

BENJAMIN BRITTEN'S
WAR REQUIEM

CHRISTOF PERICK
2013 Dorothy Albrecht Gregory Visiting Conductor*

Saturday, May 4, 2013
Helen M. Hosmer Concert Hall
SUNY Potsdam



LOUGHEED
FESTIVAL OF THE ARTS

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EXPERIENCE arts

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Welcome to the concluding performance of the second Lougheed Festival of the Arts, whose campus-wide scope has been so generously funded by Kathy Kofoed Lougheed ('54) and her husband Don Lougheed.

This evening's performance of Benjamin Britten's *War Requiem*, in the centennial year of the composer's birth, reminds us of the history of Crane Chorus and Orchestra performances in a number of ways. This complex and great work has been performed as part of this festival tradition once before, in 1966, only four years after its première, as one of many new works brought to Potsdam for major performances. That performance was conducted by Robert Shaw, whose numerous visits to Crane are vividly remembered by many of our alumni. As a work whose wide artistic arc embraces both the Western musical tradition of Requiem Mass settings and a series of powerful poems confronting difficult intellectual territory, the experience it offers to us is no less relevant now than in the aftermath of World War II, as we exist in a world still, sadly, very much at war.

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 Jaquay ('67), whose partner gift permits us to take the Crane Chorus and Orchestra performance periodically to major venues outside Potsdam, as we did last year in our performance of Verdi's *Requiem* at New York's Lincoln Center. We are also very grateful this year for a generous gift from Dr. Chet Douglass and Joy Douglass ('57), enabling us to invite the American Boychoir to be in residency during the Lougheed Festival and to perform in this concert.

We are privileged to welcome Maestro Perick and our guest soloist Christine Goerke, performing alongside our own distinguished faculty soloists, David Pittman-Jennings and Donald George, and as always are deeply proud of 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. Serving in the chamber orchestra, as part of Britten's scoring, are eight other Crane faculty members. Thanks go to all who have been part of the preparation for this landmark performance.

As Crane continues its "tradition of innovation" as a leader in music education with a high standard in musical performance, it is my privilege to serve SUNY Potsdam and The Crane School, and to welcome you to our performance this evening.

Sincerely,
Michael Sitton

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

Dean

WAR REQUIEM, OP. 66

Benjamin Britten (1913-1976)

Words from the Missa pro Defunctis and the poems of Wilfred Owen

Requiem aeternam

Requiem aeternam
What passing bells

chorus, boys' choir
tenor

Dies irae

Dies irae
Bugles sang
Liber scriptus
Out there, we walked quite friendly up to death
Recordare
Confutatis
Be slowly lifted up
Reprise of Dies irae
Lacrimosa

chorus
baritone
soprano, semi-chorus
tenor, baritone
women's chorus
men's chorus
baritone
chorus
soprano, chorus

Offertorium

Domine Jesu Christe
Quam olim Abrahae
Isaac and Abram
Hostias et preces tibi
Reprise of Quam olim Abrahae

boys' choir
chorus
tenor, baritone
boys' choir
chorus

Sanctus

Sanctus and Benedictus
After the blast of lightning

soprano, chorus
baritone

Agnus Dei

Agnus Dei
One ever hangs

chorus
chorus, tenor

Libera me

Libera me
Strange Meeting
In paradisum
Requiem aeternam & Requiescant in Pace

soprano, chorus
tenor, baritone
tutti
boys' choir, chorus

CHRISTOF PERICK, Conductor

CHRISTINE GOERKE, soprano DONALD GEORGE, tenor DAVID PITTMAN-JENNINGS, baritone

CRANE SYMPHONY ORCHESTRA

Ching-Chun Lai, Director

CRANE CHORUS

Jeffrey Francom, Director

THE AMERICAN BOYCHOIR

Fernando Malvar-Ruiz, Director

Kerry Heimann, Organ

REQUIEM AETERNAM

CHORUS

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

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

BOYS' CHOIR

Te decet hymnus, Deus in Sion;
et tibi reddetur votum in Jerusalem;
Exaudi orationem meam:
ad te omnis caro veniet.

A hymn in Zion befits you, O God,
and a debt will be paid for you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

TENOR

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

CHORUS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

DIES IRAE

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 sepulchra regionum
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

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

BARITONE

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

SOPRANO AND CHORUS

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Judex ergo com sedebit,
quidquid latet apparebit:
nil inultum remanebit.

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.

TENOR AND BARITONE

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

CHORUS

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.
Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

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.
I groan as a guilty one,
And my face blushes with guilt;
spare the suppliant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.
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.

BARITONE

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May god curse thee, and cut three from our soul!

