

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

CRANE  
*Julia E. Crane*  
The Crane School of Music • SUNY Potsdam

Potsdam





— MESSAGE FROM THE DEAN —

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 *Apparebit 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 première of Norma Dello Joio's *Psalms 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](http://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

— PROGRAM —

*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 an 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, 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)

**Paul Hindemith (1895-1963)**

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 7<sup>th</sup>-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, alternately 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*

*Apparebit repentina dies*

**I. The great day of the Lord will suddenly appear**

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

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

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

*De caelesti iudex 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 iudicis,  
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

*Hujus omnes ad electi colligentur dexteram,  
pravi pavent a sinistris boedi velut fetidi.*

*'Te' dicet rex a dextris "regnum caeli sumite,  
pater vobis quod paravit ante omne saeculum;*

*Karitate qui fraterna me juvistis pauperem,  
karitatis nunc mercedem reportate divites."*

*Laeti dicent "Quando, Christe, pauperem te vidimus?  
te, rex magne, vel egentem miserati fuimus?"*

*Magnus illis dicet iudex "Cum juvistis pauperes,  
panem, domum, vestem dantes, me juvistis humilem."*

*Nec tardabit a sinistris loqui justus arbiter  
'In Gehennae maledicti flammis hinc discedite;*

*Obscrantem me audire despexistis mendicum,  
nudo vestem non dedistis, neglexistis languidum."*

*Peccatores dicent "Christe, quando te vel pauperem,  
te, rex magne, vel infirmum contemnentes sprevimus?"*

*Quibus contra iudex altus "Mendicanti quamdiu  
opem ferre neglexistis me sprevistis improbi."*

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 fulget visio.*

*Xristum regem jam paterna 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.

**IV. 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 ardentis 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.*

*Christe eleison.*

*Kyrie eleison.*

Lord, have mercy.

Christ, have mercy.

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, benedicimus 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 magnam  
gloriam tuam.*

We give thanks to Thee for Thy great glory.

**Domine Deus (Soprano duet)**

*Domine Deus, Rex coelestis,*

*Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe,*

*Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, heavenly King,

God the Father almighty.

O Lord, 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.*

*Suscipe deprecationem nostram,*

*qui sedes ad dexteram Patris,*

*miserere nobis.*

Thou who takest away the sins of the world,  
have mercy upon us.

Thou who takest away the sins of the world,  
receive our prayer.

Thou who sittest at the right hand of the Father,  
have mercy upon us.

**Quoniam tu solus (Sopranos, Tenor)**

*Quoniam tu solus Sanctus, tu solus Dominus,  
tu solus Altissimus.*

For Thou only art holy, Thou only art  
the Lord, Thou only art most high.

**Jesu Christe (Chorus)**

*Jesu Christe*

Jesus Christ

**Cum Sancto Spiritu (Chorus)**

*Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.*

With the Holy Ghost, in the glory of  
God the Father. Amen.

**Credo in unum Deum (Chorus)**

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilibus omnium et invisibilibus omnium.*

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

*Credo in unum Dominum,  
Jesu Christum Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.*

I believe in one Lord  
Jesus Christ, only-begotten Son of God,  
and born of the father before all worlds.

*Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.*

God of God, light of light,  
true God of true God,  
begotten, not made,  
of one substance with the Father,  
by whom all things were made.

*Qui propter nos homines et propter nostrum  
salutem descendit de caelis.*

Who for us, and for our salvation,  
came down from heaven.

**Et incarnatus est (Soprano)**

*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine,  
et homo factus est.*

And became incarnate by the Holy Spirit  
of the Virgin Mary,  
and was made man.

