

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

The featured choral-orchestral work on this evening's program, Carl Orff's deservedly popular *Carmina Burana*, has been performed four times previously in the Crane Spring Festival tradition: in 1971 and 1980, under the baton of Brock McElheran; in 1991, directed by Cal Gage; and in 1997, with conductor Dan Gordon. We welcome to the podium tonight, as the 2014 Dorothy Albrecht Gregory Visiting Conductor, Maestro Larry Rachleff, who will also conduct the Crane Symphony Orchestra in a performance of Schubert's "Unfinished" Symphony.

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 in the 2012 performance of Verdi's *Requiem* at New York's Lincoln Center. This year marks the inaugural use of live video and audio streaming not only for this performance but for many concerts throughout the past season, an initiative made possible by the gift of Gail Haynes Stradling ('64) and Richard Stradling. Their funding has provided not only equipment to make streaming possible, but an endowment to support this program in perpetuity.

Along with Maestro Rachleff, tonight we welcome guest soloist Anton Belov, who appears along with our distinguished faculty soloists Jill Pearson and Donald George. We are also grateful for the participation in this concert of the Boys' Choir of Ottawa's Christ Church Cathedral, prepared by director Matthew Larkin. As always, we take great pride in the achievements represented in tonight's performance by students in the Crane Chorus and the Crane Symphony Orchestra, prepared respectively by Dr. Jeffrey Francom and Dr. Ching-Chun Lai. Thanks go to all who have been part of the preparation for this exciting performance.

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

Sincerely,

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

Michael Sitton
Dean

Program

Symphony No. 8 in B Minor, D. 759, "Unfinished"

Franz Schubert (1797-1828)

Allegro moderato

Andante con moto

Carmina Burana: Cantiones profanae

Carl Orff (1895-1982)

Introduction

Fortuna Imperatrix Mundi

O Fortuna (chorus)

Fortune plango vulnere (chorus)

Part I

Primo vere

Veris leta facies (chorus)

Omnia Sol temperat (baritone)

Ecce gratum (chorus)

Uf dem anger

Tanz (orchestra)

Floret silva (chorus)

Chramer, gip die varwe mir (soprano, chorus)

Reie (orchestra)

Swaz hie gat umbe (chorus)

Chume, chum geselle min (chorus)

Swaz hie gat umbe (chorus)

Were diu werlt alle min (chorus)

Part II

In Taberna

Estuans interius (baritone)

Olim lacus colueram (tenor, male chorus)

Ego sum abbas (baritone, male chorus)

In taberna quando sumus (male chorus)

Part III

Cour d'amours

Amor volat undique (soprano, boy chorus)

Dies, nox et omnia (baritone)

Stetis puella (soprano)

Circa mea pectora (baritone, chorus)

Si puer cum puellula (male chorus)

Veni, veni, venias (double chorus)

In trutina (soprano)

Tempus est iocundum (soprano, baritone, chorus, boy chorus)

Dulcissime (soprano)

Blanziflor et Helena

Ave formosissima (chorus)

Fortuna Imperatrix Mundi

O Fortuna (chorus)

LARRY RACHLEFF, Conductor

JILL PEARON, soprano DONALD GEORGE, tenor ANTON BELOV, baritone

CRANE SYMPHONY ORCHESTRA

CRANE CHORUS

Ching-Chun Lai, Director

Jeffrey Francom, Director

BOYS' CHOIR OF OTTAWA CATHEDRAL

Matthew Larkin, Director

Carmina Burana

Fortuna Imperatrix Mundi

1. O Fortuna (Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria.
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera (Chorus)

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur

Fortune, Empress of the World

O Fortune

O Fortune!
Like the moon
ever-changing,
rising first
then declining;
hateful life
treats us badly
then with kindness
making sport with our desires,
causing power
and poverty alike
to melt like ice.

Dread destiny
and empty fate,
an ever-turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.

Good fortune
and strength
now are turned from me.
Affection
and defeat
are always on duty.
Come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown
weep ye all with me.

I Lament the Wounds That Fortune Deals

I lament the wounds that Fortune deals
with tear-filled eyes,
for returning to the attack
she takes her gifts from me.
Is it true
as they say,
the well-thatched pate

occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corru
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinam!
Nam sub axe legimus
Hecubam reginam.

