

JOHANNES BRAHMS

# A German Requiem

JOSEPH FLUMMERFELT, Conductor  
2015 Dorothy Albrecht Gregory Visiting Conductor\*

with the

## Crane Chorus

and the

## Crane Symphony Orchestra

NICOLE CABELL, soprano

CRAIG VERM, baritone

Saturday, May 2, 2015 at 7:30 pm  
Hosmer Hall at SUNY Potsdam



\*The partnership of the Dorothy Albrecht Gregory Visiting Conductor Fund, established by Dorothy Albrecht Gregory '61, and the Adeline Maltzan Crane Chorus Performance Tour Fund, established by Dr. Gary C. Jaquay '67, brings distinguished conductors to The Crane School of Music for festival performances by the Crane Chorus and Crane Symphony Orchestra, and funds travel for major performances to venues outside of Potsdam.



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

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Welcome to the concluding performance of the fourth Lougheed-Kofoed Festival of the Arts, whose scope embracing all the arts, in a continuation of our campus' historic Spring Festival of the Arts, is generously supported by the visionary gifts of Kathy Kofoed Lougheed '54 and her husband Don Lougheed (Hon.) '54.

The featured choral-orchestral work on this evening's program, Johannes Brahms' beloved *German Requiem*, had been among those performed most frequently in the Spring Festival, having been featured on nine separate occasions, and having been conducted by some of the iconic figures in the Festival's history. Helen Hosmer herself conducted it just two years after the beginning of this venerable series, in 1934; and in 1939 her friend and colleague Nadia Boulanger conducted the work. Dr. Hosmer led the work once more, in 1959, and Brock McElheran, three times, in 1950 (his very first Festival appearance), 1975, and 1982. Calvin Gage conducted it in 1992; and its most recent performance took place with visiting conductor Joel Revzen in 2002. We are delighted to bring this wonderful piece – a profound, timeless and universal expression of human grief, tempered by hope and compassion – back to the Hosmer stage.

We welcome to the podium tonight, as the 2015 Dorothy Albrecht Gregory Visiting Conductor, Maestro Joseph Flummerfelt, among the most distinguished contributors of his generation to the cultivation, celebration, and advancement of choral music in America. He is joined in the performance of this masterwork by two acclaimed soloists with many credits from both operatic and concert stages, soprano Nicole Cabell and baritone Craig Verm. All of these guest artists will certainly bring this year's rich and wonderful LoKo Festival to a brilliant conclusion.

In addition to the Lougheeds, we are deeply grateful for the vision and generosity of many Crane alumni and supporters who continue to sustain the work of the School, especially Dorothy Albrecht Gregory '61, who has established ongoing funding for our distinguished visiting conductors, 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 anticipated in the College's bicentennial year, 2016. Our ability to provide live video and audio streaming not only for this performance but for many concerts throughout the season is made possible by the visionary gift of Gail Haynes Stradling '64 and Richard Stradling.

SUNY Potsdam and The Crane School of Music take great pride in the achievements represented in tonight's performance by students in the Crane Chorus and the Crane Symphony Orchestra, prepared respectively by Dr. Jeffrey Francom and Dr. Ching Chun-Lai, and supported by the work of all our faculty, who develop the abilities of our students daily. Thanks go to all who have been part of the preparation for this exciting performance.

It is a great honor and privilege to serve as Dean of The Crane School, and to welcome you, on behalf of the School and the College, to our performance.

Sincerely,

A handwritten signature in black ink, appearing to read 'MS', with a long horizontal flourish extending to the right.

Michael Sitton  
Dean

JOHANNES BRAHMS  
1833 – 1897

# Ein deutsches Requiem

- I. Selig sind die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind Deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie keine bleibende Statt
- VII. Selig sind die Toten

JOSEPH FLUMMERFELT, Conductor

NICOLE CABELL, Soprano   CRAIG VERM, Baritone

CRANE CHORUS

Jeffrey Francom, Director

CRANE SYMPHONY ORCHESTRA

Ching-Chun Lai, Director

# Program Notes

by Dr. Nelly Case

This year's spring festival represents the 84<sup>th</sup> annual performance of a major work for chorus and orchestra at the Crane School of Music since the founding of Crane Chorus by Helen Hosmer in the fall of 1931. During that long span of years *A German Requiem*, Op. 45, by Johannes Brahms has been the featured composition on five previous occasions, including most recently the performance in 2002. Moreover it was the work chosen for the 1939 festival by the very first guest conductor of Crane Chorus, Nadia Boulanger — former teacher and lifelong friend of Helen Hosmer, who in turn was a student of Julia Crane, a graduate of the Crane School, and its director from 1930 until her retirement in 1966. Thus this particular choral work holds a special prominence in the history of Crane Chorus and Orchestra.

For Johannes Brahms *A German Requiem* also constituted a work of central importance for his life and career. True, Robert Schumann hailed him as the musical heir to Beethoven shortly after the fair-haired young man first arrived on his doorstep at age 20 in 1853, but the bright future his mentor predicted seemed almost impossible in 1859 after Brahms's first major work involving orchestra — his first piano concerto — was met with loud hissing by the audience and harsh words from the critics at its premiere in Leipzig, Germany. Nevertheless by the late 1860s he had built a solid reputation for himself with a healthy output of instrumental and vocal works including solo piano pieces, chamber music, and numerous art songs. Still it was only after the overwhelmingly positive reception of *A German Requiem* on April 10<sup>th</sup> (Good Friday) of 1868 in Bremen, Germany, with Brahms himself conducting, that he was broadly recognized as a major European composer. Leading a chorus of over 200 voices and the largest orchestral ensemble for which he had written up to that point, Brahms, though not yet thirty-five years old, proved himself completely capable of composing for large performing forces in extended musical forms just as Schumann had foreseen — the requiem constituting arguably the longest work he ever wrote. Even more importantly, it was the wide and rapidly growing acclaim for the requiem, performed some twenty times in Germany during its first year not to mention performances soon afterward in England, Paris, and Russia, that gave Brahms the confidence he needed to continue to pursue his long-range goal of facing up to the daunting figure of Beethoven in every Classic instrumental genre, for example, with his first string quartet in 1873 and finally his first symphony in 1876.