CHORUS

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando Judex est venturus,
cuncta stricte discussurus!
Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce Deus.

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!
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.

TENOR

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

CHORUS

Pie Jesu Domine, dona eis requiem.
Amen.

Merciful Lord Jesus, grant them peace.
Amen.

OFFERTORIUM

BOYS' CHOIR

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.

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.

CHORUS

Sed signifier sanctus Michael
repraesentet eas in lucem sanctam;
quam olim Abrahae promisisti et semini ejus.

But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and
his descendants.

BARITONE AND TENOR

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! An angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, –
And half the seed of Europe, one by one.

BOYS' CHOIR

Hostias et preces tibi Domine laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
ranspi, Domine, de morte ranspire ad vitam.

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 pass from death to life.

SANCTUS

SOPRANO AND 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.

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!

BARITONE

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
“My head hangs weighed with snow.”
And when I hearken to the Earth, she saith:
“My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.”

AGNUS DEI

TENOR

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS

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

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

TENOR

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS

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

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

TENOR

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

CHORUS

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

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

LIBERA ME

CHORUS AND SOPRANO

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 discussion venerit, atque ventura ira,
quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Libera me, Domine . . .

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.
Deliver me, O Lord . . .

TENOR

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

BARITONE

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,

Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

TENOR AND BARITONE

"Let us sleep now . . ."

BOYS' CHOIR, CHORUS AND SOPRANO

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem
sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace.
Amen.

May the angels lead you into paradise;
may the Martyrs welcome you upon your arrival,
and lead you into
the holy city of Jerusalem.

May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

Grant them eternal rest, O Lord,
And may perpetual light shine upon them.
Let them rest in peace.
Amen.

Vicki Stroehler

Pre-concert Lecturer

Vicki Stroehler is an Associate Professor of Music History at Marshall University and currently serves as Interim Associate Dean for the College of Fine Arts. The songs of English composer Benjamin Britten and text setting are her research passions, and she has presented papers on these topics to the Royal Musical Association, the Modern Languages Association, the North American British Music Studies Association, and various regional chapters of the AMS. Her most recent presentations include the 2012 North American British Music Studies Association Conference, and the "Britten in Context" conference in Liverpool Hope University in 2010, the "Literary Britten" conference held at Girton College, Cambridge University in September 2011. In July, she will present a paper on Britten's opera Paul Bunyan to the "Britten on Stage and Screen conference in Nottingham." She is also co-editor alongside Nicholas Clark and Jude Brimmer of *A Life of the Two of Us: The Correspondence of Benjamin Britten and Peter Pears, 1937-1976*, forthcoming.

Program Notes

The War Requiem was last performed at Crane in 1966, conducted by Robert Shaw in the Clarkson Arena, and assisted by the boys' choir of St. George's Anglican Cathedral in Kingston, Ontario. The soloists were Saramae Endich, John McCollum and Raimund Herincx. The program notes for that occasion were written by Brock McElheran:

In the four years of its existence, this profound and disturbing work has had a devastating impact upon the music world and upon the minds of performers and listeners alike...German bombs destroyed the Anglican cathedral in Coventry, England, during World War II. For the dedication of the rebuilt cathedral in 1962, Benjamin Britten was commissioned to write a choral work. He chose as a text the Roman Catholic Mass for the Dead and inserted, at appropriate places, poems written in English by Wilfred Owen, a little known English army officer in World War I. Holder of the Military Cross for valor, Owen, ironically, was killed in action a few days before the Armistice.

The Latin words are sung by soprano soloist and mixed chorus, accompanied by a symphony orchestra, with some portions performed by boys' choir at the rear of the auditorium, accompanied by a small organ. The English words are sung by the tenor and baritone soloists, accompanied by a chamber orchestra. At the premiere in Coventry Cathedral, the latter forces were located in the transept, some distance from the main group, heightening the effect of detached commentary on the Service. Britten has probably shown greater sensitivity to poetry in the selection of the words for his vocal works than any other composer. Certainly his compilation of text for *War Requiem* is little short of astonishing. It is almost impossible to believe that the poems were not written for the express purpose of commenting on the Latin Requiem, and that a young Englishman of Owen's background in all probability had neither heard nor read the Mass for the Dead.

In reading the complete text, certain obvious juxtapositions will be at once apparent, for example – after the "wondrous sound of the trumpet," the English poem refers to the bugles on the battlefield. But other transitions are more subtle. Gradually one senses that this is not a religious work in the usual sense. In fact, much of it seems strongly anti-religious, or at least, strongly opposed to organized Christianity. We see the fighting man's traditional suspicion of the clergy and ritual. In one of his letters, Owen said, "Christ is out there in No Man's Land," and there are several statements criticizing the Church's patriotic posturing. The entire poem that concludes the joyous Sanctus is a denial of religious teaching. Whether the sublimity of the ending of the whole work can be considered the triumph of Christianity or the soldier's longing for peaceful rest is a matter of individual interpretation.

