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Ann Howard Jones

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125

GIUSEPPE VERDI
MESSA DA REQUIEM

Ann Howard Jones, Conductor
Kelly Kaduce, Soprano
Margaret Lattimore, Mezzo-Soprano
Dimitri Pittas, Tenor
Charles Temkey, Bass

CRANE CHORUS
Jeffrey Francom, Director

CRANE SYMPHONY ORCHESTRA
Ching-Chun Lai, Director

APRIL 28, 2012
 7:30 P.M.
 HELEN M. HOSMER CONCERT HALL
 THE CRANE SCHOOL OF MUSIC, SUNY POTSDAM

MESSA DA REQUIEM

Giuseppe Verdi (1813-1901)

In memory of Alessandro Manzoni, on the first anniversary of his death. First performed in Saint Mark's Cathedral, Milan, May 22, 1874, under the direction of the composer. Performed at The Crane School of Music in 1949 (Robert Shaw), 1964 and 1971 (Stanley Chapple), 1979 (Sarah Caldwell), 1984 (Franz Allers), and 1994 (Richard Stephan).

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|----------------------------|--------------------------------|
| I. Introit and Kyrie | chorus, soloists |
| II. Sequence | |
| <i>Dies irae</i> | chorus |
| <i>Tuba mirum</i> | chorus, bass |
| <i>Liber scriptus</i> | mezzo-soprano, chorus |
| <i>Quid sum miser</i> | soprano, mezzo-soprano, tenor |
| <i>Rex tremendae</i> | soloists, chorus |
| <i>Recordare</i> | soprano, mezzo-soprano |
| <i>Ingemisco</i> | tenor |
| <i>Confutatis</i> | bass, chorus |
| <i>Lacrimosa</i> | soloists, chorus |
| III. Offertory | |
| <i>Domine Jesu Christe</i> | soloists |
| <i>Hostias</i> | |
| IV. Sanctus | double chorus |
| V. Agnus Dei | soprano, mezzo-soprano, chorus |
| VI. Lux aeterna | mezzo-soprano, tenor, bass |
| VII. Libera me | soprano, chorus |
| <i>Libera me</i> | |
| <i>Dies irae</i> | |
| <i>Requiem aeternam</i> | |
| <i>Libera me</i> | |

By Dr. Gary Busch
Professor of Music History and Piano
Crane School of Music

Upon learning of the death of Gioachino Rossini on November 13, 1868, Verdi wrote, “A great name has disappeared from the world! His was the most widespread, the most popular reputation of our time, and it was a glory of Italy! When the other one who still lives is no more, what will we have left?”

Verdi urged Italian composers to commemorate Rossini’s passing with a collectively composed Requiem, encouraging them with his own contribution of the concluding “Libera me.” Thirteen responded, collaboratively completing the proposed *Messa per Rossini* in time to commemorate the first anniversary of the composer’s death. However, logistical difficulties just a few days before the premiere caused the organizing committee to abandon the project. After lying dormant for nearly 120 years, the work would eventually receive its first performance in Stuttgart, Germany in 1988 under the direction of the celebrated conductor Helmut Rilling.

Verdi’s reference of the “other one who still lives” was to the influential *Risorgimento* poet and novelist Alessandro Manzoni. Manzoni’s subsequent death on May 27, 1873 compelled the grieving Verdi to build his own setting of the entire Requiem around a revision of his already-completed “Libera me.”

Verdi conducted the premiere of his *Requiem da Messa* on the first anniversary of Manzoni’s death in May 1874 at the Church of San Marco in the writer’s birthplace, Milan, with soloists that included three of the leads from the recent European premiere of *Aida*. Performances of Verdi’s *Requiem* followed within days at La Scala, the Opera Comique, Prince Albert Hall, and in Venice. By the end of 1875, the momentum of performances had continued throughout Italy, and in France, England, Austria, Germany, Belgium, Egypt, Spain, Hungary, Argentina, and the United States.

The centrality of Verdi’s *Requiem* in today’s choral repertory makes nearly incomprehensible its almost complete disappearance from the canon shortly thereafter. With the exception of several commemorative events, including the first anniversary of Verdi’s death in 1901, the work lay neglected until well into the twentieth century. Following the “Verdi Renaissance” in the mid-1920s, performances of the *Requiem* began to appear sporadically in the late 1930s, and a growing number of recordings contributed to spreading its rediscovery to an ever-embracing international audience.

Verdi subjected the liturgical text to few alterations, most of which consisted of unauthorized repetitions of the first section of the “Dies Irae” at several points. Despite its suitability for church use, however, Verdi never again conducted his Requiem within a liturgical context after its Milan premiere. Its dramatic theatricality and highly personalized tone ally it more closely, but not surprisingly, to the composer’s native genre of opera, causing the work to find its performance venue thereafter in non-ecclesiastical surroundings.

The opening **Introit** of Verdi’s *Requiem* preserves the traditional ternary antiphon/Psalm/antiphon structure of the original chant. The surrounding antiphon “Requiem aeternam” emerges from darkness with sombre strings against tragic chantlike recitations in the chorus, while soprano soloists weep emotionally above. *A capella* points of imitation that recall the Renaissance *stile antico* separate the Psalm “Te decet hymnus” from the surrounding antiphon sections. Slight animation of the tempo leads *attacca* into the **Kyrie**, in which the solists introduce themselves in quick succession, soon to be joined contrapuntally by the chorus. The composer’s decision to fuse the Introit and Kyrie of the Mass into a single movement lies in their textual affinity. Both deal with pleading, one for eternal rest for the departed, the other for Divine mercy.

The textual form of the **Sequence** typically consists of a series of rhymed tercets [aaa,bbb,ccc...]. The Sequence of the Mass for the Dead warns the living of God’s inevitable judgment of the good and the evil with its startling admonishment, “Day of wrath, that day.”