The broad appeal of Brahms's *Ein Deutsches Requiem* had much to do with the fundamental ways in which it differed from the outwardly similar works of other outstanding 19<sup>th</sup> century composers such as Berlioz and Verdi. First of all, rather than set to music a German translation of the traditional Latin text of the Roman Catholic Mass for the Dead, Brahms used only verbal content that he himself selected from seventeen separate passages of the Old and New Testaments of Martin Luther's Bible as well as the Apocrypha (texts outside the Biblical canon). Not only did these verses have no traditional liturgical purpose but their primary aim was to provide solace for the living rather than pray for the eternal soul of the deceased. Though he formally titled the work *A German Requiem*, he stated it could just as well have been called a human requiem owing to its non-denominational approach. In any case the essential mood of this uniquely personal choice of texts is not one of sorrow but of comfort and joy. Rather than dwell on themes of judgment, vengeance, specific religious symbols, or even the sacrifice of Christ for human sins, Brahms focuses on the idea that one can find reassurance in the face of life's transience by rejoicing in one's achievements and the

recognition that they will live on after one continues to a well deserved rest.

Another feature of *Ein Deutsches Requiem* that may have added to its immediate popularity was that it matched perfectly the performance capabilities of the many amateur choirs that had sprung up all over Europe during the 19<sup>th</sup> century. In other words, whereas solo singing is limited to relatively brief and non-virtuoso passages by a baritone in the third and sixth movements and a soprano in the fifth movement, material of solid musical significance is sung by the chorus in all seven movements. Nor should this be surprising since Brahms staunchly upheld the democratic values of the middle class in his everyday living and never wrote a work on commission from the wealthy or anyone else. And while in general he stubbornly avoided accepting any long-term professional post that would limit what, when, or how he could compose, he did agree over time to serve as conductor of three different amateur choral groups — for just three seasons each — in Hamburg, at the court of Detmold, and later in Vienna, meaning that he well knew how to compose for such ensembles from personal experience and that he believed they were worthy of his creative efforts, in contrast to the attitudes of many other composers of his time.

While this requiem is a long work, it still is highly unified. For one thing Brahms built a strong sense of symmetry into its seven movements. For instance, the very first word of the piece is the same as the last: “Blessed.” The larger message of the first movement is “Blessed are they who mourn, for they shall have comfort,” while that of the last movement is “Blessed are the dead, for they shall find rest.” Both these movements are also in the same key, F major, and a clearly recognizable section from the end of the first movement returns at the end of the seventh. Moreover this repeated passage highlights a central three-note melodic motive that frequently recurs elsewhere, as in the fugue ending the third movement.

The part of his requiem that Brahms may have composed first is said to approximate something midway between a funeral march and a dance of death, possibly written as early as 1854 shortly after his mentor, Robert Schumann, attempted suicide by throwing himself into the Rhine River. Perhaps originally intended as a kind of dark scherzo for Brahms’s ill-fated first piano concerto, this music received its first public exposure instead as the second movement of *A German Requiem*, complete with the fateful pounding of timpani below the chorus singing “All flesh is as grass,” to a tune in Bb minor that resembles a Lutheran chorale melody some 300 years old. Nevertheless the somber mood changes to one of hope when the movement concludes with an energetic fugue in Bb major on the text, “The redeemed of the Lord shall return again.”

Similarly the third movement begins ominously in D minor with the words, “Lord, make me to know the measure of my days on earth,” but ends joyously in D major with a powerful fugue on the text, “But the souls of the righteous are in the hand of God, nor pain nor grief shall nigh them come.” Although Brahms was seen to some extent as the savior of “absolute” music in the latter 19<sup>th</sup> century, as opposed, for example, to the pointedly programmatic symphonic poems of Franz Liszt — the musical coherence of which relies on an accompanying story of some kind — still the orchestration of this fugue offers a wonderful example of Brahms’s somewhat more subtle yet deliberate approach to text-painting. Namely, from beginning to end of the closing thirty-six measure fugue, the foundation of all the counterpoint in the orchestra and chorus is a ceaseless D pedal in the timpani and other low instruments, plainly representing the supporting hand of God. When Viennese critic Edward Hanslick first heard the movement at a partial performance of the work in 1867, due to an over zealous percussionist he likened this effect to the sensations of

a passenger on a train going through a tunnel. All the same, Brahms would not rewrite the passage, beyond some minor adjustments to the dynamic markings.

The fourth movement, "How lovely is thy dwelling place," is probably the best known segment of the Requiem since it is often performed separately. Written in Eb major and in  $\frac{3}{4}$  time, it has been described as a waltz-like intermezzo reflecting the most popular dance idiom of the day and suggesting the eternal bliss to be found in the courts of the Lord. What became the fifth movement was not added until 1869 for the first performance of the work in Leipzig, Germany, perhaps at the suggestion of Brahms's boyhood piano teacher, Edward Marxsen. While Brahms never specified a dedication of his requiem as a whole to anyone, it seems likely that he was inspired to write this work both by the death of Robert Schumann in 1856 and by his abiding love for his mother Christiane Brahms, whose death in 1865 immediately preceded the years when he devoted most of his compositional efforts to the work's creation. It is this movement in particular that seems to make direct reference to his mother, both with the unique appearance of a soprano soloist and with the inclusion of the words, "Yea, I will comfort you, as one whom his own mother comforteth."

The dramatic highpoint of the requiem, however, occurs in the sixth movement, where Brahms comes as close as he allows himself to the typical threats of hellfire and damnation in the "Dies Irae" movements of more traditional requiems. Yes, at the sound of the trumpet the dead shall rise, but we shall all be changed — we shall all be saved. And how do we know this? Because once again Brahms builds in a totally convincing sense of ultimate triumph over adversity by starting the movement in C minor and ending in C major with a mighty fugue at the end, which he leads directly into with the words we most want to hear: "Death shall be swallowed in victory! Grave, where is thy triumph? Death, where is thy sting?" What else is there left to say after that than Brahms's reminder of the blessedness of life, labor, and love in the seventh and last movement? Amen, so be it, blessed be.

## I. Chorus

### Matthew 5:4; Psalm 126:5–6

Blessed are those who mourn,  
for they shall be comforted.