The text is so great as to make it difficult to assess the true merits of the music. Some have questioned its worth. But the words and the music are one. Nobody can deny that in this wartime ear, *War Requiem* poses probing questions which are most difficult to answer, and sets these questions to music which is at times tenderly moving and, at others, terrifying in its intensity.

Christof Perick

Conductor

Music Director of Germany's Nuremberg Philharmonic and Opera, Christof Perick marks his tenth and final season as Music Director of the Charlotte Symphony in 2009/2010. He will become Conductor Laureate of that orchestra in 2010/2011. He completed his post as Principal Guest Conductor of the Dresden Semper Opera at the close of the 2002/2003 season. Formerly he held Music Director posts with the Niedersaechsisches Staatsorchester and Staatsoper in Hannover, Germany from 1993-96; the Los Angeles Chamber Orchestra from 1992-95; the Badische Staatskapelle Karlsruhe, Germany from 1977-1986; and the Rundfunk-Sinfonieorchester Saarbrücken, Germany from 1974-77.



In recent seasons, Mr. Perick's engagements have included productions with the Dresden Semper Oper and the Hamburg Staatsoper, and engagements in North America with the New York Philharmonic, the Los Angeles Philharmonic, Washington's National Symphony and the Symphonies of Boston, St. Louis, Cincinnati, Houston, Dallas, Indianapolis, Atlanta, Detroit, Seattle, Milwaukee, Phoenix, San Antonio, San Diego, Montreal and Toronto; summer Festivals that include the Mostly Mozart Festival at New York's Lincoln Center and the Grant Park Music Festival of Chicago. He conducted the first US tour of the Bundesjugendorchester, Germany's leading youth orchestra.

At New York's Metropolitan Opera, Christof Perick has conducted productions that include *Fidelio*, *Tannhauser*, *Die Frau ohne Schatten*, *Hansel und Gretel* and *Die Meistersinger*. He also has led productions including *Der fliegende Hollaender* and *Parsifal* with the Lyric Opera of Chicago; and he conducted the San Francisco Opera in a production of *Der fliegende Hollaender*. Mr. Perick also conducted the Los Angeles Music Center productions of *Così fan tutte* and *Ariadne auf Naxos* and the San Diego Opera's production of *Fidelio*.

Abroad, recent productions at Dresden include Puccini's *Il trittico* and Strauss' *Die schweigsame Frau*, *Salome*, *Capriccio*, *Parsifal*, *Tristan und Isolde*, and *Fidelio*; a ring cycle at Hannover, and concerts with the Orchestre National de France, Orchester National de Lyon, and Orchestra Philharmonique de Montpellier.



Christine Goerke

Soprano

Soprano Christine Goerke has appeared in the major opera houses of the world including the Metropolitan Opera, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Pittsburgh Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, La Scala, Maggio Musical Fiorentino, Teatro Real in Madrid, Teatro Municipal de Santiago, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and now moving into dramatic Strauss and Wagner roles. She has also received acclaim for her portrayals of the title roles in *Elektra*, *Ariadne auf Naxos*, *Norma* and *Iphigenie en Tauride*; Kundry in Parsifal, Ortrud in Lohengrin, Leonora in Fidelio, Rosalinde in *Die Fledermaus*, Ellen Orford in Peter Grimes, Female Chorus in *The Rape of Lucretia*, Alice in *Falstaff*, and Madame Lidone in *Dialogues des Carmelites*. She also recently made her role debut as Brünnhilde in concert performances of *Die Walküre* with the New Zealand Symphony Orchestra.

Ms. Goerke has also appeared with a number of the leading orchestras including the New York Philharmonic Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, New World Symphony, Houston Symphony, Duluth Symphony, Sydney Symphony, and the Orchestra of the Age of Enlightenment. She has worked with some of the world's foremost conductors including James Conlon, Mark Elder, Christoph Eschenbach, Claus Peter Flor, James Levine, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Seiji Ozawa, Donald Runnicles, Esa-Pekka Salonen, the late Robert Shaw, Leonard Slatkin, Patrick Summers, Jeffery Tate, Michael Tilson Thomas, and Edo de Waart.