Since the composition of the “Dies Irae” in the early 13th Century, no Gregorian chant has remained more enduringly familiar, or has been more frequently quoted by composers in many different eras and genres, ranging from tone poems to film scores. The chilling original Gregorian melody imparts a gloomy sense of dread and haunting finality throughout. Verdi, however, transforms the “Dies Irae” into an experience of dramatic immediacy, as if the events were actually being witnessed, rather than merely anticipated. The eighteen tercets of the Sequence provide a fertile series of contrasting images that merge into the multisectional dramatic centerpiece of Verdi’s *Requiem*.

The first six stanzas, in which the Judge calls all to account, are treated as a narrative by the chorus, bass, and mezzo-soprano. The stormy opening approaches near-hysterical terror with booming orchestral thunderclaps, frantic scales, diminished harmonies, and chromatically rising and falling choral lines that are powerfully doubled throughout the orchestra. Two antiphonal pairs of offstage

trumpets summon the dead to awaken in the “Tuba miram.” The character then shifts in “Mors stupebit” to a personal one as the solo bass transmits the sensations of the dead standing in awe, now stunned into a state of stuttering amazement with their three-fold repetition of the word “Mors” (death).

The soprano soloist next predicts that a written book, “Liber scriptus,” will be brought forth for the Judge, as the chorus intones ominously suppressed whispers of the impending “day of wrath.” A sudden surge unleashes the full fury of the “Dies Irae” in an extra-liturgical repeat of the first stanza, unifying the first large section of the movement.

The perspective shifts for the first time to first person singular as the supplicant pleads for guidance in the “Quid sum miser,” a sustained, doleful trio for the soprano, mezzo-soprano, and tenor. The overwhelming forces of the chorus and all four soloists then call out to beg the majestically imposing King for mercy in one of the most awe-inspiring portrayals of the Requiem, the “Rex tremendae.”

The next three tercets comprise the gentle “Recordare,” an intimate and guilt-ridden prayer that rises from the Soprano and mezzo-soprano soloists in loosely imitative texture to remind Jesus that they are the cause for His journey. The tenor’s brief quasi-recitative “Ingemisco” then introduces the lyrical three-strophe “Qui Mariam absolvisti,” after which severe declamation and tender lyricism contrast the plight of the damned and the blessed in the bass solo, “Confutatis.”

An unexpected third, and final, outburst of “Dies Irae” escalates and eventually subsides into the undulating weeping lines of the “Lacrimosa.” The dying strains of the “Pie Jesu” are extinguished by the final Amen, concluding the most extended movement of the Requiem.

The multi-faceted events of the “Dies Irae” yield to the smaller, chamber-like opening of the **Offertory**, which is confined to the four solists and comparatively light orchestral scoring. An invocation that Christ spare the faithful from damnation begins as a mezzo-soprano and tenor duet that soon expands into a trio with the addition of the bass. Increasing luminosity pervades the texture upon the soprano’s vision of St. Michael delivering the departed souls into celestial light.

The realization of “Quam olim Abrahae” in earlier requiems had most often been that of a fugue, a musical metaphor for the proliferation of Abraham’s progeny. Verdi the dramatist, however, abandoned this abstract treatment in favor of more direct two-bar points of imitation in bright tempo. Enclosed

within is the transcendently ethereal interlude “Hostias.” With its intimately narrow vocal range and accompaniment of delicately shimmering string tremolos, it glows with perhaps the most genuinely religious expression of the entire work. “Libera animas omnium” draws the movement to a close with a collective unison of among the soloists and orchestra that summons the solemn character of chant.

Unexpected trumpet fanfares usher in the **Sanctus**, the movement that marks another, and perhaps most astonishing, departure from the traditional character of this section of the Mass. In place of the customary serene hymn of praise stands an exuberantly headlong eight-part fugue for double chorus.

Equally unconventional is the musical structure of the angelically sublime **Agnus Dei**, a heavenward petition that the purifying Lamb of God grant rest to the departed. The form is that of theme and variations, united throughout by a radiantly compassionate melody of expressively asymmetrical phrase structure. The first statement of the theme is born in unaccompanied purity, intoned by the two female soloists *a capella* at the octave. A unison response from the chorus and orchestra leads to the soloists’ return in a *minore* variation, now warmed further by viola doublings. An abbreviated choral response, now *colla parte* with the winds and strings coax in the third, and final, statement. Of transparent sweetness, the soloists’ line is graced by a contrapuntal halo of three flutes. All forces of the movement combine gently in the final prayer to grant the souls *eternal* rest.

Eternal light beams down in shimmering string tremolos in **Lux aeterna**, the Communion of the requiem Mass, set here as a trio of soloists. The mezzo-soprano delivers the antiphon “Lux aeterna” in declamatory style, after which the bass and tenor join for the verse, “Requiem aeternam.” As in the first movement, which shares the same text, minor mode projects the tragedy of “Requiem,” which is assuaged by the major on “Lux.”

The mercy of the cleansing Lamb of God, the coming of mystical eternal light, and the reverent chant-like recitations of the closing **Libera me** all funnel into the denouement of the *Requiem*. Yet, this resolution is soon troubled by subtly looming surges that foment beneath the surface. Devotion gives way to emotion in a shockingly unexpected reprise of the “Dies Irae” – a final reminder to the faithful to be ever vigilant of that inevitable and much dreaded day. The cries of “save me” begin resolutely as a fugue, but become more impassioned, with vigorous rhythms and forceful dynamics before resigning, completely spent, and vanishing into a whisper.

I. INTROIT AND KYRIE

Chorus:

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. SEQUENCE

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!
Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

I. INTROIT AND KYRIE

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. SEQUENCE

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
who will smash everything completely!
The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth,
which contains everything
for which the world will be judged.
Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.
Juste judex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:

Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Soprano, Mezzo-soprano and Tenor:

What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:

King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:

I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:

When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
dona eis requiem.
Amen.

III. OFFERTORY

Quartet:

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. SANCTUS

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
grant them peace.
Amen.