Those who sow with tears  
will reap with joy.  
They go forth and weep,  
bearing precious seeds,  
and return rejoicing,  
bringing their sheaves.

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.

## II. Chorus

### 1 Peter 1:24; James 5:7, 8a; 1 Peter 1:25; Isaiah 35:10

For all flesh is like the grass,  
and all the magnificence of mortals  
is like the flowers of the grass.  
The grass has withered,  
and the flower has fallen away.

Denn alles Fleisch ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

So now be patient, dear friends,  
until the life hereafter.  
Behold, a husbandman waits  
for the precious fruit of the earth  
and is patient until he receives  
the early and later rain.

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber, bis er empfahe  
den Morgenregen und Abendregen.

But the word of the Lord endures forever.

Aber des Herrn Wort bleibt in Ewigkeit.

The redeemed of the Lord will return  
and come to Zion with shouts of joy;  
eternal joy will be upon their heads,  
joy and delight will overcome them  
and sorrow and sighing will have to depart.

Die Erlöseten des Herrn werden wieder kommen,  
und gen Zion kommen mit Jauchzen;  
ewige Freude wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg müssen.

### III. Baritone Solo and Chorus Psalm 39:4–7; Wisdom of Solomon 3:1

Lord, teach me  
that I must have an end,  
and that my life has an end,  
and that I must pass away.

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.

Behold, my days here  
are but a handbreadth before you,  
and my life is nothing before you.  
Ah, how insignificant all mortals are,  
and yet they live so confidently.  
They go about like a phantom  
and create so much vain disquiet;  
they gather things and know not  
who will receive them.  
Now, Lord, in whom shall I find consolation?  
I trust in you.

Siehe, meine Tage sind  
einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun Herr, wess soll ich mich trösten?  
Ich hoffe auf dich.

The souls of the righteous are in God's hands,  
and no torment touches them.

Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

### IV. Chorus Psalm 84:1, 2, 4

How lovely are your dwellings,  
O Lord of Hosts!  
My soul yearns and longs  
for the courts of the Lord;  
my body and soul rejoice  
in the living God.

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Blessed are those who dwell in your house,  
those who praise you forever more.

Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

V. Soprano Solo and Chorus  
John 16:22; Isaiah 66:13; Ecclesiasticus 51:35

You now have sorrow;  
but I want to see you again,  
and your heart shall rejoice,  
and no one shall take your joy from you.

Look upon me:  
I have toiled and labored a brief time,  
and now I have found great comfort.

I want to comfort you,  
as one is comforted by his mother.

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen  
und eure Freude soll niemand von euch nehmen.

Sehet mich an:  
Ich habe eine kleine Zeit Mühe und Arbeit gehabt  
und habe großen Trost funden.

Ich will euch trösten,  
wie einen seine Mutter tröstet.

VI. Chorus and Baritone Solo  
Hebrews 13:14; 1 Corinthians 15:51, 52, 54, 55; Revelation 4:11

For here we have no permanent place,  
but we seek the one to come.

Behold, I tell you a mystery:  
we will not all die,  
but we will all be transformed,  
and transformed suddenly, in an instant,  
at the time of the last trumpet.  
For the trumpet will sound,  
and the dead will rise up incorruptible,  
and we will be transformed.  
Then will be fulfilled  
the word that is written:  
"Death is swallowed up in victory.  
Death, where is your sting?  
Hell, where is your victory?"

Lord, you are worthy to receive  
praise and honor and might,  
for you have created all things,  
and by your will they have  
their being and are created.

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen,  
und die Toten werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen.

VII. Chorus  
Revelation 14:13

Blessed are the dead  
who die in the Lord  
from now on.  
Yea, the Spirit says  
that they may rest from their labor,  
for their works follow after them.

Selig sind die Toten,  
die in dem Herrn sterben,  
von nun an.  
Ja der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.



## Joseph Flummerfelt

*Conductor*

Musical America's 2004 Conductor of the Year, Joseph Flummerfelt's artistry has been heard in many of the world's concert halls for over 40 years. He is founder and musical director of the New York Choral Artists, and for 33 years was conductor of the world-renown Westminster Choir. Since 1971 he has been responsible for most of the choral work of the New York Philharmonic. As an orchestral conductor, Flummerfelt made his debut with the New York Philharmonic in 1988. In 2001, he conducted the world premiere of Stephen Paulus' *Voices of Light* with the Philharmonic and the Westminster Choir. He has also appeared as guest conductor with the New Jersey Symphony Orchestra, Orchestra of St. Luke's, the Juilliard Symphony Orchestra, and the San Antonio and Phoenix Symphonies. He has also conducted over 60 choral/orchestral performances with the Spoleto Festival Orchestra in the United States and Italy.

For over four decades Flummerfelt has collaborated in the preparation of hundreds of performances and recordings with such conductors as Abbado, Bernstein, Barenboim, Boulez, Chailly, Colin Davis, Gilbert, Giulini, Maazel, Masur, Mehta, Muti, Ozawa, Sawallisch, Shaw, Steinberg; with numerous American and European orchestras, including the Berlin Philharmonic, Vienna Philharmonic, the Gewandhaus Orchestra and the Royal Concertgebouw Orchestra. Joseph Flummerfelt's choirs have been featured in 45 recordings. His collaboration with Samuel Barber includes the Grammy Award-winning recording of the composer's opera, *Anthony and Cleopatra*. In 2004 he was awarded a Grammy for the New York Choral Artists recording of John Adams' *On the Transmigration of Souls*. Earlier he was nominated for the Westminster Choir's recording of Haydn's "Lord Nelson" Mass with Leonard Bernstein and the New York Philharmonic, and Berlioz's *Romeo et Juliette* with Riccardo Muti and the Philadelphia Orchestra.

For 33 years Joseph Flummerfelt served as artistic director and principal conductor of Westminster Choir College in Princeton, New Jersey. He began his academic career as director of choral activities at his alma mater, DePauw University, and later served in the same capacity at Florida State University. Since retiring from Westminster, Flummerfelt has held many visiting professorships and conducted many performances at a number of universities, including, among others, Eastman School of Music, University of Texas, New England Conservatory, University of Illinois, Kansas City Conservatory of Music and DePauw University. For 37 years he served as director of choral activities for the Spoleto Festival U.S.A. in Charleston, South Carolina, and for 23 years was the maestro del coro for the Festival dei Due Mondi in Spoleto, Italy.