**Sanctus (Chorus)**

*Sanctus, Sanctus, Sanctus,  
Dominus, Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.*

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

**Benedictus qui venit (Quartet, Chorus)**

*Benedictus, qui venit in nomine Domini.  
Osanna in excelsis.*

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 125<sup>th</sup> 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 has 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 Tittle 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.kenttittle.com](http://www.kenttittle.com). Kent Tittle on Facebook: [www.facebook.com/kenttittle](http://www.facebook.com/kenttittle) Kent Tittle on Twitter: [www.twitter.com/kenttittle](http://www.twitter.com/kenttittle)



### **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 25<sup>th</sup> 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 1<sup>st</sup> place in the College Classical Division of the Classical Singer Competition at Crane, and 2<sup>nd</sup> 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 Mazer

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 Vos

### **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 Peticone  
Elizabeth Reese  
Anna Rosen  
Miriam Rosenberg  
Allets Schicker  
Ryenne Solinsky  
Katie Spriggs  
Jessica Stolecki  
Kaylee Tasber  
Elyssa Thompson  
Gianna Tucci  
Leandra Wahlen

— R O S T E R —

Allison Wallace  
Emily West  
Haley Wright-McGivney  
Anna Ziolkowski

**Tenor**

Reykwaan 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 Danilich  
Richard DeLousia  
Joseph DeMato-Garcia  
Matthew Goetz  
Ryan Gordona  
Jacob Hernandez  
Alec House-Baillargeon

Adam Jones  
Matthew Lampel  
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.

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

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

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

**S 1950** Bach: Mass in B-minor (RS). **F 1950** Brahms: Requiem (BM). **S 1951** Dello Joio: A Psalm of David (World première, HMH); Bach: St. John Passion (RS). **F 1951** Vivaldi: Gloria; Frackenpohl: A Child This Day is Born (World première, HMH). **Feb. 3, 1952 (Carnegie Hall, New York City)** Hindemith: Apparebit repentina Dies (with brass ensemble); Brahms: Nänie (RS); Dello Joio: A Psalm of David (HMH). **S 1952** Hindemith: Apparebit repentina Dies (with brass ensemble); Brahms: Nänie (RS); Dello Joio: The Triumph of St. Joan (excerpts, BM); Beethoven: Missa solemnis (RS). **F 1952** Bach: Singet dem Herrn; Brahms: Schicksalslied; Kodaly: Te Deum (BM). **S 1953** Mendelssohn: Elijah (HMH); Bach: Cantata, O Jesu Christ, meus Lebens Licht (with wind ensemble); Schubert: Mass No. 2; Stravinsky: Symphonie de Psaumes (RS). **F 1953** Bach: Motet, Jesu, meine Freude (HMH); Meyerowitz: Music for Christmas (JM); **S 1954** Holst: The Hymn of Jesus; Effinger: Symphony for Chorus and Orchestra (HMH); Berlioz: Requiem (RS). **F 1954** G. Gabrieli: O Jesu mi dulcissimi; Jubilate Deo (with brass and organ); Bach: Christmas Oratorio – Excerpts (HMH). **S 1955** Bach: St. Matthew Passion (RS). **F 1955** Vaughan Williams: Hodie (HMH). **S 1956** Mozart: Great Mass in C-minor (TJ). **F 1956** Honegger: King David (HMH). **S 1957** Haydn: The Seasons (TJ); Honegger: King David (HMH). **F 1957** Telemann: Cantata, To us a Child is given; Effinger: The St. Luke Christmas Story (CED). **S 1958** Michał Spisak: Hymne Olympique; Lili Boulanger: Vieille prière bouddhique, Psaume CXXIX; Psaume XXIV; Fauré: Requiem (NB).

**Nov. 25, 1958 (United Nations General Assembly Hall, New York City)** Saygun: Yunus Emre (LS, with the Symphony of the Air). **F 1958** Saygun: Yunus Emre (AAS). **S 1959** Bach:

