arts Center opened in the Spring 2014 semester next door to Crane, and includes three additional large performance spaces (a Proscenium Theater, a Black Box Theater and a Dance Theater), as well as a recording studio with new state-of-the-art equipment.

The Crane School of Music is a community of educators, musicians and scholars in an environment dedicated to helping every student achieve his or her career and life goals. We hope you will consider joining the Crane community and become a part of a tradition that stretches back over 130 years and includes thousands of educators, performers, composers, researchers, leaders in the music industry, and musicians of renown, a network of graduates who can be found throughout North America and around the world.

Founded in 1886, SUNY Potsdam’s Crane School of Music has a long legacy of excellence in music education and performance. Life at Crane includes an incredible array of more than 300 recitals, lectures and concerts presented by faculty, students and guests each year. The Crane School of Music is the State University of New York’s only All-Steinway institution.

State University of New York at Potsdam

Founded in 1816, The State University of New York at Potsdam is one of America’s first 50 colleges—and the oldest institution within SUNY. Now in its third century, SUNY Potsdam is distinguished by a legacy of pioneering programs and educational excellence. The College currently enrolls approximately 3,600 undergraduate and graduate students. Home to the world-renowned Crane School of Music, SUNY Potsdam is known for its challenging liberal arts and sciences core, distinction in teacher training and culture of creativity.
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.”