III. OFFERTORY

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his descendants.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into that life
which you once promised to Abraham and his descendants.

Deliver the souls of all the faithful dead from the pains of hell;
Grant that they might pass from death into that life.

IV. SANCTUS

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

V. AGNUS DEI

Soprano, Mezzo-soprano, and Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VI. LUX AETERNA

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

VII. LIBERA ME

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura
irae, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae; dies magna et amara valde.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna in die illa tremenda.

Libera me, Domine, quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me.

V. AGNUS DEI

Soprano, Mezzo-soprano, and Chorus:

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest everlasting.

VI. LUX AETERNA

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may perpetual light shine upon them
with your saints forever; for you are merciful.

VII. LIBERA ME

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.

I tremble, and I fear the judgment and the wrath to come, when the heavens and
the earth shall be moved.

The day of wrath, that day of calamity and misery; a great and bitter day, indeed.

Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Deliver me, Lord, from eternal death on that awful day.

Deliver me, O Lord, when the heavens and the earth shall be moved;
when you will come to judge the world by fire.

Deliver me, Lord, from eternal death on that awful day.
Deliver me.



ANN HOWARD JONES, Conductor

Ann Howard Jones is Professor of Music and Director of Choral Activities at Boston University. She conducts the Symphonic and Chamber Choruses, supervises conducting students in the Concert Chorus and the Women's Chorale, teaches graduate choral conducting, and administers the MM and DMA programs in Choral Conducting. Dr. Jones is also the conductor of the BU Tanglewood Institute Young Artists' Vocal Program Chorus, an auditioned ensemble of high school singers which rehearses and performs at Tanglewood in the summer.

Recognized as a distinguished clinician, adjudicator, teacher and conductor, she has led many all state and regional choruses, workshops and master classes in the US, Europe, South America, Canada, and Asia. She has been invited to teach and conduct at North Texas, Michigan State, Missouri, University of Miami, San Diego State, University of Missouri-Kansas City, Southern Methodist University, and Westminster Choir College of Rider University, University of Kentucky, and the University of New Mexico.

From 1984-1998, Dr. Jones was the assistant conductor to the late Robert Shaw and the Atlanta Symphony choruses, where she was Assistant Conductor for Choruses, sang in the alto section, assisted with the Robert Shaw Chamber Singers and helped to organize the Robert Shaw Institute. She sang and recorded with the Festival Singers both in France and in the U.S. The Festival Singers were also

represented in performances of major works for chorus and orchestra at Carnegie Hall in a series of performance workshops. After Shaw's death in 1999, Dr. Jones was invited to conduct the Robert Shaw Tribute Singers for the American Choral Directors Association conferences in San Antonio and Orlando.

Choruses at Boston University have been invited to appear at conventions of the American Choral Directors Association (ACDA) in Boston and New York City. Dr. Jones has traveled with a group of BU graduate students to Padua and Venice, Italy, to perform and to study. A similar trip was made to Oslo and Bergen, Norway. In the spring of 2009, the graduate conducting students joined Dr. Jones at the national convention of ACDA in Oklahoma City, where she was invited to prepare and conduct the world premiere of a work by Dominick Argento. The conductors sang in the chorus and assisted in the preparations for the performance.

Among the honors which Dr. Jones has received are the coveted Metcalf Award for Excellence in Teaching from Boston University, a Fulbright professorship to Brazil, and a lectureship for the Lily Foundation. At the National Conference of the American Choral Directors Association on March 9, 2011, Dr. Jones was named the recipient of the Robert Shaw Choral Award for distinguished service to the profession, the highest award given by the association.

Dr. Jones is a native of Iowa, and her degrees are from the University of Iowa.



KELLY KADUCE, Soprano

For her creation of the title role in *Anna Karenina*, *Opera News* proclaimed Kelly Kaduce “an exceptional actress whose performance was as finely modulated dramatically as it was musically... and her dark, focused sound was lusty and lyrical one moment, tender and floating the next.” She has gained prominence on stages in the United States, South America, and Europe, creating roles in many world premieres, including the title role in *Jane Eyre* with Opera Theatre of St. Louis, and Rosasharn in *The Grapes of Wrath* with Minnesota Opera. She made her Santa Fe Opera debut as The Chinese Actress and Zizhen in the world premiere of Bright Sheng’s *Madame Mao*, and her New York City Opera debut as Gretel in *Hänsel und Gretel*, which she also sang with Opera Colorado. In Malmo, Sweden, she has portrayed Mimì in *La bohème*, Violetta in *La traviata*, and Marguerite in *Faust*; and at Teatro Municipal de Santiago (Chile) she sang the title role in *Suor Angelica*. Her current season includes Nedda in *I Pagliacci* with Arizona and Cincinnati operas; the title role in *Rusalka* with L’Opéra de Montréal; Cio-Cio-San with Minnesota and Portland operas; and Patricia Nixon in *Nixon in China* with Eugene Opera. Upcoming season engagements include singing Cio-Cio San with West Australian Opera, Anne Sorenson in Kevin Puts’s *Silent Night* with Opera Company of Philadelphia, and Liu in *Turandot* in a return to Minnesota Opera. Among her concert credits are Mahler’s Symphony No. 2, Barber’s *Prayers of Kierkegaard*, Berg’s *Seven Early Songs*, Argento’s *Casa Guidi*, Beethoven’s *Egmont*, Britten’s *War Requiem*, and Beethoven’s Symphony No. 9.

Ms. Kaduce is a graduate of St. Olaf College and Boston University, and was a winner of the 1999 Metropolitan Opera National Council Auditions. Ms. Kaduce is married to baritone Lee Gregory and they have a young son.