In addition to his Grammy awards and nominations, Flummerfelt's many honors include Le Prix du President de la Republique from L'Academie du Disque Francais. He holds honorary doctorates from Westminster Choir College of Rider University, Purdue University, Vincennes University, Ursinus College, and DePauw University.

# Nicole Cabell

*Soprano*

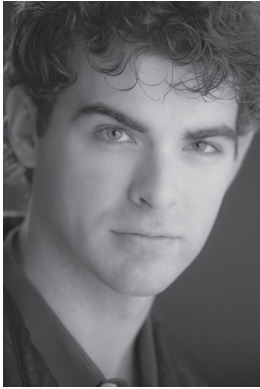
Nicole Cabell, the 2005 Winner of the BBC Singer of the World Competition in Cardiff and Decca recording artist, is one of the most sought-after lyric sopranos of today. Her solo debut album, "Soprano" was named "Editor's Choice" by Gramophone and has received an incredible amount of critical acclaim and several prestigious awards: the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique and an Echo Klassik Award in Germany.



Nicole Cabell's current season includes semi-staged concerts of *Don Giovanni* with Edo de Waart and the Milwaukee Symphony, her Opéra National de Paris debut (and role debut) as Mimi in *La Bohème*, Adina in *L'Elisir d'Amore* with the Minnesota Opera, and a return to Washington Concert Opera as Giulietta in *I Capuleti ed i Montecchi*. In concert, she was heard with the Boston Symphony Orchestra in Villa-Lobos' *Bachianas Brasileiras no. 5*, with the Orchestre National de Lille in Poulenc's *Stabat Mater*, with the San Diego Symphony in Strauss' *Four Last Songs*, with the London Symphony Orchestra in Debussy's *La Damoiselle Elue* and at SUNY Potsdam in Brahms' *Ein deutsches Requiem*. Later this summer Ms. Cabell will appear in recital at Hong Kong Baptist University, and in concert with the Oregon Bach Festival for Mahler's Symphony No. 2. Future projects include returns to the Royal Opera House, Covent Garden, Cincinnati Opera, Michigan Opera Theatre, and a debut at the Grand-Théâtre de Genève.

Last season, Nicole Cabell made some exciting role debuts, first as Violetta in *La Traviata* with Michigan Opera Theatre (seen again later at the San Francisco Opera), then as Medora in *Il Corsaro* with Washington Concert Opera. She reprised the role of her triumphant San Francisco Opera debut: Giulietta in *I Capuleti e i Montecchi* with the Lyric Opera of Kansas City. In concert, Ms. Cabell made her Paris debut in Poulenc's *Stabat Mater*, appeared in Spain with the Orquesta de Galicia in a Barber/Mahler program and on tour with the RPO and Charles Dutoit in Poulenc's *Gloria*. In London, she was heard with the RPO in the same Poulenc piece as well as with the BBC Orchestra, first in Barber's *Knoxville, Summer of 1915* with Keith Lockhart and later in Elgar's *The Apostles* with Sir Andrew Davis. Further concert appearances included Duke Ellington's *Sacred Music* at Carnegie Hall, Beethoven's Symphony No. 9 with the Boston Symphony and Charles Dutoit at Tanglewood, and finally in a Barber/Brahms program in Nashville with GianCarlo Guerrero.

Awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. Ms. Cabell was a semi-finalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. She is the 2002 winner of the Union League's Rose M. Grundman Scholarship and of the Farwell Award with the Woman's Board of Chicago. Nicole Cabell holds a Bachelor's Degree in Vocal Performance from the Eastman School of Music.



## Craig Verm

Baritone

Praised by Opera News for his “arrestingly vibrant baritone,” Craig Verm creates the role of Doug Hansen in the world premiere of Joby Talbot’s *Everest* with Dallas Opera and in other modern repertoire, sings his first performances of George in *Of Mice and Men* with Tulsa Opera and the title role of Elmer Gantry in a return to Florentine Opera in the 2014-15 season. He also returns to Nashville Opera for Marcello in *La bohème* and Gotham Chamber Opera to reprise the Miller in Montsalvatge’s

*El gato con botas* and, on the concert stage, sings Brahms’ *Ein deutsches Requiem* as a guest artist at SUNY Potsdam’s Crane School of Music. Last season he made his debut at Seiji Ozawa’s Ongaku-juku Festival as the Count/*Le nozze di Figaro* and returned the Los Angeles Philharmonic for Glass’ *the CIVIL WarS*, Pittsburgh Opera for Papageno in *Die Zauberflöte*, and Gotham Chamber Opera the world premiere of Lembit Beecher’s *I Have No Stories to Tell You* and *Il combattimento di Tancredi e Clorinda* and joined Nashville Opera for Zurga in *Les pêcheur de perles*.

The baritone’s other recent performances include Albert in *Werther* with the Lyric Opera of Chicago, the title role of Billy Budd and Escamillo in *Carmen* at the Teatro Municipal de Santiago, Sid in *Albert Herring* at the Théâtre du Capitole de Toulouse, and Ramiro in *L’heure espagnole* with the Nationale Resiopera. He has a strong relationship with Pittsburgh Opera, where he has also sung Zurga in *Les pêcheur de perles*, Ping in *Turandot*, Tom Joad in Gordon’s *The Grapes of Wrath*, Mercutio in *Roméo et Juliette*, Angelotti in *Tosca*, Junius in *The Rape of Lucretia*, and the Novice’s Friend in *Billy Budd*. Other recent operatic engagements for Mr. Verm include Marcello in *La bohème*, the Minskman in *Dove’s Flight*, and Ping in *Turandot* with Austin Lyric Opera; Papageno in *Die Zauberflöte*, Aeneas in *Dido and Aeneas*, and Adonis in *Venus and Adonis* with Florentine Opera; Sharpless in *Madama Butterfly* at Lyrique-en-Mer/Festival de Belle-Île; Joseph Pitt in Eötvös’ *Angels in America* with Fort Worth Opera; and Astolfo in Spratlan’s *Life is a Dream* with Santa Fe Opera.

