



Evening Concert Series

2009-2010 Season

Saturday, May 8
Helen M. Hosmer Hall
7:30 PM

Spring Festival

Crane Chorus & Crane Wind Ensemble
Jeffrey Francom & Brian K. Doyle, Conductors

The Future of Fire (2001)

Zhou Long (b. 1953)

A little spark,
Starts a new world –

What a raging fire,
The wilderness becomes a sea of flames!

Sparks are dancing and circling,
Columns of flames are flying to the heaven!

As a golden deer,
The flames run faster than the wind!

In the sunrays the soaring mist,
As like layers and layers of colorful clouds!

Wildly the flames are laughing and running,
Breaking through the brambles and the thorns!

The fire is marching forward,
Fertilizing the land!

Quickly sharpening our ploughs,
To open up a new era on the land!

An old man's thoughts of school,
An old man gathering youthful memories and
blooms that youth itself cannot.

Now only do I know You,
O fair auroral skies – O morning dew upon the grass!

And these I see, these sparkling eyes,
These stores of mystic meaning, these young lives,
Building, equipping like a fleet of ships, immortal ships,
Soon to sail out over the measureless seas,
On the soul's voyage.

Only a lot of boys and girls?
Only the tiresome spelling, writing, ciphering classes?
Only a public school?
Ah more, infinitely more;

And you America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

-- "*An Old Man's Thoughts of School*"
(*For the Inauguration of a Public School,*
Camden, New Jersey, 1874)

Sail, Sail thy best, ship of Democracy,
Of value is thy freight, 'tis not the Present only,
The Past is also stored in thee,
Thou holdest not the venture of thyself alone,
not of the Western continent alone,
Earth's resume entire floats on thy keel,
O ship, is steadied by thy spars,
With thee Time voyages in trust,
the antecedent nations sink or swim with thee,
With all their ancient struggles, martyrs, heroes,
epics, wars, thou bear'st the other continents,
Theirs, theirs as much as thine,
the destination – port triumphant;
Steer then with good strong hand and wary eye
O helmsman, thou carriest great companions,
Venerable priestly Asia sails this day with thee,
And royal feudal Europe sails with thee.

-- "*Thou Mother with thy equal brood*" (*Fourth Part*)

The Circus Band (1894)

Charles Ives (1874-1954)

All summer long we boys dreamed 'bout circus joys!
Down Main Street comes the band,
Oh! "Ain't it a grand and glorious noise!"

Horses are prancing,
Knights advancing
Helmets gleaming,
Pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.

A Jubilant Song (1946)

Norman Dello Joio (1913-2008)
Poetry adapted from Walt Whitman

Audrey Saccone, Soprano

O! Listen to a jubilant song,
The joy of our spirit is uncaged,
My soul it darts like lightning!
Listen to a jubilant song,
For we sing to the joys of youth,
and the joy of a glad light-beaming day.
O! Our spirit sings a jubilant song
that is to life full of music,
a life full of concord, a life full of harmony.
We sing prophetic joys of lofty ideals.
We sing a universal love awaking in the hearts of men.
O! to have life, a poem of new joys, to shout!
To dance and exult, shout and leap.
O! to realize space and flying clouds, the sun and moon,
O! to be rulers of life, O! to be rulers of destiny, and of life.
O! Listen to a song, a jubilant song.
Listen to our song, the joy of our spirit is uncaged.
We dance, exult, we shout and leap.
O! Listen to our song. O!

Jeffrey Francom, Conductor

Intermission

The Here and Now (2005)

Christopher Theofanidis (b. 1967)
Poetry by Jalāl ad-Dīn Rūmī (1207-1273)

I. *Inside this new love, die*

Inside this new love, die.
Your way begins on the other side.
Become the sky.
Take an axe to the prison wall. Escape.
Walk out like someone suddenly born into color.
Do it now.

II. *Is the one I love everywhere?*

What is love? Gratitude.
There's a strange frenzy in my head, of birds flying,
each particle circulating on its own,
Is the one I love everywhere?
Do you approve of my love-madness?
I'm caught in this curling energy!
Whoever's calm and sensible is insane!
I can't stop pointing to beauty!
The universe and the light of the stars come through me.
Do you think you know what I'm doing?
That for one breath or half-breath I belong to myself?
As much as a pen knows what it's writing
or the ball can guess where it's going next.
Make a noise, beat a drum, think of metaphors!
Near roses, sing.
Like the universe coming into existence,
the lover wakes, and whirls in a dancing joy,
then kneels down in praise.
Half-heartedness doesn't reach into majesty.