Ms. Goerke's recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings including the Brahms' *Liebeslieder Waltzes*, Poulenc's *Stabat Mater*, Szymanowski's *Stabat Mater*, and the Grammy-nominated recording of Dvorak's *Stabat Mater*. Other recordings include the title role in *Iphigenie en Tauride* for Telarc and Britten's *War Requiem*, which won the 1999 Grammy Award for Best Choral Performance. This season, Ms. Goerke makes her debuts at the Lyric Opera of Chicago in a new David McVicar production of *Elektra*, the Michigan Opera in *Fidelio*, Teatro di San Carlo as the Foreign Princess in *Rusalka*, and at the Deutsche Oper Berlin in *Lohengrin*. She also appears in concert performances of *Die Frau ohne Schatten* with Radio Vara at the Concertgebouw, and in recital in Lexington, KY and Denton, TX, and Ms. Goerke was the recipient of the 2001 Richard Tucker Award.

Donald George

Tenor



Donald George is an Associate Professor at the Crane School of Music, Guest Artist in Residence at West Virginia University, Morgantown and an Honored Professor at Shenyang Conservatory in China. He has also taught at the Bavarian Theater Academy, Hochschule für Theater und Musik in Munich, Germany, and presented Master Classes at colleges, universities and festivals throughout the US and abroad, including University of Oregon, Louisiana State, Schloß Laubach Opera Festival, (Laubach Castle) Germany, TOP Opera in Austria, the Immling Estate Festival, the Asolo Festival in Italy and the Hochschule für Musik in Hannover, Germany.

Donald George has performed at La Scala Milan, La Fenice Venice, San Carlo Naples, the Paris Opera Bastille and Théâtre du Châtelet, Royal Opera of Brussels, Barbican London, Teatro Real Madrid, Teatro Colón Buenos Aires, New Israeli Opera, and the State Operas of Berlin, Hamburg and Vienna. He has also performed at the Festivals of Salzburg, Buenos Aires, Jerusalem, Kennedy Center, Istanbul, Perth (Australia), Tokyo and Blossom USA, and sung with such conductors as Leonard Bernstein, Kurt Masur, Yehudi Menuhin, Jeffrey Tate, Vladimir Jurowski, Simone Young and Helmuth Rilling. He has worked, for example, with prominent stage directors such as Oscar winner John Schlesinger, Festival de Cannes participant Mario Martone, Kyoto Prize winner William Kenntridge, John Dew, Bayreuth *Ring* director Harry Kupfer or Laurence Olivier Prize winner Yannis Kokkos.

Donald George has recorded for Sony, Naxos, Phillips Classic, Teldec, Discover International, and Bavarian Radio, among others, including Elijah, Verdi's *Requiem*, Rossini' *Aureliano in Palmira* and *Le Nozze di Teti e Peleo* (the world premiere recording). His recording of Schubert's *Die Schöne Müllerin* was described as "an absolute must"(Music Mosaic). His recording with Delos International, *Love is Everywhere: Selected Songs of Margaret Ruthven Lang*, Volume 1 was selected as the Vocal CD Pick of the Week for WETA in Washington, D.C., featured on iTunes in their New and Noteworthy, was named CD of the Year 2011 by MusicWeb International, and was nominated along with Volume II (New Love Must Rise) for a Grammy. His newest CD, entitled *The Songs and Arias of Joseph Weigl* will appear this summer at the Austrian Esterházy Festival this June.

His publications include articles for *Die Tonkunst*, *American Music Teacher*, *Society of American Music Bulletin*, *NOA Opera Journal* and *Classical Singer Magazine*. He is now writing a book for Oxford University Press (the world's largest academic publisher) entitled *Master Singers: Advice from the Stage* which will be comprised of interviews with the famous opera stars of today, including tonight's soloist Christine Goerke and Crane graduates Stephanie Blythe and Dimitri Pittas. The publication of this book both in print and online at OSO (Oxford Scholarship Online) will be in January 2014.



David Pittman-Jennings

Baritone

David Pittman-Jennings is at ease in French, German, Italian, and contemporary repertoires. He has sung major roles in the Teatro alla Scala, Milan, the Vienna State Opera, the Dresden State Opera, the Salzburg Festival, the Chicago Symphony, and many others. Some of these roles have included Moses (*Moses und Aron*), Dr. Schoen (*Lulu*), Balstrode (*Peter Grimes*), Mandryka (*Arabella*), Jochanaan (*Salome*), Amfortas and Klingsor (*Parsifal*), Kurwenal (*Tristan*), Cortez (*Die Eroberung Mexicos*), Scarpia (*Tosca*), Orest (*Elektra*), Golaud (*Péleas et Mélisande*), Förster (*Das schlaue Füchlein*), Germont (*La Traviata*), the General (*We Come to the River*), Agamemnon (*Iphigenie en Aulide*), Faninal (*Rosenkavalier*), and the titles roles of Rigoletto, Holländer, Il Prigioniero, Wozzeck, Christopher Columbus, and King Priam. His concert engagements include Deus Passus (*W. Rihm*) with the RIAS Kammerchor, a Wagner Concert with the Montreal Symphony Orchestra, Elektra (*Oreste*) with the NHK Orchestra Tokyo and the Requiem of Zimmermann with the Hamburg Philharmonic Orchestra under Ingo Metzmacher at the Luzern Festival.