Mass in B-minor (RS). **F 1959** Brahms: Requiem (HMH). **S 1960** Thomson: Missa pro defunctis (World première, VT). **F 1960** Handel: Israel in Egypt (BM). **S 1961** Beethoven: Missa solemnis (RS). **F 1961** Vaughan Williams: Hodie (HMH). **S 1962** Markevitch: Cantate; Carissimi: Jephthe; Preger: Cantate (World première); Lajtha: Hymnes pour la Sainte Vierge (women's chorus and organ); Poulenc: Gloria (NB). **F 1962** C. T. Pachelbel: Magnificat; Kuhna: How Brightly Shines the Morning Star; Frackenpohl: Te Deum (World première, CED). **S 1963** Hindemith: When lilacs last in the door-yard bloom'd (RS). **F 1963** Bach: Cantata, Dazu ist erschienen der Sohn Gottes; Walton: Belshazzar's Feast (BM). **S 1964** Verdi: Requiem (SC). **F 1964**: Handel: Solomon (BM). **S 1965** Foss: The Fragments of Archilochos (World première); A Parable of Death (LF); Britten: Cantata Academica (BM). **F 1965** Beethoven: Mass in C; Bruckner: Te Deum (CED). **S 1966** Britten: War Requiem (RS). **F 1966** Mozart: Great Mass in C-minor; Stravinsky: Symphonie de Psaumes (BM). **S 1967** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (SC). **F 1967** Pinkham: Christmas Cantata (with double-brass choir); Haydn: Mass in Time of War (CED). **S 1968** Persichetti: The Pleiades (with string orchestra, VP); Tallis: Spem in Alium; Brahms: Nänie; Walton: Gloria (BM). **F 1968** Handel: Messiah (BM). **S 1969** Mozart: Vesperae Solennes de Confessore; Vaughan Williams: A Sea Symphony (SC). **F 1969** Purcell: Lord, how long wilt Thou be angry; Penderecki: Dies Irae; Bach: Magnificat (BM). **S 1970** Mussorgsky, arr. Goehr/Rimsky-Korsakov: Choral Scenes from Boris Godunov; Dello Joio: Songs of Walt Whitman (BM); Beethoven: Symphony No. 9 (MB). **F 1970** Handel: Israel in Egypt (BM). **S 1971** Verdi: Requiem (SC). **F 1971** Vivaldi: Gloria; Orff: Carmina Burana (BM). **S 1972** Bach: St. Matthew Passion (SC). **F 1972** Handel: Zadok, the Priest; Brahms: Nänie; Walton: Belshazzar's Feast (BM). **S 1973** Hanson: Song of Democracy; Songs from "Drum Taps" (Howard Hanson); Streams in the Desert (BM). **F 1973** Verdi: Quattro Pezzi Sacri – "Stabat mater"; "Laudi alla Vergine Maria" (women's chorus, a cappella) & "Te Deum"; Wagner: Die Meistersinger – Choral Excerpts from Act III (BM); Borodin: Prince Igor – Polovetsian Dances (JJ). **S 1974** Beethoven: Elegischer Gesang; Meeresstille und Glückliche Fahrt; Stravinsky: Symphonie de Psaumes; Bruckner: Te Deum (MTT). **F 1974** Brahms: Requiem (BM). **S 1975** Beethoven: Missa solemnis (RS). **F 1975** Berlioz: Requiem (BM). **S 1976** Bernstein: Chichester Psalms; Washburn: We Hold These Truths; Dello Joio: A Psalm of David (BM). **F 1976** Handel: Messiah (BM). **S 1977** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (SC). **F 1977** Bach: Mass in B-minor (BM). **S 1978** Copland: Canticle of Freedom; Old American Songs, Sets I & II; Suite from The Tender Land (AC). **F 1978** A. Gabrieli: Benedictus Dominus Deus Sabaoth (with wind instruments and organ); Beethoven: Missa solemnis – "Agnus Dei" & "Dona nobis pacem"; Willan: How They So Softly Rest; Elgar: The Spirit of England (BM). **S 1979** Verdi: Requiem (SCa). **F 1979** Beethoven: Mass in C; Symphony No. 9 – Mvt. 4 (BM). **S 1980** Mendelssohn: Elijah (RS). **F 1980** Brahms: Nänie; Orff: Carmina Burana (BM). **S 1981** Verdi: Quattro Pezzi Sacri – "Te Deum"; Delius: Sea Drift; Schuller: The Power Within Us (GS). **F 1981** Handel: Israel in Egypt (BM). **February 21, 1982** Stravinsky: Symphonie de Psaumes (with Crane Faculty/Student Orchestra, BM). **S 1982** Haydn: The Creation (SC). **F 1982** Brahms: Requiem (BM). **S 1983** Fauré: Requiem; Poulenc: Gloria (EQ). **F 1983** Handel: Messiah (BM). **S 1984** Verdi: Requiem (FA). **F 1984** Purcell: Te Deum; Walton: Belshazzar's Feast (BM). **S 1985** Bach: Mass in B-minor (BM). **F 1985** Handel: Zadok, the Priest; Bloch: Sacred Service (SC). **S 1986** Del Borgo: When Dreams are Dreamed; Frackenpohl: Te Deum; Dello Joio: A Psalm of David (BM). **Oct. 30 & 31, 1986 (Avery Fisher Hall, New York City)** Wm. Schuman: On Freedom's Ground (World première, ZM, with The New York Philharmonic). **F 1986** Mozart: Kyrie in D-minor; Brahms: Nänie; Wm. Schuman: On Freedom's Ground (BM). **S 1987** Rachmaninoff: Spring; Mussorgsky, arr. Rimsky-Korsakov: Boris Godunov – "Coronation Scene" & "Death of Boris"; Glazunov: Triumphal March (IB);