I. Primo Vere

3. Veris leta facies (Small Chorus)

Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. Omnia sol temperat (Baritone)

Omnia sol temperat
purus et subtilis,
novo mundo reserat

may soonest lose its hair.

*Once on Fortune's throne
I sat exalted,
crowned with a wreath
of Prosperity's flowers.
But from my happy
flower-decked paradise
I was struck down
and stripped of all my glory.*

*The wheel of Fortune turns;
dishonored I fall from grace,
and another is raised on high.
Raised to over dizzy heights of power
the king sits in majesty—
but let him beware his downfall!
For 'neath the axle of Fortune's wheel
behold Queen Hecuba.*

Springtime

The Joyous Face of Spring

*The joyous face of spring
is presented to the world.
Winter's army
is conquered and put to flight.
In colorful dress
Flora is arrayed,
and the woods are sweet
with birdsong in her praise.*

*Reclining in Flora's lap
Phoebus again
laughs merrily
covered with many colored flowers.
Zephyr breathes around
the scented fragrance;
eagerly striving for the prize
let us compete in love.*

*Trilling her song
sweet Philomel is heard,
and smiling with flowers
the peaceful meadows lie.
A flock of wild birds
rises from the woods;
the chorus of maidens
brings a thousand joys.*

All Things Are Tempered

*All things are tempered by the sun
so pure and fine.
In a new world are revealed*

faciem Aprilis,
ad amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Rerum tanta novitas
in solemnī vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tutum retinere.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
Quisquis amat taliter,
volvitur in rota.

5. Ecce gratum (Chorus)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia,
Iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia.

Iam liquescit
et decrescit
grando, nix etcetera,
bruma fugit,
et iam sugit
Ver Estatis ubera:
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

Gloriantur
et letantur
in melle dulcedinis
qui conantur,
ut utantur.
premio Cupidinis;
simus jussu Cypridis

*the beauties of April,
to thoughts of love
the mind of man is turned,
and in pleasure's haunts
the youthful god holds sway.*

*Nature's great renewal
in solemn spring
and spring's example
bid us rejoice;
they charge us keep to well-worn paths,
and in your springtime
there is virtue and honesty
in being constant to your lover.*

*Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.*

Behold the Welcome

*Behold the welcome
long-awaited
spring which brings back pleasure,
and with crimson flowers
adorns the fields.
The sun brings peace to all around;
away with sadness!
Summer returns
and now departs
cruel winter.*

*Melt away
and disappear
hail, ice, and snow.
The mists flee
and spring is fed
at summer's breast;
wretched is the man
who neither lives
nor lusts
under summer's spell.*

*They taste delight
and honeyed sweetness
who strive for
and gain
Cupid's reward.
Let us submit
to Venus's rule*

gloriantes
et letantes
pares esse Paridis.

Uf dem Anger

6. Dance
(Orchestra)

7. Floret silva
(Chorus)

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
hinc equitavit,
eia, quis me amabit?

Floret silva undique.
nah mime gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle also lange?
der ist geriten hinnen,
owi, wer sol mich minnen?

8. Chramer, gip die varwe mir
(Chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Seht mich an,
jungen man!
lat mich iu gevallen!

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch genuot
unde lat iuch in hohlen eren schouwen.

Seht mich an,
jungen man!
lat mich iu gevallen!

Wol dir, Werlt, das du bist
also freudenriche!
ich wil dir sin undertan
durch din liebe immer sicherliche.

Seht mich an,
jungen man!
lat mich iu gevallen!

and joyful
and proud
be equal to Paris.

On the Green

Dance

The Noble Forest

*The noble forest
is decked with flowers and leaves.
Where is my old
my long-lost lover?
He rode away on his horse.
Alas, who will love me now?*

*The forest all around is in flower.
I long for my lover.
The forest all around is in flower;
whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?*

Salesman! Give Me Colored Paint

*Salesman! give me colored paint,
to paint my cheeks so crimson red,
that I may make these bold young men
whether they will or no, to love me.*

*Look at me,
young men all!
Am I not well pleasing?*

*Love, all you right-thinking men,
women worthy to be loved!
Love shall raise your spirits high
and put a spring into your step.*

*Look at me,
young men all!
Am I not well pleasing?*

*Hail to thee, O world that art
in joy so rich and plenteous!
I will ever be in thy debt
surely for thy goodness's sake!*

*Look at me,
young men all!
Am I not well pleasing?*

9. Reie
(Orchestra)

Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

Chume, chum geselle min
(Small Chorus)

Chume, chum geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum geselle min.