Pittman-Jennings has performed under the baton of Pierre Boulez, Charles Dutoit, Ricardo Muti, Seiji Ozawa, and others. Also part of his repertoire are the Requiems of Mozart, Verdi and Brahms; Orff's *Carmina Burana*; Mendelssohn's *Elias and Paulus*; and works by Berg, Berlioz, Britten, Dvorak, Fauré, Mozart, Schönberg and Zemlinsky. He has sung Britten's *War Requiem* during the Berliner Festwochen.

The baritone's discography includes Schönberg's *Ode to Napoleon* and *Moses und Aron* (Boulez), Respighi's *La Fiamma, Un malheureux vetu de noir*, von Reznicek's *Ritter Blaubart*, Marschner's *Der Vampyr, Der Fliegende Holländer*, Lang's *I hate Mozart*, B.A. Zimmermann's *Requiem für einen jungen Dichter*. More recent projects have included the role of Frank in Korngold's *Die Tote Stadt* at the Deutsche Oper Berlin, Pizzarro/Fidelio in Genova with Lorin Maazel, a revival of Reimann's *Das Schloss* at the Deutsche Oper Berlin, his return to Bordeaux for *Tristan* (Kurwenal) and *Fidelio* (Pizzarro) as well as to the Teatre del Liceu (Barcelona) for performances of the opera *Gaudi*. He also performed in the well-received world creation of "I hate Mozart" at the Vienna Klangbogen Festival.

David Pittman-Jennings joined the voice faculty of the Crane School of Music in 2007.

Fernando Malvar-Ruiz

Director, The American Boychoir



Fernando Malvar-Ruiz is the Litton-Lodal Music Director of The American Boychoir. He leads the choir annually in over one hundred performances throughout the United States and tours with them internationally. During his tenure, The American Boychoir has performed for the 9/11 Memorial Service broadcast live on CNN around the world, the Academy Awards, the YouthAIDS Benefit Gala and the US Open Tennis Tournament. He prepares the choir for regular performances with some of the finest orchestras in the world, including the New York Philharmonic, Boston Symphony Orchestra, Royal Concertgebouw, The Staatskapelle Berlin, The Philadelphia Orchestra, and has worked with such illustrious conductors as James Levine, Pierre Boulez, Kurt Masur, Charles Dutoit, and others.

A native of Spain, Mr. Malvar-Ruiz began his musical studies at the age of ten. After earning his undergraduate degree in piano performance and music theory from the Real Conservatorio Superior de Música in Madrid, he completed his Kodály certification in Kécskemet, Hungary, where he was awarded the Sharolta Kodály scholarship. He holds a master's degree in Choral Conducting from Ohio State University, and has completed all coursework toward a doctoral degree in musical arts from the University of Illinois.

Widely sought after internationally as a guest conductor, lecturer, clinician, and recognized expert in the adolescent male evolving voice, Mr. Malvar-Ruiz has guest conducted throughout the world including the Kodály convention in Australia, the World Children's Choir in Hong Kong, the Czech Republic, Bermuda and the Des Moines International Children's Choral Festival. For 11 years, he instructed the summer master's Program in Kodály at Capital University and since 2008 has served on the faculty of the Internacional De Verano de Direccion Coral y Pedagogia Musical in Las Palmas, Spain. Mr. Malvar-Ruiz also regularly conducts honor choirs and choral festivals throughout the United States for ACDA and OAKE regional and national conventions.

The American Boychoir

Celebrating the rich 75-year history as America's premier concert boys' choir, The American Boychoir has long been recognized as one of the finest musical ensembles in the country. Capitalizing on its trademark blend of musical sophistication, spirited presentation, and ensemble virtuosity, The Boychoir performs regularly with world-class ensembles, including The New York Philharmonic, The Philadelphia Orchestra, and The Boston Symphony, and is often featured with such illustrious conductors as James Levine, Charles Dutoit, and Alan Gilbert.