Washburn: In Praise of Music (BM). **F 1987** Handel: Israel in Egypt (BM). **S 1988** Elgar: The Spirit of England; Shostakovich: Song of the Forests (BM). **F 1988** Handel: Messiah (BM). **S 1989** Peeters: Entrata Festiva (with organ, brass and tympani); Poulenc: Gloria; Duruflé: Requiem (CG). **F 1989** Vaughan Williams: Hodie (CG). **S 1990** Haydn: Lord Nelson Mass; Bruckner: Te Deum (RE). **F 1990** Bach: Magnificat; Washburn: Songs of Peace; Frackenpohl: Mass (World première, CG). **S 1991** Copland: The Tender Land – “Stomp Your Foot” & “The Promise of Living”; Orff: Carmina Burana (CG). **F 1991** Bass: Gloria; Mozart: Requiem (CG). **S 1992** Brahms: Requiem (CG). **F 1992** Handel: Messiah (SR). **S 1993** Foss: American Cantata (LF). **F 1993** Beethoven: Choral Fantasia; Mass in C (RSt). **S 1994** Verdi: Requiem (RSt). **F 1994** Stravinsky: Symphonie de Psaumes; Poulenc: Gloria (RB). **S 1995** Brahms: Nänie; Schubert: Mass No. 6 (RB). **F 1995** Haydn: Te Deum; Theresianmesse (RB). **S 1996** Berlioz: Requiem (AG). **F 1996** Vaughan Williams: Five Mystical Songs; Mozart: “Coronation” Mass (DG). **S 1997** Brahms: Alto Rhapsody; Schicksalslied; Bruckner: Te Deum (DG). **F 1997** Orff: Carmina Burana (DG). **S 1998** Handel: Zadok, the Priest; Lauridsen: Lux Aeterna; Ray: Gospel Mass (AT). **S 1999** Fauré: Requiem (RR); Duruflé: Requiem (DG). **S 2000** Bach: St. Matthew Passion (RSt). **F 2000** Poulenc: Gloria (DG). **S 2001** Hindemith: When lilacs last in the door-yard bloom’d (DG). **S 2002** Brahms: Requiem (JR). **S 2003** Haydn: The Creation (DG). **S 2004** Berlioz: Messe solennelle (DG). **S 2005** Handel: 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). **F 2015** Vaughan Williams: Fantasia on Christmas Carols (JF). **S 2016** Bruckner: Psalm 150; Franck: Psalm 150; Fry: Awake, Celestial Airs! (World première); Vaughan Williams: Serenade to Music; Fauré: Requiem (DW). **F 2016** Wanamaker: Laude! (World première, JF). **S 2017** Poulenc: Gloria; Rachmaninoff: The Bells (JFa). **F 2017** Mendelssohn: Vom Himmel hoch (JF). **S 2018** Prokofiev: Alexander Nevsky; Vaughan Williams: Dona Nobis Pacem (AW).

#### Key to Conductors:

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

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

## **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."

# Potsdam

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*Julia E. Crane*  
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