III. *Taste the here and now of god*

Would you like to see the moon split in half with one throw?
Steam spills into the courtyard.
It's the music of the resurrection.
No need to announce the future! This now is it.
Your deepest need and desire
is satisfied by the moment's energy here in your hand.
Did you hear?
I want words that flame as I say them.
Not some "if" or "maybe" dissolving in air.

World power means nothing.
Only the unsayable, jeweled inner life matters.
Feel the motions of tenderness around you, the buoyancy.
Taste the here and now of God.

IV. *All day and night, music*

All day and night, music,
a quiet, bright reed-song.
If it fades, we fade.
God picks up the reed-flute world and blows.
Each note is a need coming through one of us,
a passion, a longing pain.
Remember the lips where the wind-breath originated
and let your note be clear.
Don't try to end it. Be your note.
I'll show you how it's enough.
Let everyone climb on their roofs and sing their notes!
Sing loud!

V. *The value of our souls*

There was once a man
who inherited a lot of money and land.
But he squandered it all too quickly.
Those who inherit wealth
don't know what work it took to get it.
In the same way,
we don't know the value of our souls,
which were given to us for nothing.

VI. *Hear blessings dropping their blossoms around you*

But listen to me.
For one moment, quit being sad.
Hear blessings dropping their blossoms around you,
dropping God.
Be melting snow, wash yourself of yourself.
Rub your eyes, and look again at love with love.

VII. *The one who pours is wilder than we*

The one who pours is wilder
than we ever become drinking.
Wilder than wine.
The one who fills to the rim and leaves,
to live in absence with a toast:
Go home. There's nothing for you here.
A pearl in the shell does not touch the ocean.
You must dive naked, under and deeper under,

a thousand times deeper.
Love flows down.
There is some kiss we want with our whole lives,
the touch of spirit on the body,
Seawater begs the peal to break its shell.
Breathe into me.

VIII. *Three kinds of women*

There are three kinds of women in the world.
Two are griefs, and one is a treasure to the soul.
The first, when you marry her, is all yours.
The second is half yours,
and the third is not yours at all.

IX. *Drumsound rises*

Drumsound rises on the air, its throb my heart.
A voice inside the beat says,
“I know you’re tired, but come. This is the way.”
Start walking toward Shams.
Your legs will get heavy and tired.
Then comes a moment
of feeling the wings you’ve grown, lifting.
Shams is here, I rain.

X. *Spreading Radiance*

This spreading radiance
of a True Human Being
has great importance.
Look carefully around you
and recognize the luminosity of souls.
Humankind is being led along an evolving course
through this migration of intelligences
and though we seem to be sleeping
there is an inner wakefulness that directs the dream,
and that will eventually startle us back
to the truth of who we are.
Don’t move, a sublime generosity is coming toward you.

XI. *Narrative III: Insomnia*

When I am with you, we stay up all night.
When you’re not here, I can’t go to sleep.
Praise God for these two insomnias!
And the difference between them.

XII. *The Urgency of Love*

There's no one more openly irreverent than a lover.
He, or she, jumps up on the scale opposite eternity
and claims to balance it.

Someone in charge would give up all his power,
if he caught one whiff of the wine musk
from the room where the lovers are doing who knows what!

One of them tries to dig a hole through a mountain,
one of them flees from academic honors,
one of them laughs at famous moustaches!

Don't laugh at this.

This loving is also part of infinite love,
without which the world does not evolve.

Objects move from inorganic to vegetation
to selves endowed with spirit through the urgency
of every love that wants to come to perfection.

Remember.

The way you make love is the way God will be with you.

Everything has to do with loving and not loving.

Life freezes if it doesn't get a taste of this almond cake.

The stars come up spinning every night,
bewildered in love.

XIII. *The music of our final meeting*

You are in the sky my spirit circles in,
the love inside love, the resurrection place.

In your light I learn how to love.

In your beauty how to make poems.

You dance inside my chest, where no one sees you
but sometimes I do.

All I can say remembering you is Ayyy and Ahhh.

Did you hear that?

It's the man who was searching for treasure.

He wants me to finish his story.

Unfold your own myth,

without complicated explanation,

so everyone will understand the passage,

We have opened you.

I am part of the beauty.