MARGARET LATTIMORE '91, Mezzo-Soprano

Grammy nominated Mezzo-Soprano Margaret Lattimore has sung with the Metropolitan Opera, Florida Grand Opera, Central City Opera, San Diego Opera, Austin Lyric Opera, and Netherlands Opera amongst others. After winning the Metropolitan Opera National Council Auditions at age 24, Miss Lattimore made her Metropolitan Opera debut as Dorotea in *Stiffelio* with Placido Domingo. Other Metropolitan Opera roles have included Meg Page in *Falstaff* and Jordan Baker in *The Great Gatsby*, both under the baton of the James Levine.

Ms. Lattimore’s New York recital debut under the auspices of the Marilyn Horne Foundation led to her engagement by Carnegie Hall and a Weill Recital Hall recital. Other recital engagements include appearances at Chicago’s Ravinia Festival, the Covent Garden Festival in London, New York’s Morgan Library, and the 92nd Street Y. Ms. Lattimore has appeared with the New World Symphony, Indianapolis Symphony, New York Philharmonic, Boston Symphony Orchestra, The Orchestra of St. Luke’s, Saint Paul Chamber Orchestra, Minnesota Orchestra New World Symphony, and the Hong Kong Philharmonic and has performed with such conductors as James Levine, Bernard Haitink, Kurt Masur, James Conlon, Andrew Davis, Michael Tilson Thomas, Raymond Leppard and Nicholas McGeagan to name few.

Ms. Lattimore attended The Crane School of Music at The State University of New York at Potsdam where she studied with Patricia Misslin. In addition to the Metropolitan Opera National Council Auditions, Miss Lattimore has won the Eleanor McCollum Award from the Houston Grand Opera Studio, a Jacobson Study Grant from the Richard Tucker Foundation, the prestigious George London Award and most recently became a 2006 Grammy Nominee for the Koch International recording of John Harbison’s *Motetti di Montale*. She now resides with her husband and five year old son in New York.



DIMITRI PITTAS '99, Tenor

Dimitri Pittas has appeared on leading opera stages throughout North America and Europe, including debuts with the Bavarian State Opera, the Vienna State Opera, Royal Opera House Covent Garden and the Canadian Opera Company. He is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program and has been heard on the Met stage as Macduff in *Macbeth*, Nemorino in *L'elisir d'amore* and Tamino in *Die Zauberflöte*.

In the current season, Mr. Pittas makes his debut with the Canadian Opera Company as the Duke in a production by Christopher Alden. He returns to the Metropolitan Opera as Macduff and as Rodolfo in the famed Zeffirelli production of *La bohème*. He will be presented at Carnegie Hall at the annual recital of the Marilyn Horne Foundation. In the summer he returns to the Bavarian State Opera as Tebaldo in Bellini's *I Capuleti e i Montecchi* following performances of Verdi's *Requiem* with The Cleveland Orchestra.

Mr. Pittas has a close association with the Santa Fe Opera, having been an apprentice artist with the company. On the Santa Fe stage he made his debut as Achille in Offenbach's *La belle Hélène*, and has since been heard as Narraboth in *Salome*, Rodolfo and, most recently, as Nemorino. He made his debut with the Bavarian State Opera as Macduff in a new production conducted by Nicola Luisotti and debuted as Rodolfo with Oper Leipzig. Other performances include Alfredo for Opéra de Montreal, Opera Theatre of St. Louis, and Opera Theatre Highland Park, and as Nemorino with Welsh National Opera for his UK debut.

On the concert stage, Mr. Pittas has been heard in performances of Verdi's *Requiem* with the Pittsburgh Symphony under Manfred Honeck and with Robert Spano and the Atlanta Symphony. Other concert performances include "Stars of Lyric Opera" at Millennium Park, a gala concert in Tokyo, a gala concert for the Atlanta Opera, and a feature concert for Arts in Southold Town.



CHARLES TEMKEY, Bass

American Bass Charles Temkey proudly hails from the old port town of Patchogue, Long Island, and is elated to join the Crane School of Music at SUNY Potsdam for the *Verdi Requiem*. His other credits include many of the great Mozart Bass roles such as Sarastro (*Die Zauberflöte*), Don Alfonso (*Così fan tutte*), Publio (*Clemenza di Tito*), Bartolo and Figaro (*Le Nozze di Figaro*), and Leporello (*Don Giovanni*). A versatile singer, at home in many periods of classical repertoire, Charles' other roles vary widely, and include Charon (Monteverdi's *Orpheo*), Polyphemus (Handel's *Acis and Galatea*), Fiesco and Banco (Verdi's *Simon Boccanegra* and *Macbeth*), Raimondo (Donizetti's *Lucia di Lammermoor*), Colline (Puccini's *La Bohème*), Bottom and Snug (Britten's *Midsummer Night's Dream*), Rakitin (Hoiby's *A Month in the Country*), and Shadow Grendel (Elliott Goldenthal and Julie Taymor's 2006 World Premier: *Grendel*). Equally at home on the concert stage as he is in the Opera Hall, Charles has served as the bass soloist in all of the major *Requiem*s (Mozart, Faure, Verdi, Brahms), as well as Beethoven's 9th Symphony, Haydn's *Creation* and *Lord Nelson Mass*, Bach's *B Minor Mass*, and many contemporary concert works, such as Roger Ames' 1999 World Premier of *In Memoriam: Warsaw 1945*. Charles also has a passion for performing Musical Theatre, and was a part of Sondheim's 75th birthday celebration in Boston's Symphony Hall, as well as The Long Island Philharmonic Orchestra's 2009 New Year's Gala "Broadway Goes to Hollywood." He has also worked as a solo artist with: The Lincoln Center Festival, Carnegie Hall, Los Angeles Opera, Symphony Hall, The Boston Pops, German Radio Orchestra Cologne, Milwaukee Symphony, Tanglewood, Tulsa Opera, Central City Opera, Connecticut Grand Opera, The Long Island Philharmonic, Roanoke Symphony, The Long Island Masterworks Chorus, and Eugene Concert Choir among others. He holds Bachelor and Master's Degrees from Manhattan School of Music where he studied with Patricia Misslin. He currently studies with Armen Boyajian.