Suzer roservarwer munt,
chum un mache mich gesunt,
chum un mache mich gesunt,
suzer roservarwer munt.

Swaz hie gat umbe
(Chorus)

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.

10. Were diu werlt alle min
(Chorus)

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

II. In Taberna

11. Estuans interius
(Baritone)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti

Reie

They Who Here Go Dancing Round

*They who here go dancing round
are young maidens all
who will go without a man
this whole summer long.*

Come, Come, Dear Heart of Mine

*Come, come, dear heart of mine,
I so long have waited for thee.
I so long have waited for thee;
come, come, dear heart of mine!*

*Sweetest rosy-colored mouth,
come and make me well again!
Come and make me well again!
Sweetest rosy-colored mouth.*

They Who Here Go Dancing Round

*They who here go dancing round
are young maidens all,
who will go without a man
This whole summer long.*

If the Whole World Were but Mine

*If the whole world were but mine
from the sea right to the Rhine,
gladly I'd pass it by
if the queen of England fair
in my arms did lie.*

In the Tavern

Seething Inside

*Seething inside
with boiling rage
in bitterness
I talk to myself.
Made of matter
risen from dust
I am like a leaf
tossed in play by the winds.*

*But whereas it befits
a wise man*

supra petram ponere
sedem fundamenti,
stultus ego comparor,
fluvio labenti
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes,
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis,
implicor et vitiis,
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Olim lacus colueram (Tenor and Male Chorus)

Olim lacus colueram,
olim pulcher extiteram
dum cignus ego fueram.
Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogos urit fortiter:
propinat me nunc dapifer,
Miser, miser!
modo niger
et ustus fortiter!

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, miser!
modo niger
et ustus fortiter!

to build his house
on a rock,
I, poor fool,
am like a meandering river
never keeping
to the same path.

I drift along
like a pilotless ship
or like an aimless bird.
Carried at random through the air
no chains hold me captive.
No lock holds me fast;
I am looking for those like me,
and I join the depraved.

The burdens of the heart
seem to weigh me down;
jesting is pleasant
and sweeter than the honeycomb.
Whatever Venus commands
is pleasant toil
she never dwells
in craven hearts.
On the broad path I wend my way
as is youth's wont;
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous pleasure
than for my health;
dead in spirit,
I think only of my skin.

Once in Lakes I Made My Home

Once in lakes I made my home,
once I dwelt in beauty;
that was when I was a swan.
Alas, poor me!
Now I am black
and roasted to a turn!

On the spit I turn and turn;
the fire roasts me through.
Now I am presented at the feast;
alas, poor me!
Now I am black
and roasted to a turn!

Now in a serving dish I lie,
and can no longer fly.
Gnashing teeth confront me.
Alas, poor me!
Now I am black
and roasted to a turn!

13. Ego sum abbas
(Baritone and Male Chorus)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

14. In taberna quando sumus
(Male Chorus)

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiat.

Quidam ludunt, quidam bibunt,
Quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Bacho mittunt sortem:

Primo pro nummata vini;
ex hac bibunt libertini,
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinq; pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege,
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,

I Am the Abbot

*I am the abbot of Cucany
and I like to drink with my friends.
I belong from choice to the sect of Decius,
and whoever meets me in the morning at the tavern*

*by evening has lost his clothes,
and thus stripped of his clothes cries out:
Wafna! Wafna!
What has thou done, O wicked fate?
All the pleasures of this life
thus to take away!*

When We Are in the Tavern

*When we are in the tavern,
we spare no thought for the grave
but rush to the gaming tables
where we always sweat and strain.
What goes on in the tavern
where a coin gets you a drink,
if this is what you would know
then listen to what I say.*

*Some men gamble, some men drink,
some indulge in indiscretions.
But of those who stay to gamble,
some lose their clothes,
some win new clothes,
while others put on sackcloth.
There no one is afraid of death
but for Bacchus plays at games of chance.*

*First the dice are thrown for wine;
this the libertines drink.
Once they drink to prisoners,
then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.*

*Eight times to delinquent brothers,
nine to the dispersed monks,
ten times to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
They drink to the pope and king alike;
all drink without restraint.*

*The mistress drinks, the master drinks,
the soldier drinks, the man of God.*

bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

III. Cour d'amours

15. Amor volat undique (Soprano and Children's Choir)

Amor volat undique,
captus est libidine.
Iuvenes, iuvenule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia
fit res amarissima.