His concert appearances encompass Vaughan Williams’ *Fantasia on Christmas Carols* with the Pittsburgh Symphony, Vaughan Williams’ *Five Mystical Songs* with the Asheville Symphony Orchestra, Gounod’s *Messe Solennelle de Sainte Cécile* with Les Escales Musicales d’Evian, Haydn’s *Lord Nelson Mass* with the Boston Youth Symphony, Handel’s *Messiah* with the Rhode Island Philharmonic, Faure’s *Requiem* with the Pittsburgh Youth Symphony, Schubert’s *Mass in G* with the Pittsburgh Concert Chorale, and Haydn’s *Creation* with the Robert Page Festival Singers.

# Crane Chorus

Jeffrey Francom, Director

Nancy Hull, Collaborative Piano

Deborah Massell, German Diction Coach

## Soprano

Quiara Baker  
Maggie Balles-Clark  
Farah Ballesteros  
Kendra Barton  
Johnna Bernard  
Leah Bisson  
Rebecca Breen  
Katharine Bullock  
Shawntel Courtney  
Xenia Cumento  
Sara DiFiore  
Alexis Donnelly  
Julia Fisher  
Allison Grant  
Bria Hemphill  
Kate-Nicole Hoffman  
Jessica James  
Nora Kazemieh  
Emily King  
Raquel Klein  
Nicole Kohlweiss  
Libby Liszankie  
Julianna Matthews  
Elizabeth Mirandi  
Jennifer Morawski  
Elizabeth Mortati  
Suzie-Mae Ogunseitán  
Amelia O'Hara  
Bryanna Patrice  
Elazia Pollard  
Caitlin Poller  
Joanna Sanges  
Rebecca Schaarschmidt  
Samantha Schick  
Samantha Sheats  
Katrina Sheats  
Melissa Sobczak

Jenna Stufkosky  
Michaela Trackey  
Sarah Visnov  
Abigail Widrick  
Kristen Willman  
Emily Wright

## Alto

Luana Andrade  
Katherine Bovair  
Autumn Capocci  
Morgan Cluck  
Abigail Cowan  
Michelina DiMatteo  
Katelynn Donohue  
Meagan Eichinger  
Nicole Fedorchak  
Tamara Fidler  
Meghan Gallagher  
Leanna Guerrieri  
Bridget Hall  
Francesca Hilditch  
Hanna Hill  
Alyssa Johnson  
Emily Johnson  
Kathleen Kane  
Cynthia Klock  
Mia Kong  
Kaitlyn Leahy  
Caitlin Long  
Michelle Mesch  
Maya Mitsuyasu  
Maira Montgomery  
Kathryn Oppido  
Khaya Palada  
Hannah Pawluk  
Giovanna Savoie  
Amanda Segale

Katia Shevel  
Katherine Skopkowski  
Victoria Smith  
Rebecca Stacy  
Helena Waterous  
Maia Weiss

## Tenor

Mitchell Brownell  
Brooke D'Aprile  
Sean Fahy  
Lawrence Halsey  
Cameron Hance  
Timothy Hight  
Andrew Holcomb  
Jacob James  
Bryan Joanis  
Ivan Jukic  
Liam Kingsley  
Zachary Kreis  
Daniel Kringer  
Nicholas Limina  
Ryan Lockwood  
Ryan Lupka  
Nelson Moore  
Joshua Overrocker  
Anthony Perraglia  
Aaron Raymer  
Jeremy Reff  
Derek Sager  
Aaron Smith  
Drew Stonemetz  
Nicholas Terlato  
Patrick Tombs  
Jack Valentine  
Ian Yeara

## Bass

John Alecci  
Kody Andreas  
Faraz Ardalan  
Nicholas Boudreaux  
Adam Chandler  
Alexander Domaszowec  
Joshua Dykes  
Daniel Els  
Adam Emery  
Jeremy Florence  
Tyler Fonville  
Kevin Gorman  
Peter Guidash  
Henry Horstmann  
Bryan Jaquith  
Adam Kindon  
Daniel Kurtz  
Kevin Larsen  
Justin Lippmann  
David Magowan  
Holden Maiorana  
Austin Matson  
Joseph McDermott  
Paul McKay  
Cory Moon  
Daniel Narvaez  
Andrew Peryer  
Brett Roden  
Brian Schuh  
Timothy Sininger  
Kyle Souhrada  
Eric Thompson  
Jameson Wells  
Mark White

# Crane Symphony Orchestra

## Ching-Chun Lai, Director

### Violin I

Mackenzie Hoffman\*\*  
Jessica Bowen  
Andrew Caswell  
Joe Field  
Alexandra Gruber  
Michael Hahn  
Lauren Hart  
Amanda Heaton  
Melanie Kenyon  
Megan Monaghan  
Katelyn Odierna  
Alex Paige  
Alison Verderber  
Frederick Volz

### Violin II

Alexander Barbera  
Dana Berman  
Brendon Bone  
Hannah Coburn  
Sam Cooperman  
Lyra Harada  
Jesse Hays  
Rachel Howard  
Jayde Martin\*  
Courtney Miller  
Michael Murdock  
Erika Nick  
Harrison Park  
Kurtis Parker  
Jocelyn Rosado  
Rebecca Runions

### Viola

April Beard\*  
Bridgid Bergin  
Megan Delatour  
Amy Gonzales  
LeiOra Hughes

Brandon Keough  
Samantha Martin  
Shannon Santmyer  
Brandon White

### Cello

Erik Bjorkman  
Samantha Godus  
Bryan Goyette  
Curtis Karwacki  
Berel Lakovitsky  
Steve Madonia  
Jesse Moran  
TJ Moran  
Victoria Saladino  
Walter Thiem\*

### Bass

Derek Bull  
Nick Fiegenbaum  
James Myer\*  
Ken Min Poon  
Allison Prestia

### Flute

Mark Carr  
Rebekah Geiselman\*  
Brenda Murphy

### Piccolo

Brenda Murphy

### Oboe

Laura Cahoon\*  
Christopher Leech

### Clarinet

Brandon Burgess  
Cameron Hewes\*

### Bassoon

Travis Miller  
Hannah Roberts\*

### Contrabassoon

William Halpern

### Horn

Morgan Hastings\*  
Victoria Kavitt  
Lisa Morabito  
Derek Sager  
Brian Sweeney