CRANE CHORUS

Jeffrey Francom, Director

Nancy Hull, Collaborative Pianist

Soprano

Juliana Alfano Sarah Visnov
 Alyssa Blodgett Kate Waters
 Erin Bonner Sarah Wigley
 Marisa Borrello Adriana Wooschlager
 Angela Bove Chelsea Zalikowski

Olivia Breen
 Emily Buckley
 Katharine Bullock

Alycia Cancel
 Laura Capito
 Zoe Carpentieri
 Courtney Chester
 Morgan Chester
 Samantha Claps
 Olivia Cornell
 Sarah Costable

Shalvi D'Arcangelo
 Margaret Dollard
 Beth Dolson
 Nicole Fedorchak
 Heather Ferlo
 Meagan Gumble
 Kaila Harrienger
 Cayla Haycock
 Stacy Heller

Lauren Hopkins
 Abigail Imhof
 Andrea Inghilleri
 D'Nasya Jordan
 Kayla Kesner

Amanda Lauricella
 Jessica Lopez
 Mary McGreevy
 Oscia Miles
 Amelia O'Hara
 Kristina Packer

Andrea Palma
 Elizabeth Parkes
 Michaela Pawluk
 Brianna Quaranto
 Jaclyn Randazzo
 Erin Reppenhagen

Juliana Riebel
 Chelsea Roberts
 Devon Rockhill
 Haley Rudolph
 Julie Salvas
 Lauren Scharf

Sara Seney
 Cecilia Snow
 Caitlyn Swan
 Anissa Tazari
 Janine Tomaselli
 Yvonne Trobe
 Krystal Vaughn

Alto

Kaitlyn Baker
 Cheyenne Bauer
 Katie Beck
 Melissa Becker
 Victoria Benkoski
 Sara Chatalbash
 Julie Chaves
 Hannah Decker

Nina Deroziere
 Katherine Doe
 Katelynn Donohue
 Zoe Dunmire
 Taylor Dziekan
 Erica Fagundes
 Alyssa Filardo
 Jasmine Fink
 Jamilla Fort

Ashley Gallagher
 Meghan Gallagher
 Hannah Geiling
 Sarah Germain
 Edith Grossman
 Leanna Guerrieri

Stephanie Heins
 Hallie Hugues
 Victoria Jacobs
 Jessica Jones
 Danielle Kleeman
 Nicole Mihalek

Maya Mitsuyasu
 Katherine Mueller
 Idil Oguz
 Gillian Orwoll
 Cherie Passno
 Josephine Perraglia

Jennifer Phelan
 Natalie Robson
 Tiffany Smalls
 Brittany Sullivan
 Malissa Tong
 Morgan Trevor

Alexandra Tubbs
 Paula Vitolo
 Paige Williams
 Amanda Willis
 Jenna Wylie

Tenor

Dominick Angelo
 Devan Ashline
 Charles Bender
 James Bucki
 Joseph Cambareri

Nicholas Converso
 Samuel Crevatas
 Matthew Gaulin
 Justin Green

Zachary Hamilton
 Maxwell Horning
 Maxwell Howard
 Jarred Hoyt
 Michael Janover
 Cyris Jewels

Daniel Johnstone
 Boone Keefer
 Jeffrey Kerr
 Charles LaBarre
 Brandon Linhard
 Ryan Lupka

Nicholas Mariani
 Daniel Mertzluft
 Zachary Middleton
 Robert Morano
 Matthew Morris
 Robert Orbach

Lawrence Perez
 Donte Reid
 Robert Reuhl
 Nicholas Roehler
 Joseph Schuessler
 Aaron Smith

Aidan Talbot
 Tasheen Thomas

Bass

Benjamin Barnard
 James Bock
 Scott Bromschwig
 Cameron Brownell
 David Bullock
 Michael Celentano

John Clinton
 Benjamin Dickerson
 Daniel Donovan
 Matthew Duclos
 Andrew Duffer
 Joshua Eichhorn

Adam Emery
 Eric Equils
 Paul Greene-Dennis
 Cory Hecht
 Jacob Hefele

Corey Hopkins
 Zackary Kelley
 Thomas Killourhy
 Christopher Knight
 Daniel Kurtz

Derrick Lacasse
 Thomas Lawton
 Zach Lenox
 Ryan Lockwood

Andrew Maroni
 Madison Martineau
 Alexander Mau
 Stephen Mucciolo
 Ian Nieboer

John O'Connor
 Christopher Oill
 Andrew Pacer
 Jarod Parker
 Jeffri Peralta

Matthew Regan
 Corey Reichhart
 Michael Rosenberg
 John Samonte
 John F. Schwaller
 Christopher Sendziak

Gregory Shilling
 Rhimmon Simchy-
 Gross
 Timothy Sininger

Ryan Sparkes
 Kevan Spencer
 Eric Thompson
 Daniel Torvalds
 Stephen Travers
 Benjamin Waara

Brady Walsh
 Raymond Weber
 William Zino
 Matthew Zydel

CRANE SYMPHONY ORCHESTRA

Ching-Chun Lai, Director

Violin I

Carey Sleeman**
 Sara Chudow
 Nadine Cunningham
 Cameron D'Auria
 Nicolle Eagan
 Liz Ekland
 Nicole Frederick
 Sara Gravelle
 Melanie Kenyon
 Katelyn Odierna
 Victoria Rogers
 Marissa Young

Violin II

Emily Allen
 Jesse Blasbalg
 Arielle Chin
 Phillip Ducreay
 Adelle Fregoe
 Kathryn Graham
 Jaclyn Lieto
 Angela Roamer
 Haley Rudolph
 Lauren Svoboda*
 Andrew Tilles
 Ashley Tomei

Viola

Bridgid Bergin
 David Bojanowski
 Kim Callahan
 Katie Hess
 Tim MacDuff
 Rebecca Miller
 Codi Ng
 David Phillips
 Alyssa Raduns*
 Stephanie Vitkun