Brian K. Doyle, Conductor
Deborah Massell, Soprano
Donald George, Tenor
David Pittman-Jennings, Baritone

Crane Chorus

Lauren Ambury	Kelcie Hanaka	Jeffri Peralta
Eva Anderson	Francis Hartley	Lawrence Perez
Phillip Aubin	Yingyu He	Alex Perry
Elinor Bates	Nathaniel Hebert	Jacqueline Petriello
Katherine Beck	Stephanie Heins	Lydia Piehl
Melissa Becker	Katherine Hess	Michael Pitocchi
Jennifer Beller	Anna Hinman	Elizabeth Post
Alyssa Blodgett	Esther Hong	Michele Priess
Kevin Brady	Amy Hoskins	Jaclyn Randazzo
Olivia Breen	Elizabeth Houston	Joyce Rao
Scott Bromschwig	Deena Hower	Donte Reid
James Bucki	Stephanie Hunt	Evan Richardson
Caitlin Bush	Andrea Inghilleri	Michelle Rottkamp
Emily Cady	Daniel Johnstone	Audrey Saccone
Anthony Calderaro	D'Nasya Jordan	Lauren Scharf
Alycia Cancel	Boone Keefer	Joseph Schuessler
Jacob Carl	Max Kellogg	Sara Seferian
Jean-Marie Caroll	Giuliana Kendall	Christopher Sendziak
Michael Celentano	Jeffrey Kerr	Mark Shatraw
Courtney Chester	Thomas Killourhy	Kyle Sherlock
Morgan Chester	Esther Kim	Timothy Simmons
Erin Clark	Emily King	Emma Simon
John Clinton	Keith Kirkpatrick	Deirdre Smith
Shannon Connors	Cassandra Kovacs	Jessica Spring
Vincent Covatto	Jarrett Larson	Kristen Stegville
Shalvi D'Arcangelo	Bethany Lenox	Elizabeth Sterling
Jordan Davidson	Lauren LiCausi	Jonathon Streker
Kristina Davis	Jessica Lopez	Robert Taube
Hannah Decker	Sarah Mackey	Ryan Taussig
Nathaniel DelleFave	Brandon Manning	Tyler Thomas
Michael Deshaies	Kevin Marcinko	Malissa Tong
Silver Dobbins	Matthew Marco	Stephen Travers
Laura Doe	Christina Martucci	Morgan Trevor
Daniel Donovan	Michael McAvaney	Alexandra Tubbs
Derek Downs	Beth McGlinchey	Robert Valentine II
Matthew Duclos	Nicholas Mercado	Maggie Vaughn
Phillip Ducreay	Leanne Merrill	Mark Verity
Cara Dworkin	Justin Moniz	Paula Vitolo
Taylor Dzienan	Katie Morra	Devinne Voigt
Colleen Ewing	Matthew Morris	Meghan Watson
Erica Fagundes	Brittany Mruzek	Aaron Welcher
Jamilla Fort	Stephen Mucciolo	Jessica Westerman
Andrew Frey	Katherine Mueller	Jonathan Wibben
Rachel Fuller	Kristyn Murphy	Emily Wickham
Maria Gable	John Neggers	Brianne Wicks
Diana Gamet	Alex Newby	Ryan Williams
Jean Goloski	Christopher Oill	Jenna Wylie
Trudy Gordon	Heather Osowiecki	Carolyn Yuan
Jonathan Halbig	Andrea Palma	Sharon Zettlemyer
Cody Hampton	Candice Panetta	Jindong Zhang

Crane Wind Ensemble

Piccolo

Jamie Scotto

Flute

Johanna Folk *
Shelby Colgan
Erica Nirsberger
Jessie Brehm

Oboe

Mark Sophia *
Amedee St. Pierre
Jerel Witsell (EH)

Bassoon

Lauren Roerig *
Ryan Cerullo *
William Beecher (CB)

E-flat Clarinet

Julia Atkins

Clarinet

Jen Guzman *
Mike Kaiser
Natalie Alvarez
Jenny Dawson
Katlyn Chester
Greg Razzano
Joe Van Ullen
Will Hotaling

Bass Clarinet

Christina Rawady
Kevin Cottrell

Saxophone

Scott Yousey *
Chris Bravo
Nick Natalie
Devon Toland

Trumpet

Emily Piller *
Brianna Borden
David Brawn
Aaron Folmsbee
Sage Boris
Victor DeJesus

Horn

Luke Walton *
Dan Chilton
Adam Pelkey
Christina Romano
Tyler Thomas
Megan Lawrence