16. Dies, nox et omnia (Baritone)

Dies, nox et omnia
mihi sunt contraria,
virginum colloquia
me fay planser,
oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honur.

*This man drinks, this woman drinks,
the manservant with the serving maid;
the quick man drinks, the sluggard drinks,
the white man and the black man drink,
the steady man drinks, the wanderer drinks,
the simpleton drinks, the wise man drinks.*

*The poor man drinks, the sick man drinks,
the exile drinks and the unknown;
the boy drinks, the old man drinks,
the bishop drinks and the deacon;
sister drinks and brother drinks,
the old crone drinks, the mother drinks,
this one drinks, that one drinks,
a hundred drink, a thousand drink.*

*Six hundred coins are not enough
when all these drink too much
and without restraint,
although they drink cheerfully.
Many people censure us,
and we shall always be short of money.
May our critics be confounded
and never be numbered among the just.*

The Courts of Love

Love Flies Everywhere

*Love flies everywhere
and is seized by desire.
Young men and women
are matched together.
If a girl lacks a partner
she misses all the fun;
in the depths of her heart
is darkest night;
it is a bitter fate.*

Day, Night, and All the World

*Day, night, and all the world
are against me.
The sound of maidens' voices
makes me weep.
I often hear sighing,
and it makes me more afraid.*

*O friends, be merry;
say what you will,
but have mercy on me, a sad man,
for great is my sorrow,
yet give me counsel
for the sake of your honor.*

Tua pulchra facies,
me fey planser milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.

**17. Stetit puella
(Soprano)**

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit,
Eia.

**18. Circa mea pectora
(Baritone and Chorus)**

Circa mea pectora
multa sunt, suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lu cem donat tenebris.
Manda liet,
manda liet,
min geselle
chumet niet.
Vellet deus, vellent dii,
quod mente proposui,
ut eius virginea
reserassem vincula.
Manda liet,
manda liet,
min geselle
chumet niet.

**19. Si puer cum puellula
(Male Voices)**

Si puer cum puellula
moraretur in cellula,
felix coniunctio.

*Your lovely face
makes me weep a thousand tears
because your heart is of ice,
but I would be restored
at once to life
by one single kiss.*

There Stood a Young Girl

*There stood a young girl
in a red tunic;
if anyone touched her
the tunic rustled.
Heigho.
There stood a girl
fair as a rose;
her face was radiant,
her mouth like a flower.
Heigho.*

My Breast

*My breast
is filled with sighing
for your loveliness,
and I suffer grievously.
Manda liet,
manda liet,
my sweetheart
comes not.*

*Your eyes shine
like sunlight,
like the splendor of lightning
in the night.
Manda liet,
manda liet,
my sweetheart
comes not.
May God grant, may the gods permit
the plan I have in mind
to undo the bonds
of her virginity.
Manda liet,
manda liet,
my sweetheart
comes not.*

***If a Boy and a Girl
Orchestra***

*If a boy and a girl
linger together,
happy is their union;*

Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

**20. Veni, veni, venias
(Double Chorus)**

Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos ...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

**21. In trutina
(Soprano)**

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

**22. Tempus est iocundum
(Soprano, Baritone, Chorus, and Children's Choir)**

Tempus est iocundum,
o virgines,
mondo congaudete
vos iuvenes.