** Concertmaster

* Principal

^ Guest artist

Faculty

Cello

Greg Bennett
 Emmett Collins
 Andrew Fund*
 Hannah Gebhard
 Natasha Jaffe ^
 Curtis Karwacki
 John Misciagno
 Alyssa Sciarrino^
 Kaylie Streit
 Walter Thiem

Bass

Jon Giroux
 Joe Goehle*
 John Marshall
 Dani Packard
 Michael Pitocchi
 Kyle Sherlock

Flute/piccolo

Brian Allred*
 James Haertel*
 Elise Kowalczyk

Oboe

Danielle Ludwigson
 Carlen Myers
 Mark Sophia*

Clarinet

Samantha Willert
 Patricia Yale*

Bassoon

William Beecher*
 Timothy Guarino
 Sarah Johnson
 Carol Lowe#

Horn

Jennifer Beller
 Alyssa Cherson
 Andre Gratto
 Denise Peters*
 Shannon Zaykoski

Trumpet

Brianne Borden*
 Sage Boris
 Brandon Carroll
 Victor DeJesus
 Joshua Ganci
 Bethany Gilbert
 Thomas Giosa
 Rebecca Walenz

Trombone

Jonathan Bintz
 Shaun Cagney
 Chris Estabrook*

Tuba

Daniel Lamancuso*

Timpani

Chris Capurso*
 Percussion
 Austin Lamarche*

Librarian

Sara Chudow
 Nadine Cunningham*
 Nicole Frederick

MAJOR WORKS

performed by The Crane Chorus and
Crane Symphony Orchestra or Crane Wind Ensemble *

YEAR	COMPOSER	WORK	CONDUCTOR	YEAR	COMPOSER	WORK	CONDUCTOR
1932	Coleridge-Taylor	Hiawatha's Wedding Feast	Helen Hosmer	1955	Vaughan Williams	Hodie	Helen Hosmer
1933	Bach	Jesu, meine Freude	Helen Hosmer		Bach	St. Matthew Passion	Robert Shaw
1934	Brahms	Ein Deutsches Requiem	Helen Hosmer	1956	Honegger	King David	Helen Hosmer
1935	Handel	Messiah	Helen Hosmer		Mozart	Mass in C, K. 427	Thor Johnson
1936	Mendelssohn	Elijah	Helen Hosmer	1957	Bach	Cantata No. 142	Carl Druba
1937	Bach	St. Matthew Passion	Helen Hosmer		Effinger	St. Luke Christmas Story	Carl Druba
1938	Fauré	Requiem	Helen Hosmer		Honegger	King David	Helen Hosmer
	Hanson	Drum Taps	Helen Hosmer		Haydn	The Seasons	Thor Johnson
1939	Brahms	Ein Deutsches Requiem	Nadia Boulanger	1958	Saygun	Yunus Emre	Adnan Saygun
1940	Fauré	Requiem	Helen Hosmer		Boulanger	Psaume XXIV & CXXIX, Vieille Prière Bouddique	Nadia Boulanger
	Stravinsky	Symphony of Psalms	Helen Hosmer		Fauré	Requiem	Nadia Boulanger
1941	Bach	Mass in B Minor	Helen Hosmer		Spisak	Hymne Olympique	Nadia Boulanger
1942	O'Neill	The Ancient Mariner	Charles O'Neill	1959	Brahms	Ein Deutsches Requiem	Helen Hosmer
	Brahms	Schicksalslied	Helen Hosmer		Bach	Mass in B Minor	Robert Shaw
	Mozart	Requiem	Helen Hosmer	1960	Handel	Israel in Egypt	Brock McElheran
1943	O'Neill	Sweet Echo	Charles O'Neill		Thomson	Requiem Mass	Virgil Thomson
	Bach	Jesu, meine Freude	Helen Hosmer	1961	Vaughan Williams	Hodie	Helen Hosmer
	Brahms	Alto Rhapsody	Helen Hosmer		Beethoven	Missa Solemnis	Robert Shaw
1944	Debussy	The Blessed Damozel	Helen Hosmer	1962	Frackenpohl	Te Deum	Carl Druba
	Handel	Messiah	Helen Hosmer		Kuhnau	How Brightly Shines the Morning Star	Carl Druba
	Taylor, D.	The Highwayman	Helen Hosmer		Pachelbel	Magnificat	Carl Druba
1945	Mendelssohn	Elijah	Helen Hosmer		Carissimi	Jepthe	Nadia Boulanger
	Fauré	Requiem	Nadia Boulanger		Lajtha	Prosella Mariana	Nadia Boulanger
1946	Bach	Mass in B Minor	Helen Hosmer		Lajtha	Sequentia de Vergine Maria	Nadia Boulanger