Trombone

Nicholas Reilingh *
Chris Estabrook
Joseph Dupuis

Bass Trombone

Thomas Macaluso

Euphonium

Amber Lomolino
Claire DeFelice

Tuba

Matthew Gatti
Jeremy Pierson
Ryan Riley

Double Bass

Joe Goehle

Percussion

Zackary Browning *
Scott Bergensen *
Jay Sager
Adam Conforti
Joshua Emanuel

Piano

Dai Yi

Harp

Kathleen Haggerty

Ensemble Librarian

Shelby Colgan

Head Librarian

Heather Harrison

*Principal

Program Notes

Zhou Long (b. 1953) graduated from the Central Conservatory of Music in Beijing before pursuing graduate studies at Columbia University. In 1999 he became a U.S. citizen; he currently teaches at the University of Missouri-Kansas City with his wife, composer Chen Yi. *The Future of Fire* (2001) was inspired in part by youthful memories of the Chinese countryside: farmers burning vegetation, often losing control of the flames. Fire is used as a metaphor for the Cultural Revolution (1966-1976). The beautiful melody surfacing throughout is a Shaanxi love song. In Dr. Zhou's own words, *The Future of Fire* encompasses "the powerful energy of the younger generation and the passionate hope for peace in the new millennium."

Howard Hanson (1896-1981) was a friend to The Crane School of Music. In 1938, Helen Hosmer conducted his *Drum Taps* at the seventh annual Spring Festival. In 1973, Dr. Hanson conducted his own works (including *Song of Democracy*) at the forty-fifth annual Spring Festival. Thirty-seven years later, we perform *Song of Democracy* in the very first Spring Festival with Crane Chorus and Wind Ensemble. He said the following about this work: “When I accepted the invitation of the National Education Association and the Music Educators National Conference to compose a choral work in commemoration of the hundredth anniversary of the NEA and the fiftieth anniversary of the MENC, I realized that I had undertaken one of the most challenging assignments of my compositional career . . . Knowing that young people demand the best that one has to give, I gave the setting of these words all of the dramatic impact of which I was capable . . . To what extent I have succeeded, the musical youth who sing and play this work must decide. It is written for them in affection and in appreciation of all that they have taught me.” Dr. Hanson was the Director of the Eastman School of Music for 40 years.

Charles Ives (1874-1954) was born in Danbury, Connecticut. His father was a bandleader for the Union Army during the Civil War. Charles said, “One thing I am certain of is that, if I have done anything good in music, it was, first, because of my father, and second, because of my wife.” He was fascinated by dissonance; to him it represented the vicissitudes of life, community, nature, and humankind. Ives enjoyed the dissonance created by marching bands: distorted melodies traveling across great distances. *The Circus Band* exaggerates this fascination and recalls his own childhood circus memories: marching bands, horses, knights, Cleopatra, and of course, the lady in pink.

Norman Dello Joio (1913-2008) was a visiting professor at The Crane School of Music in 1949. In a 1951 issue of *Newsweek*, he said, “. . . I know that here at Potsdam the spirit of faculty and students is one of dedication to music!” In the same interview, Robert Shaw said, “Two things hit you at Potsdam. . . The first is the attitude that the arts are a reasonable and necessary part of anyone’s and everyone’s daily living. . . The second . . . is that art is a matter of doing: it’s an affair of sweat, sore throats, split lips, and bleeding hands—not a term paper titled on a philosophic forum.” In 1950, Helen Hosmer commissioned Dello Joio to write *A Psalm of David*. This was the first musical commission by any school in the SUNY system. It was premiered at the 20th annual Spring Festival. Dello Joio’s *A Jubilant Song* was written several years earlier, in 1945. Adapted from poetry by Walt Whitman, it portrays the exuberance of post-World War II America.

Although Heitor Villa-Lobos (1887-1959) wrote music for a host of standard classical media, he is best known for his unique fusions of classical and Brazilian music – particularly the *Chôros* and the *Bachianas Brasileiras*. While the nine *Bachianas Brasileira* were specific juxtapositions of Brazilian folk and popular music with baroque harmonic and contrapuntal techniques, the *Chôros* have a broader context. The Brazilian *choro* [“weeping” or “crying”] dates from the 19th century and was initially a virtuosic practice of performing European dance music, such as marches, waltzes and polkas. Choro groups (*chorões*)

spent the night serenading and playing for food and drink in homes, the streets and in bistro-like botequins.

Villa-Lobos described his fourteen *Chôros* as “the essence of the Brazilian musical soul.” He saw these pieces not as mimicry of Brazilian music, but as a distillation of the quintessence of the *choro* musical style, as transformed by the personality of the composer. *Chôros No. 3 (Pica-Pau)* is unique in that it draws from an extant musical source. One of the themes is, a drinking song of the Parecis Indians. As Villa-Lobos scholar Gerard Behague points out, this is a rare case of Villa-Lobos using an actual Indian song in one of his pieces: *Nozani-Na Orekuá*.