The American Boychoir is frequently invited to join internationally-renowned artists on stage, and the list of collaborators reflects the extraordinary range of the ensemble: from great classical artists such as Jessye Norman and Frederica von Stade to jazz legend Wynton Marsalis and pop icons Beyoncé and Sir Paul McCartney. The choir's young soloists are also in high demand and have joined forces with The Baltimore Symphony Orchestra, The Cleveland Symphony Orchestra, and The Spoleto Festival, to name a few.

The Boychoirs' standing as preeminent ambassadors of American musical excellence is maintained through an extremely busy touring schedule both nationally and abroad and through frequent television and radio guest appearances — most recently on NPR's *From the Top*, and on the weekly TV broadcast *Music and the Spoken Word* with the Mormon Tabernacle Choir. Its legacy is preserved through an extensive recording catalog, which boasts over 45 commercial recordings and the launch of its own label, Albemarle Records. The choir's most recent release, *Journey On*, was hailed by *Fanfare* magazine as “a fabulous recording, encompassing a remarkable range of music and styles, all of it performed with astonishing accuracy and élan, conveying at every turn a sense of discovery and an utter engagement with the music.”

Boys in fourth through eighth grades come from across the country and around the world to pursue a rigorous musical and academic curriculum at The American Boychoir School in Princeton, New Jersey. In addition to almost one hundred solo concerts, the 75th anniversary season includes performances of Bach St. *Matthew Passion* and Orff *Carmina Burana* with The Philadelphia Orchestra; Berg *Wozzeck* at Avery Fisher Hall with Philharmonia Orchestra of London; Holst *The Planets* with The New Jersey Symphony; and several other collaborations with exciting artists to mark the choir's historic milestone.

The programs offered by The American Boychoir School are made possible in part through a grant by the New Jersey State Council on the Arts / Department of State, a partner agency of the National Endowment for the Arts. Additional funding has been provided by the New Jersey Cultural Trust.

American Boychoir

Tayo Adelanwa
Anthony Baldeosingh
Charlie Banta
Jackson Clarke
Jadyn Cline
Evan Corn
Adam Cromwell
Noah Daniecki
Andrew Davis
Alexander Famous
Jonathan Famous
Nicco Grillo
Evin Guidone
William Hwang
Elias Jarvenin
Martin Jones
Ian Keller
Anselm Lohmann
Julius Mauldin
RC McShane
Daniel Metrejean
Lachlan Miller
Evan Mulhern
Curtis Newman
Isaac Newman
Samuel Rausch
Koji Sakano
Peter Schoellkopff
Andrew Shen
Neo Shin
Friedrich Smith
Jordan Smith
Dante Soriano
Theo Trevisan
Nathan West
Noah Wilde

Crane Chorus

Nancy Hull, Rehearsal Pianist

Soprano

Juliana Alfano
Gabrielle Amato
Luana Andrade
Katherine Berquist
Alyssa Blodgett
Erin Bonner
Angela Bove
Emily Buckley
Katharine Bullock
Alycia Cancel
Laura Capito
Zoe Carpentieri
Samantha Claps
Olivia Cornell
Amanda Cossette
Sarah Costable
Xenia Cumento
Alexandria Dejesus
Nina Deroziere
Heather Ferlo
Meagan Gumble
Kaila Harrienger
Cayla Haycock
Lauren Hopkins
Abigail Imhof
Andrea Inghilleri
D'Nasya Jordan
Kayla Kesner
Jin Heui Kim
Emily King
Courtney Kirschner
Raquel Klein
Amanda Lauricella
Jessica Lopez
Julianna Matthews
Gillian Mattice
Mary McGreevy
Jennifer Morawski
Sarah Murphy
Amelia O'Hara
Andrea Palma
Michaela Pawluk
Jaclyn Randazzo
Erin Reppenhagen

Chelsea Roberts
Devon Rockhill
Joanna Sanges
Katrina Sheats
Cecilia Snow
Melissa Sobczak
Shaina Stroh
Anissa Tazari
Yvonne Trobe
Sarah Visnov
Kathryn Waters
Catherine Weston
Karisa Widrick
Alanna Winchell
Adriana Woolschlager

Alto

Kaitlyn Baker
Cheyenne Bauer
Victoria Benkoski
Julie Chaves
Diana Cotrone
Abigail Cowan
Hannah Decker
Katherine Doe
Katelynn Donohue
Zoe Dunmire
Taylor Dziekan
Nicole Fedorchak
Tamara Fidler
Chelsea Frirsz
Ashley Gallagher
Meghan Gallagher
Hannah Geiling
Sarah Germain
Leanna Guerrieri
Hallie Hugues
Alyssa Johnson
Jessica Jones
Michelle Mesch
Maya Mitsuyasu
Idil Oguz
Robert Orbach
Elizabeth Parkes
Cherie Passno
Josephine Perraglia