	Bach	Singet dem Herrn	Helen Hosmer		Markevitch	Cantate	Nadia Boulanger
	Brahms	Nänie	Helen Hosmer		Poulenc	Gloria	Nadia Boulanger
1947	Mozart	Requiem	Helen Hosmer		Preger	Cantate	Nadia Boulanger
	Hindemith	When Lilacs Last in the Dooryard Bloom'd	Robert Shaw	1963	Bach	Cantata No. 40	Brock McElheran
1948	Bach	Cantata No. 50	Robert Shaw		Walton	Belshazzar's Feast	Brock McElheran
	Beethoven	Mass in C	Robert Shaw		Hindemith	When Lilacs Last in the Dooryard Bloom'd	Robert Shaw
1949	Britten	A Ceremony of Carols	Helen Hosmer	1964	Handel	Solomon	Brock McElheran
	Fauré	Requiem	Helen Hosmer		Verdi	Requiem	Stanley Chapple
	Verdi	Requiem	Robert Shaw	1965	Britten	Cantata Academica	Brock McElheran
1950	Brahms	Ein Deutsches Requiem	Brock McElheran		Beethoven	Mass in C	Carl Druba
	Bach	Mass in B Minor	Robert Shaw		Bruckner	Te Deum	Carl Druba
1951	Dello Joio	A Psalm of David	Helen Hosmer		Foss	A Parable of Death	Lucas Foss
	Frackenpohl	A Child This Day is Born	Helen Hosmer		Foss	The Fragments of Archilochos	Lucas Foss
	Josquin	Miserere	Helen Hosmer	1966	Mozart	Mass in C, K. 427	Brock McElheran
	Vivaldi	Gloria	Helen Hosmer		Stravinsky	Symphony of Psalms	Brock McElheran
	Bach	St. John Passion	Robert Shaw		Britten	War Requiem	Robert Shaw
1952	Bach	Singet dem Herrn	Brock McElheran	1967	Haydn	Mass in Time of War	Carl Druba
	Brahms	Schicksalslied	Brock McElheran		Pinkham	Christmas Cantata	Carl Druba
	Dello Joio	The Triumph of St. Joan (excerpts)	Brock McElheran		Prokofieff	Alexander Nevsky	Stanley Chapple
	Kodaly	Te Deum	Brock McElheran		Vaughan Williams	Dona Nobis Pacem	Stanley Chapple
	Dello Joio	A Psalm of David	Helen Hosmer	1968	Brahms	Nänie	Brock McElheran
	Josquin	Miserere	Helen Hosmer		Handel	Messiah	Brock McElheran
	Beethoven	Missa Solemnis	Robert Shaw		Tallis	Spem in Alium Nunquam	Brock McElheran
	Brahms	Nänie	Robert Shaw		Walton	Gloria	Brock McElheran
	Hindemith	Apparebit Repentina Dies	Robert Shaw		Persichetti	The Pleiades	Vincent Persichetti
1953	Bach	Jesu, meine Freude	Helen Hosmer	1969	Bach	Magnificat	Brock McElheran
	Mendelssohn	Elijah	Helen Hosmer		Penderecki	Dies Irae (Auschwitz Oratorio)	Brock McElheran
	Meyerowitz	Music for Christmas	Jan Meyerowitz		Purcell	Lord, How Long Wilt Thou Be Angry	Brock McElheran
	Bach	Cantata No. 118	Robert Shaw		Mozart	Vesperae Solemnnes de Confessore	Stanley Chapple
	Schubert	Mass in G	Robert Shaw		Vaughan Williams	A Sea Symphony	Stanley Chapple
	Stravinsky	Symphony of Psalms	Robert Shaw	1970	Dello Joio	Songs of Walt Whitman	Brock McElheran
1954	Bach	Christmas Oratorio (excerpts)	Helen Hosmer		Handel	Israel in Egypt	Brock McElheran
	Effinger	Symphony for Chorus & Orchestra	Helen Hosmer		Mussorgsky/Goehr	Boris Godounov (choral scenes)	Brock McElheran
	Gabrieli, G.	Jubilate Deo	Helen Hosmer		Beethoven	Symphony No. 9	Maurice Baritaud
	Gabrieli, G.	O Jesu Mi Dulcissimi	Helen Hosmer				
	Holst	The Hymn of Jesus	Helen Hosmer				
	Berlioz	Grande Messe des Morts (Requiem)	Robert Shaw				