### Trumpet

Brandon Manning  
Tyler Nappo\*

### Trombone

Jon Dowd\*  
Matt Tichy

### Bass Trombone

Danny Warburton

### Tuba

David Mercedes\*

### Harp

Katherine Berquist  
Anna Wiegandt\*

### Timpani

Andres Vahos\*

### Librarian

Adelle Fregoe  
Amanda Heaton  
Courtney Miller  
Frederick Volz

\*\*Concertmaster \*Principal

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

# Major Works

performed by the Crane Chorus and  
Crane Symphony Orchestra or Crane Wind Ensemble \*

YEAR	COMPOSER	WORK	CONDUCTOR
1932	Coleridge-Taylor	Hiawatha's Wedding Feast	Helen Hosmer
1933	Bach	Jesu, meine Freude	Helen Hosmer
1934	Brahms	Ein Deutsches Requiem	Helen Hosmer
1935	Handel	Messiah	Helen Hosmer
1936	Mendelssohn	Elijah	Helen Hosmer
1937	Bach	St. Matthew Passion	Helen Hosmer
1938	Fauré	Requiem	Helen Hosmer
	Hanson	Drum Taps	Helen Hosmer
1939	Brahms	Ein Deutsches Requiem	Nadia Boulanger
1940	Fauré	Requiem	Helen Hosmer
	Stravinsky	Symphony of Psalms	Helen Hosmer
1941	Bach	Mass in B Minor	Helen Hosmer
1942	O'Neill	The Ancient Mariner	Charles O'Neill
	Brahms	Schicksalslied	Helen Hosmer
	Mozart	Requiem	Helen Hosmer
1943	O'Neill	Sweet Echo	Charles O'Neill
	Bach	Jesu, meine Freude	Helen Hosmer
	Brahms	Alto Rhapsody	Helen Hosmer
1944	Debussy	The Blessed Damozel	Helen Hosmer
	Handel	Messiah	Helen Hosmer
	Taylor, D.	The Highwayman	Helen Hosmer
1945	Mendelssohn	Elijah	Helen Hosmer
	Fauré	Requiem	Nadia Boulanger
1946	Bach	Mass in B Minor	Helen Hosmer
	Bach	Singet dem Herrn	Helen Hosmer
	Brahms	Nänie	Helen Hosmer
1947	Mozart	Requiem	Helen Hosmer
	Hindemith	When Lilacs Last in the Dooryard Bloom'd	Robert Shaw
1948	Bach	Cantata No. 50	Robert Shaw
	Beethoven	Mass in C	Robert Shaw
1949	Britten	A Ceremony of Carols	Helen Hosmer
	Fauré	Requiem	Helen Hosmer
	Verdi	Requiem	Robert Shaw
1950	Brahms	Ein Deutsches Requiem	Brock McElheran
	Bach	Mass in B Minor	Robert Shaw

YEAR	COMPOSER	WORK	CONDUCTOR
1951	Dello Joio	A Psalm of David	Helen Hosmer
	Frackenpohl	A Child This Day is Born	Helen Hosmer
	Josquin	Miserere	Helen Hosmer
	Vivaldi	Gloria	Helen Hosmer
	Bach	St. John Passion	Robert Shaw
1952	Bach	Singet dem Herrn	Brock McElheran
	Brahms	Schicksalslied	Brock McElheran
	Dello Joio	The Triumph of St. Joan (excerpts)	Brock McElheran
	Kodaly	Te Deum	Brock McElheran
	Dello Joio	A Psalm of David	Helen Hosmer
	Josquin	Miserere	Helen Hosmer
	Beethoven	Missa Solemnis	Robert Shaw
	Brahms	Nänie	Robert Shaw
Hindemith	Apparebit Repentina Dies	Robert Shaw	
1953	Bach	Jesu, meine Freude	Helen Hosmer
	Mendelssohn	Elijah	Helen Hosmer
	Meyerowitz	Music for Christmas	Jan Meyerowitz
	Bach	Cantata No. 118	Robert Shaw
	Schubert	Mass in G	Robert Shaw
Stravinsky	Symphony of Psalms	Robert Shaw	
1954	Bach	Christmas Oratorio (excerpts)	Helen Hosmer
	Effinger	Symphony for Chorus & Orchestra	Helen Hosmer
	Gabrieli, G.	Jubilate Deo	Helen Hosmer
	Gabrieli, G.	O Jesu Mi Dulcissimi	Helen Hosmer
	Holst	The Hymn of Jesus	Helen Hosmer
	Berlioz	Grande Messe des Morts (Requiem)	Robert Shaw
1955	Vaughan Williams	Hodie	Helen Hosmer
	Bach	St. Matthew Passion	Robert Shaw
1956	Honegger	King David	Helen Hosmer
	Mozart	Mass in C, K. 427	Thor Johnson
1957	Bach	Cantata No. 142	Carl Druba
	Effinger	St. Luke Christmas Story	Carl Druba
	Honegger	King David	Helen Hosmer
	Haydn	The Seasons	Thor Johnson
1958	Saygun	Yunus Emre	Adnan Saygun
	Boulanger	Psaume XXIV & CXXIX, Vieille Prière Bouddique	Nadia Boulanger
	Fauré	Requiem	Nadia Boulanger
1959	Spisak	Hymne Olympique	Nadia Boulanger
	Brahms	Ein Deutsches Requiem	Helen Hosmer
1960	Bach	Mass in B Minor	Robert Shaw
	Handel	Israel in Egypt	Brock McElheran
1961	Thomson	Requiem Mass	Virgil Thomson
	Vaughan Williams	Hodie	Helen Hosmer
	Beethoven	Missa Solemnis	Robert Shaw