Jennifer Phelan
Natalie Robson
Sara Seney
Tiffany Smalls
Alexandra Tubbs
Paige Williams

Tenor

Dominick Angelo
Tanner Beaudin
Nicholas Boudreaux
James Bucki
Joseph Cambareri
Nicholas Converso
Samuel Crevatas
Christopher Davis
Joshua Dykes
Matthew Gaulin
Justin Green
Christopher Hotaling
Jarred Hoyt
Michael Janover
Daniel Johnstone
Jeffrey Kerr
Zachary Kessler
Thomas Killourhy
Liam Kingsley
Zachary Kreis
Daniel Kringer
Charles LaBarre
Brandon Lane
Nicholas Mariani
Daniel Mertzlufft
Robert Morano
Matthew Morris
Alex Newby
John O'Connor
Nicholas Roehler
Kyle Sherlock
Aaron Smith
Aidan Talbot
Tasheen Thomas
Justin Toombs

Bass

Matthew Abernathy
John Alecci

Ivan Baird
James Barton
Kevin Brady
Cameron Brownell
Wesly Clerge
Samuel Costanzo
Benjamin Dickerson
Andrew Duffer
Joshua Eichhorn
David Elliott
Daniel Els
Kevin Gorman
Paul Greene-Dennis
Peter Guidash
Zachary Hamilton
Jacob Hefele
Adam Kindon
Christopher Knight
Daniel Kurtz
Derrick Lacasse
Kevin Larsen
Thomas Lawton
Ryan Lockwood
Andrew Maroni
Austin Matson
Colin McNamara
Cory Moon
Daniel Narvaez
Ian Nieboer
Andrew Pacer
Jarod Parker
Michael Pitocchi
Matthew Regan
John Samonte
Gregory Shilling
Rhimmon Simchy-Gross
Timothy Sininger
William Smith
Ryan Sparkes
Nicholas Sundberg
Brady Walsh
Raymond Weber
Jameson Wells
William Zino
Matthew Zydel

Chamber Orchestra

Ioan Harea
violin I

Susan French
violin II

Shelly Tramposh
viola

Jameson Platte
cello

Amalio Pratti
bass

Kenneth Andrews
flute/piccolo

Anna Hendrickson
oboe/English horn

Raphael Sanders
clarinet

Carol Lowe
bassoon

Kelly Drifmeyer
horn

Tim Sullivan
percussion

Mikaela Davis
harp

Crane Symphony Orchestra

Violin I

Nadine Cunningham**
Arielle Chin
Nicole Frederick
Adelle Fregoe
Kiersten Hauprich-Lestrangle
Rachel Howard
Melanie Kenyon
Courtney Miller
Kristina-Li Neknez
Alex Paige
Garrett Rode
Lauren Svoboda
Ashley Tomei

Violin II

Emily Allen
Jesse Blasbalg
Laura Brohm
Sara Chudow*
Katie Ebersole
Jasmine Fink
Sara Gravelle
Jesse Hays
Nari Kim
Jaclyn Lieto
Katelyn Odierna
Kurtis Parker
Haley Rudolph
Alison Verderber

Viola

April Beard
Bridgid Bergin
David Bojanowski
Kevin Dorvil
Chris Goodwin
LeiOra Hughes
Tim MacDuff*
Joshua Olmstead
David Phillips
Deborah Scharbach
Caleb Thompson
Stephanie Vitkun

Cello

Erick Bjorkman
Deenah Cayemitte
Emmett Collins*
Hannah Gebhard
Curtis Karwacki
John Misciagno
Kaylie Streit
Walter Thiem

Bass

Mike Bruns*
Jarod Grieco
Jack Marshall
Allison Prestia
Kyle Sherlock

Flute

Ashley Ockner
Ji Hyun Park
Emily Wiggett*

Oboe

Laura Cahoon
Alexandra Shatolov#
Jaclyn Skeweris*

Clarinet

Madeleine Klouda
Joe Shy
Samantha Willert*

Bassoon

William Beecher*
Katelyn Egan
Hannah Roberts

Horn

Alyssa Cherson*
Marian Hotopp
Victoria Kavitt
Sara Newton
Brian Sweeney
Pasqua Ventre
Shannon Zaykoski

Trumpet

Brianne Borden
Sage Boris*
Thomas Giosa
Nicholas Schwarzmueller

Trombone

Tom Bradbard
Jon Dowd
Chris Estabrook*

Tuba

Daniel Lamancuso

Piano

Alyssa Filardo

Timpani

Andres Vahos

Percussion

Alex Durr
Austin Lamarche*
Sean Lucas
Kyle Peters
Ian Taggart

** Concertmaster

* Principal

Guest musician

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	Psahme 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