It's time to drink
It's time to eat

Eat the *Kozetoza* [Foods prepared with corn]
Drink the *Oloniti* [Wine corn]

The subtitle of the work, *Pica-Pau*, refers to the Amazonian woodpecker and to the rhythmic onomatopoeia “pecking,” if you will, occurring throughout the *Chôros*.

Christopher Theofanidis (b. 1967) said the following: “I first encountered Jalal ad-Din Rumi’s poetry in Rome seven years ago . . . It was at once immediate and vivid, and it had a way of seeing things in which joy, love, and gratitude mingled with an underlying sense of longing and restlessness to return to the divine. The density of wisdom in this poetry really struck me, and I found myself focusing on particular lines in an almost mantra-like way, repeating them aloud over and over and writing musical responses to them.” In 2007, he received a Grammy nomination for his musical response to this poetry: *The Here and Now* (2005). In 2009, a consortium of twelve music schools, including The Crane School of Music, commissioned the wind version of this important work.

Jalāl ad-Dīn Rūmī (1207-1273) lived in Konya on the Anatolian peninsula (modern Turkey). His mission as a philosopher began with an introduction to Shams of Tabriz, a Persian Sufi mystic. They formed a close spiritual friendship and spent several years in deep conversation and meditation. So close was their friendship, that when Shams left for Damascus, Rumi spent ten years searching for him. It was during this time of searching that Rumi produced much of the poetry found in *The Here and Now*. In time, Rumi came to understand that Shams had found a place within himself; his physical presence was no longer a necessity.

Borrowing from Coleman Barks’ translation of Rumi poetry, Theofanidis composed thirteen short movements for wind ensemble, chorus and soloists. From The Washington Post: “There are elements of Asian music, minimalism, high chromaticism, and a sort of brightly colored impressionism . . . the results are enormously attractive.” The composer’s score carries the following inscription from Rumi: *Those get ripped open and washed away in the music of our final meeting*. Theofanidis currently teaches at the Yale School of Music in New Haven, Connecticut.

**Past Performances of the Crane Chorus with
Crane Symphony Orchestra/Crane Wind Ensemble ***

<u>Year</u>	<u>Composer</u>	<u>Work</u>	<u>Conductor</u>
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
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
	Spisak	Hymne Olympique	Nadia Boulanger
1959	Brahms	Ein Deutsches Requiem	Helen Hosmer
	Bach	Mass in B Minor	Robert Shaw
1960	Handel	Israel in Egypt	Brock McElheran
	Thomson	Requiem Mass	Virgil Thomson
1961	Vaughan Williams	Hodie	Helen Hosmer
	Beethoven	Missa Solemnis	Robert Shaw
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
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	Elegishcher 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

1978	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple
	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
1979	Gabrieli, A.	Benedictus Dominus	Brock McElheran
	Beethoven	Mass in C	Brock McElheran
	Beethoven	Symphony No. 9, IV. Requiem	Brock McElheran Sarah Caldwell
1980	Brahms	Academic Festival Overture	Brock McElheran
	Brahms	Nänie	Brock McElheran
	Orff	Carmina Burana	Brock McElheran
1981	Mendelssohn	Elijah	Robert Shaw
	Handel	Israel in Egypt	Brock McElheran
	Delius	Sea Drift	Gunther Schuller
	Schuller	The Power Within Us	Gunther Schuller
1982	Verdi	Te Deum	Gunther Schuller
	Brahms	Ein Deutsches Requiem	Brock McElheran
	Stravinsky	Symphony of Psalms	Brock McElheran
1983	Haydn	The Creation	Stanley Chapple
	Handel	Messiah	Brock McElheran
	Fauré	Requiem	Eve Queler
1984	Poulenc	Gloria	Eve Queler
	Mozart	Exultate Jubilate	Brock McElheran
	Purcell	Te Deum	Brock McElheran
	Walton	Belshazzar's Feast	Brock McElheran
1985	Verdi	Requiem	Franz Allers
	Bach	Mass in B Minor	Brock McElheran
	Bloch	Sacred Service (Avodath Hakodesh)	Stanley Chapple
1986	Handel	Zadok, the Priest	Stanley Chapple
	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	Igof Buketoff
1988	Mussorgsky/ Rimsky-Korsakov	Boris Godounov (choral scenes)	Igof Buketoff
	Rachmaninoff	Spring, Op. 20	Igof Buketoff
	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
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