YEAR	COMPOSER	WORK	CONDUCTOR
1962	Frackenpohl	Te Deum	Carl Druba
	Kuhnau	How Brightly Shines the Morning Star	Carl Druba
	Pachelbel	Magnificat	Carl Druba
	Carissimi	Jepthe	Nadia Boulanger
	Lajtha	Prosella Mariana	Nadia Boulanger
	Lajtha	Sequentia de Vergine Maria	Nadia Boulanger
	Markevitch	Cantate	Nadia Boulanger
	Poulenc	Gloria	Nadia Boulanger
	Preger	Cantate	Nadia Boulanger
1963	Bach	Cantata No. 40	Brock McElheran
	Walton	Belshazzar's Feast	Brock McElheran
	Hindemith	When Lilacs Last in the Dooryard Bloom'd	Robert Shaw
1964	Handel	Solomon	Brock McElheran
	Verdi	Requiem	Stanley Chapple
1965	Britten	Cantata Academica	Brock McElheran
	Beethoven	Mass in C	Carl Druba
	Bruckner	Te Deum	Carl Druba
	Foss	A Parable of Death	Lucas Foss
	Foss	The Fragments of Archilochos	Lucas Foss
1966	Mozart	Mass in C, K. 427	Brock McElheran
	Stravinsky	Symphony of Psalms	Brock McElheran
	Britten	War Requiem	Robert Shaw
1967	Haydn	Mass in Time of War	Carl Druba
	Pinkham	Christmas Cantata	Carl Druba
	Prokofieff	Alexander Nevsky	Stanley Chapple
	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple
1968	Brahms	Nänie	Brock McElheran
	Handel	Messiah	Brock McElheran
	Tallis	Spem in Alium Nunquam	Brock McElheran
	Walton	Gloria	Brock McElheran
	Persichetti	The Pleiades	Vincent Persichetti
1969	Bach	Magnificat	Brock McElheran
	Penderecki	Dies Irae (Auschwitz Oratorio)	Brock McElheran
	Purcell	Lord, How Long Wilt Thou Be Angry	Brock McElheran
	Mozart	Vesperae Solemnes de Confessore	Stanley Chapple
	Vaughan Williams	A Sea Symphony	Stanley Chapple
1970	Dello Joio	Songs of Walt Whitman	Brock McElheran
	Handel	Israel in Egypt	Brock McElheran
	Mussorgsky/Goehr	Boris Godounov (choral scenes)	Brock McElheran
	Beethoven	Symphony No. 9	Maurice Baritaud
1971	Orff	Carmina Burana	Brock McElheran
	Vivaldi	Gloria	Brock McElheran
	Verdi	Requiem	Stanley Chapple
1972	Brahms	Nänie	Brock McElheran
	Handel	Zadok, the Priest	Brock McElheran
	Walton	Belshazzar's Feast	Brock McElheran
	Bach	St. Matthew Passion	Stanley Chapple

YEAR	COMPOSER	WORK	CONDUCTOR
1973	Borodin	Polovetsian Dances	Brock McElheran
	Verdi	Laudi alla Vergine Maria	Brock McElheran
	Verdi	Stabat Mater	Brock McElheran
	Verdi	Te Deum	Brock McElheran
	Wagner	Die Meistersinger (excerpts)	Brock McElheran
	Hanson	Drum Taps	Howard Hanson
	Hanson	Pan and the Priest	Howard Hanson
	Hanson	Song of Democracy	Howard Hanson
	Hanson	Streams in the Desert	Brock McElheran
1974	Beethoven	Elegischer Gesang	M. Tilson Thomas
1974	Beethoven	Meerestille und Glückliche Fahrt	M. Tilson Thomas
	Bruckner	Te Deum	M. Tilson Thomas
	Stravinsky	Symphony of Psalms	M. Tilson Thomas
1975	Berlioz	Grande Messe des Morts (Requiem)	Brock McElheran
	Brahms	Ein Deutsches Requiem	Brock McElheran
	Beethoven	Missa Solemnis	Robert Shaw
1976	Bernstein	Chichester Psalms	Brock McElheran
	Dello Joio	A Psalm of David	Brock McElheran
	Handel	Messiah	Brock McElheran
	Washburn, R.	We Hold These Truths	Brock McElheran
	Smith (arr.)	The Star Spangled Banner	Brock McElheran
1977	Bach	Mass in B Minor	Brock McElheran
	Prokofieff	Alexander Nevsky	Stanley Chapple
	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple
1978	Copland	Old American Songs, I & II	Aaron Copland
	Copland	Suite from The Tender Land	Aaron Copland
	Copland	Canticle of Freedom	Aaron Copland
	Beethoven	Missa Solemnis (Agnus dei)	Brock McElheran
	Elgar	The Spirit of England	Brock McElheran
	Gabrieli, A.	Benedictus Dominus	Brock McElheran
1979	Beethoven	Mass in C	Brock McElheran
	Beethoven	Symphony No. 9, IV.	Brock McElheran
	Verdi	Requiem	Sarah Caldwell
1980	Brahms	Academic Festival Overture	Brock McElheran
	Brahms	Nänie	Brock McElheran
	Orff	Carmina Burana	Brock McElheran
	Mendelssohn	Elijah	Robert Shaw
1981	Handel	Israel in Egypt	Brock McElheran
	Delius	Sea Drift	Gunther Schuller
	Schuller	The Power Within Us	Gunther Schuller
	Verdi	Te Deum	Gunther Schuller
1982	Brahms	Ein Deutsches Requiem	Brock McElheran
	Stravinsky	Symphony of Psalms	Brock McElheran
	Haydn	The Creation	Stanley Chapple