YEAR	COMPOSER	WORK	CONDUCTOR	YEAR	COMPOSER	WORK	CONDUCTOR
1971	Orff	Carmina Burana	Brock McElheran	1987	Handel	Israel in Egypt	Brock McElheran
	Vivaldi	Gloria	Brock McElheran		Washburn, R.	In Praise of Music	Brock McElheran
	Verdi	Requiem	Stanley Chapple		Glazunov	Triumphal March	Igor Buketoff
1972	Brahms	Nänie	Brock McElheran		Mussorgsky/ Rimsky-Korsakov	Boris Godounov (choral scenes)	Igor Buketoff
	Handel	Zadok, the Priest	Brock McElheran		Rachmaninoff	Spring, Op. 20	Igor Buketoff
	Walton	Belshazzar's Feast	Brock McElheran	1988	Elgar	The Spirit of England	Brock McElheran
	Bach	St. Matthew Passion	Stanley Chapple		Handel	Messiah	Brock McElheran
1973	Borodin	Polovetsian Dances	Brock McElheran		Shostakovitch	Song of the Forests	Brock McElheran
	Verdi	Laudi alla Vergine Maria	Brock McElheran	1989	Durufié	Requiem	Cal Gage
	Verdi	Stabat Mater	Brock McElheran		Peeters	Entrata Festiva	Cal Gage
	Verdi	Te Deum	Brock McElheran		Poulenc	Gloria	Cal Gage
	Wagner	Die Meistersinger (excerpts)	Brock McElheran		Vaughan Williams	Hodie	Cal Gage
	Hanson	Drum Taps	Howard Hanson	1990	Bach	Magnificat	Cal Gage
	Hanson	Pan and the Priest	Howard Hanson		Washburn, R.	Songs of Peace	Cal Gage
	Hanson	Song of Democracy	Howard Hanson		Frackenpohl	Mass	Cal Gage
	Hanson	Streams in the Desert	Brock McElheran		Bruckner	Te Deum	R. Eichenberger
1974	Beethoven	Elegishcher Gesang	M. Tilson Thomas		Haydn	Lord Nelson Mass	R. Eichenberger
	Beethoven	Meerestille und Glückliche Fahrt	M. Tilson Thomas	1991	Bass	Gloria	Cal Gage
	Bruckner	Te Deum	M. Tilson Thomas		Copland	The Tender Land (choruses)	Cal Gage
	Stravinsky	Symphony of Psalms	M. Tilson Thomas		Mozart	Requiem	Cal Gage
1975	Berlioz	Grande Messe des Morts (Requiem)	Brock McElheran		Orff	Carmina Burana	Cal Gage
	Brahms	Ein Deutsches Requiem	Brock McElheran	1992	Brahms	Ein Deutsches Requiem	Cal Gage
	Beethoven	Missa Solemnis	Robert Shaw		Handel	Messiah	S. Romanstein
1976	Bernstein	Chichester Psalms	Brock McElheran	1993	Foss	American Cantata	Lucas Foss
	Dello Joio	A Psalm of David	Brock McElheran		Beethoven	Choral Fantasia	Richard Stephan
	Handel	Messiah	Brock McElheran		Beethoven	Mass in C	Richard Stephan
	Washburn, R.	We Hold These Truths	Brock McElheran	1994	Poulenc	Gloria	Richard Bunting
	Smith (arr.)	The Star Spangled Banner	Brock McElheran		Stravinsky	Symphony of Psalms	Richard Bunting
1977	Bach	Mass in B Minor	Brock McElheran		Verdi	Requiem	Richard Bunting
	Prokofieff	Alexander Nevsky	Stanley Chapple	1995	Brahms	Nänie	Richard Bunting
	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple		Haydn	Theresianmesse	Richard Bunting
1978	Copland	Old American Songs, I & II	Aaron Copland		Schubert	Mass in E-flat	Richard Bunting
	Copland	Suite from The Tender Land	Aaron Copland		Haydn	Te Deum	Richard Stephan
	Copland	Canticle of Freedom	Aaron Copland	1996	Berlioz	Grande Messe des Morts (Requiem)	Alfred Gershfeld
	Beethoven	Missa Solemnis (Agnus dei)	Brock McElheran		Mozart	Coronation Mass	Daniel Gordon
	Elgar	The Spirit of England	Brock McElheran		Vaughan Williams	Mystical Songs	Daniel Gordon
	Gabrieli, A.	Benedictus Dominus	Brock McElheran	1997	Brahms	Schicksalslied	Daniel Gordon
1979	Beethoven	Mass in C	Brock McElheran		Brahms	Alto Rhapsody	Daniel Gordon
	Beethoven	Symphony No. 9, IV.	Brock McElheran		Bruckner	Te Deum	Daniel Gordon
	Verdi	Requiem	Sarah Caldwell		Orff	Carmina Burana	Daniel Gordon
1980	Brahms	Academic Festival Overture	Brock McElheran	1998	Handel	Zadok, the Priest	Andre Thomas
	Brahms	Nänie	Brock McElheran		Lauridsen	Lux Aeterna	Andre Thomas
	Orff	Carmina Burana	Brock McElheran		Ray	Gospel Mass	Andre Thomas
	Mendelssohn	Elijah	Robert Shaw	1999	Durufié	Requiem	Daniel Gordon
1981	Handel	Israel in Egypt	Brock McElheran		Fauré	Requiem	Rebecca Reames
	Delius	Sea Drift	Gunther Schuller	2000	Poulenc	Gloria	Daniel Gordon
	Schuller	The Power Within Us	Gunther Schuller		Bach	St. Matthew Passion	Richard Stephan
	Verdi	Te Deum	Gunther Schuller	2001	Hindemith	When Lilacs Last at the Dooryard Bloom'd	Daniel Gordon
1982	Brahms	Ein Deutsches Requiem	Brock McElheran	2002	Brahms	Ein deutsches Requiem	Joel Revzen
	Stravinsky	Symphony of Psalms	Brock McElheran	2003	Haydn	The Creation	Daniel Gordon
	Haydn	The Creation	Stanley Chapple	2004	Berlioz	Messe Solennelle	Daniel Gordon
1983	Handel	Messiah	Brock McElheran	2005	Steinberg	Wind and Water	Daniel Gordon
	Fauré	Requiem	Eve Queler	2006	Dvorak	Te Deum	Rebecca Reames
	Poulenc	Gloria	Eve Queler		Mozart	Vesperae Solennes de Confessore	Heather Eyerly
1984	Mozart	Exultate Jubilate	Brock McElheran	2007	Poulenc	Gloria	Heather Eyerly
	Purcell	Te Deum	Brock McElheran		Copland	Old American Songs, Set II	Christopher Lanz
	Walton	Belshazzar's Feast	Brock McElheran	2008	Durufle	Requiem	Joshua Oppenheim
	Verdi	Requiem	Franz Allers	2009	Mendelssohn	Elijah	Peter Durow
1985	Bach	Mass in B Minor	Brock McElheran	2010	Zhou Long*	The Future of Fire	Jeffrey Francom
	Bloch	Sacred Service (Avodath Hakodesh)	Stanley Chapple		Hanson*	Song of Democracy	Jeffrey Francom
	Handel	Zadok, the Priest	Stanley Chapple		Theofanidis*	The Here and Now	Brian Doyle
1986	Brahms	Academic Festival Overture	Brock McElheran		Bach	Christmas Oratorio, Part I	Jeffrey Francom
	Brahms	Nänie	Brock McElheran	2011	Bach	Mass in B Minor	Helmuth Rilling
	Del Borgo	When Dreams are Dreamed	Brock McElheran				
	Dello Joio	A Psalm of David	Brock McElheran				
	Frackenpohl	Te Deum	Brock McElheran				
	Mozart	Kyrie in D Minor, K. 341	Brock McElheran				
	Schuman, W.	On Freedom's Ground	Brock McElheran				

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 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."

KATHRYN (KOFOED) '54 AND DONALD LOUGHEED

Through the generosity and artistic vision of Kathryn (Kofoed) '54 and Donald Lougheed, The Lougheed-Kofoed Festival of the Arts resurrects the tradition of a dynamic and comprehensive campus spring festival, to include theatre, dance, vocal and instrumental performances; visual arts exhibitions; creative writing programs; and guest artists and lecturers.



The Festival encompasses all forms of artistic expression, with an emphasis on cross-disciplinary artistic experiences, and will culminate each year with the annual Crane Chorus and Crane Symphony Orchestra spring performance under the baton of the Dorothy Albrecht Gregory Visiting Conductor.



Potsdam
THE STATE UNIVERSITY OF NEW YORK