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

YEAR	COMPOSER	WORK	CONDUCTOR
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
1974	Hanson	Streams in the Desert	Brock McElheran
	Beethoven	Elegishcher Gesang	M. Tilson Thomas
	Beethoven	Meerestille und Glückliche Fahrt	M. Tilson Thomas
	Bruckner	Te Deum	M. Tilson Thomas
1975	Stravinsky	Symphony of Psalms	M. Tilson Thomas
	Berlioz	Grande Messe des Morts (Requiem)	Brock McElheran
	Brahms	Ein Deutsches Requiem	Brock McElheran
1976	Beethoven	Missa Solemnis	Robert Shaw
	Bernstein	Chichester Psalms	Brock McElheran
1976	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
	Bach	Mass in B Minor	Brock McElheran
1977	Prokofieff	Alexander Nevsky	Stanley Chapple
	Vaughan Williams	Dona Nobis Pacem	Stanley Chapple
	Copland	Old American Songs, I & II	Aaron Copland
1978	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
	Beethoven	Mass in C	Brock McElheran
1979	Beethoven	Symphony No. 9, IV.	Brock McElheran
	Verdi	Requiem	Sarah Caldwell
	Brahms	Academic Festival Overture	Brock McElheran
1980	Brahms	Nänie	Brock McElheran
	Orff	Carmina Burana	Brock McElheran
	Mendelssohn	Elijah	Robert Shaw
	Handel	Israel in Egypt	Brock McElheran
1981	Delius	Sea Drift	Gunther Schuller
	Schuller	The Power Within Us	Gunther Schuller
	Verdi	Te Deum	Gunther Schuller

1982	Brahms Stravinsky Haydn	Ein Deutsches Requiem Symphony of Psalms The Creation	Brock McElheran Brock McElheran Stanley Chapple
1983	Handel Fauré Poulenc	Messiah Requiem Gloria	Brock McElheran Eve Queler Eve Queler
1984	Mozart Purcell Walton Verdi	Exultate Jubilate Te Deum Belshazzar's Feast Requiem	Brock McElheran Brock McElheran Brock McElheran Franz Allers
1985	Bach Bloch Handel	Mass in B Minor Sacred Service (Avodath Hakodesh) Zadok, the Priest	Brock McElheran Stanley Chapple Stanley Chapple
1986	Brahms Brahms Del Borgo Dello Joio Frackenpohl Mozart Schuman, W.	Academic Festival Overture Nänie When Dreams are Dreamed A Psalm of David Te Deum Kyrie in D Minor, K. 341 On Freedom's Ground	Brock McElheran Brock McElheran Brock McElheran Brock McElheran Brock McElheran Brock McElheran Brock McElheran
1987	Handel Washburn, R. Glazunov Mussorgsky/ Rimsky-Korsakov Rachmaninoff	Israel in Egypt In Praise of Music Triumphal March Boris Godounov (choral scenes) Spring, Op. 20	Brock McElheran Brock McElheran Igor Buketoff Igor Buketoff Igor Buketoff
1988	Elgar Handel Shostakovitch	The Spirit of England Messiah Song of the Forests	Brock McElheran Brock McElheran Brock McElheran
1989	Durufié Peeters Poulenc Vaughan Williams	Requiem Entrata Festiva Gloria Hodie	Cal Gage Cal Gage Cal Gage Cal Gage
1990	Bach Washburn, R. Frackenpohl Bruckner Haydn	Magnificat Songs of Peace Mass Te Deum Lord Nelson Mass	Cal Gage Cal Gage Cal Gage R. Eichenberger R. Eichenberger
1991	Bass Copland Mozart Orff	Gloria The Tender Land (choruses) Requiem Carmina Burana	Cal Gage Cal Gage Cal Gage Cal Gage
1992	Brahms Handel	Ein Deutsches Requiem Messiah	Cal Gage S. Romanstein

YEAR	COMPOSER	WORK	CONDUCTOR
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
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

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

Inspired by the vision and generosity of Dorothy and Gary, Kathryn (Kofoed) '54 and Donald Lougheed have funded the return of the spring campus festival tradition, which had been absent for over 30 years.

Celebrating its second year, the Lougheed Festival of the Arts has enabled artists from across the country to come to Potsdam to work with students and faculty. All forms of artistic expression have been celebrated over the past 11 days, including creative writing, dance, theatre, visual arts and instrumental and vocal performances. For Kathryn and Don, "exposure to the arts helps individuals develop new ways of thinking and ways of interacting. We couldn't be happier to provide this experience to Potsdam students, faculty and community."