YEAR	COMPOSER	WORK	CONDUCTOR
1983	Handel	Messiah	Brock McElheran
	Fauré	Requiem	Eve Queler
	Poulenc	Gloria	Eve Queler
1984	Mozart	Exultate Jubilate	Brock McElheran
	Purcell	Te Deum	Brock McElheran
	Walton	Belshazzar's Feast	Brock McElheran
	Verdi	Requiem	Franz Allers
1985	Bach	Mass in B Minor	Brock McElheran
	Bloch	Sacred Service (Avodath Hakodesh)	Stanley Chapple
	Handel	Zadok, the Priest	Stanley Chapple
1986	Brahms	Academic Festival Overture	Brock McElheran
	Brahms	Nänie	Brock McElheran
	Del Borgo	When Dreams are Dreamed	Brock McElheran
	Dello Joio	A Psalm of David	Brock McElheran
	Frackenpohl	Te Deum	Brock McElheran
1986	Mozart	Kyrie in D Minor, K. 341	Brock McElheran
	Schuman, W.	On Freedom's Ground	Brock McElheran
1987	Handel	Israel in Egypt	Brock McElheran
	Washburn, R.	In Praise of Music	Brock McElheran
	Glazunov	Triumphal March	Igor Buketoff
	Mussorgsky/ Rimsky-Korsakov	Boris Godounov (choral scenes)	Igor Buketoff
	Rachmaninoff	Spring, Op. 20	Igor Buketoff
1988	Elgar	The Spirit of England	Brock McElheran
	Handel	Messiah	Brock McElheran
	Shostakovitch	Song of the Forests	Brock McElheran
1989	Durufié	Requiem	Cal Gage
	Peeters	Entrata Festiva	Cal Gage
	Poulenc	Gloria	Cal Gage
	Vaughan Williams	Hodie	Cal Gage
1990	Bach	Magnificat	Cal Gage
	Washburn, R.	Songs of Peace	Cal Gage
	Frackenpohl	Mass	Cal Gage
	Bruckner	Te Deum	R. Eichenberger
	Haydn	Lord Nelson Mass	R. Eichenberger
1991	Bass	Gloria	Cal Gage
	Copland	The Tender Land (choruses)	Cal Gage
	Mozart	Requiem	Cal Gage
	Orff	Carmina Burana	Cal Gage
1992	Brahms	Ein Deutsches Requiem	Cal Gage
	Handel	Messiah	S. Romanstein
1993	Foss	American Cantata	Lucas Foss
	Beethoven	Choral Fantasia	Richard Stephan
	Beethoven	Mass in C	Richard Stephan

YEAR	COMPOSER	WORK	CONDUCTOR
1994	Poulenc	Gloria	Richard Bunting
	Stravinsky	Symphony of Psalms	Richard Bunting
	Verdi	Requiem	Richard Stephan
1995	Brahms	Nänie	Richard Bunting
	Haydn	Theresianmesse	Richard Bunting
	Schubert	Mass in E-flat	Richard Bunting
	Haydn	Te Deum	Richard Stephan
1996	Berlioz	Grande Messe des Morts (Requiem)	Alfred Gershfeld
	Mozart	Coronation Mass	Daniel Gordon
	Vaughan Williams	Mystical Songs	Daniel Gordon
1997	Brahms	Schicksalslied	Daniel Gordon
	Brahms	Alto Rhapsody	Daniel Gordon
	Bruckner	Te Deum	Daniel Gordon
	Orff	Carmina Burana	Daniel Gordon
1998	Handel	Zadok, the Priest	Andre Thomas
	Lauridsen	Lux Aeterna	Andre Thomas
	Ray	Gospel Mass	Andre Thomas
1999	Durufié	Requiem	Daniel Gordon
	Fauré	Requiem	Rebecca Reames
2000	Poulenc	Gloria	Daniel Gordon
	Bach	St. Matthew Passion	Richard Stephan
2001	Hindemith	When Lilacs Last at the Dooryard Bloom'd	Daniel Gordon
2002	Brahms	Ein deutsches Requiem	Joel Revzen
2003	Haydn	The Creation	Daniel Gordon
2004	Berlioz	Messe Solennelle	Daniel Gordon
2005	Steinberg	Wind and Water	Daniel Gordon
2006	Dvorak	Te Deum	Rebecca Reames
	Mozart	Vesperae Solennes de Confessore	Heather Eyerly
2007	Poulenc	Gloria	Heather Eyerly
	Copland	Old American Songs, Set II	Christopher Lanz
2008	Durufle	Requiem	Joshua Oppenheim
2009	Mendelssohn	Elijah	Peter Durow
2010	Zhou Long*	The Future of Fire	Jeffrey Francom
	Hanson*	Song of Democracy	Jeffrey Francom
	Theofanidis*	The Here and Now	Brian Doyle
	Bach	Christmas Oratorio, Part I	Jeffrey Francom
2011	Bach	Mass in B Minor	Helmuth Rilling
2012	Verdi	Requiem	Ann Howard Jones
2013	Britten	War Requiem	Christof Perick
2014	Orff	Carmina Burana	Larry Rachleff
	Schubert	"Unfinished" Symphony	Larry Rachleff
2015	Brahms	Ein Deutsches Requiem	Joseph Flummerfelt

# *With Special Thanks to Our Patrons*



## **Dorothy Albrecht Gregory '61 and Dr. Gary C. Jaquay '67**

\*The partnership of the Dorothy Albrecht Gregory Visiting Conductor Fund, established by Dorothy Albrecht Gregory '61, and the Adeline Maltzan Crane Chorus Performance Tour Fund, established by Dr. Gary C. Jaquay '67, brings distinguished conductors to The Crane School of Music for festival performances by the Crane Chorus and Crane Symphony Orchestra, and funds travel for major Crane Chorus performances to venues outside of Potsdam.

For Dorothy Albrecht Gregory, it's been more than 50 years since her early days in Crane Chorus. Today, she continues to reflect on that shared experience as a place holder, an anchor, in her life. It is her hope that students will look back on their Crane Chorus experiences with the same warmth and pride she feels today. "May they open their music years later and remember how hard they worked, and feel again the exhilaration that comes with achieving excellence."

Dr. Gary C. Jaquay believes when students are empowered to explore their own musical boundaries, while experiencing the excellence of the world's top talents, the transformation of the student experience begins. Dr. Jaquay remembers his own Crane Chorus experience, working with world-renowned visiting artists and traveling to perform new works. "You cannot discount the impact this has on a young musician. That experience is profound and transformative. It's permanent."

## **Kathy (Kofoed) '54 & Don (Honorary) '54 Lougheed**

The Lougheed-Kofoed Festival of the Arts is possible thanks to the generosity of Kathy (Kofoed) '54 & Don (Honorary) '54 Lougheed. All forms of artistic expression are celebrated as part of the Lougheed Festival of the Arts, including creative writing, dance, theatre, visual arts, instrumental and vocal performances.

For Kathy and Don, "exposure to the arts helps individuals develop new ways of thinking and new ways of interacting. We couldn't be happier to provide this experience to Potsdam students and professors. Experiencing the arts can be life changing. Our hope is to bring the arts out of the classroom so each and every student has the chance to experience the arts in some meaningful way."