Oh—oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Oh—oh,
totus floreo,
iam amore virginali

*increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.*

Come, Come, Pray Come

*Come, come, pray come,
do not let me die,
hyrca, hyrca, nazaza,
trillirivos ...*

*Lovely is your face,
the glance of your eyes,
the braids of your hair;
oh, how beautiful you are!*

*Redder than the rose,
whiter than the lily,
comelier than all the rest;
always I shall glory in you.*

In the Scales

*In the scales
of my wavering indecision,
physical love and chastity are weighed.
But I choose what I see.
I bow my head in submission
and take on the yoke which is after all sweet.*

Pleasant Is the Season

*Pleasant is the season,
O maidens,
now rejoice together,
young men.*

*Oh, oh,
I blossom
now with pure love;
I am on fire!
This love is new, is new,
of which I perish.*

*My love brings me comfort,
when she promises,
but makes me distraught
with her refusal.*

*Oh, oh,
I blossom
now with pure love;*

totus ardeo,
novus, novus amor
est, quo pereo.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Oh—oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor,
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Oh—oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh—oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

23. *Dulcissime* (Soprano)

Dulcissime,
totam tibi subdo me!

Blanziflor et Helena

24. *Ave formosissima* (Chorus)

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar
ave mundi rosa,

I am on fire!
This love is new, is new,
of which I perish.

In wintertime
the man is lazy;
in spring he will get
gaily.

Oh, oh,
I blossom
now with pure love;
I am on fire!
This love is new, is new,
of which I perish.

My chastity
teases me,
but my innocence
holds me back!

Oh, oh,
I blossom,
now with pure young love
I am on fire!
This love is new, is new,
of which I perish.

Come my darling,
come with joy;
come with beauty,
for already I die!

Oh, oh,
I blossom,
now with pure young love
I am on fire!
This love is new, is new,
of which I perish.

Sweetest Boy

Sweetest boy,
I give my all to you!

Blanziflor and Helena

Hail to Thee

Hail to thee, most lovely,
most precious jewel;
hail, pride of virgins!
Most glorious virgin!
Hail, light of the world!
Hail, rose of the world!

Blanziflor et Helena,
Venus generosa.

Fortuna Imperatrix Mundi

25. O Fortuna
(Chorus)

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curats
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

*Blanziflor and Helena!
Noble Venus, hail.*

Fortune, Empress of the World

O Fortune

*O Fortune!
Like the moon
ever-changing,
rising first
then declining;
hateful life
treats us badly,
then with kindness
making sport with our desires,
causing power
and poverty alike
to melt like ice.*

*Dread destiny
and empty fate,
an ever-turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.*

*Good fortune
and strength
now are turned from me.
Affection
and defeat
are always on duty;
come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown,
weep ye all with me.*

Program Notes

by Dean Michael Sitton

Schubert: Symphony No. 8 in B Minor, D. 759 ("Unfinished," 1822)

Allegro moderato

Andante con moto

Schubert's epitaph in Vienna, by the poet Grillparzer, sums up much about the composer who died at 31: "Music has here entombed a rich treasure, but still fairer hopes." These lines were especially pertinent at the time of his death, since only a fraction of Schubert's works had been performed or published during his short but immensely productive lifetime. During the decades that followed his death, there ensued a difficult but exciting process of bringing to light the manuscripts of musical works which had been long neglected or forgotten.

One of the most interesting stories surrounds the B minor Symphony, the eighth in sequence which Schubert had written, composed when he was 25 years old. Elected to honorary membership in the Styrian Music Society of Graz in 1823, Schubert promised to give the Society a score to one of his symphonies "shortly." It may or may not have been related to this honor and promise that, in 1824, Schubert gave to his friend Anselm Hüttenbrenner a score to the two movements you hear this evening. Hüttenbrenner had been director of the Styrian Music Society.

The work then passes into its near half-century of oblivion until, in 1860, Anselm's brother Joseph told the conductor Johann Herbeck about the score. This led eventually to the première of the two-movement work in 1865, 37 years after the composer's death.

Many conjectures have been made about why Schubert failed to complete the work. The possibility that he never intended it to have the customary four movements seems to be undermined by the existence of 100 measures' worth of sketches for a third-movement scherzo, of which the first 9 were in fact orchestrated. Musicologist Alfred Einstein felt Schubert did not continue for fear of being unable to sustain the high level he had achieved with the first two movements, which Martin Chusid suggests that Schubert began to see similarities between the work he had done and the Beethoven Second Symphony, and feared comparisons or accusations of plagiarism. Others simply believe the completed third and fourth movements were lost. A fanciful romantic story has Schubert distraught over the engagement of a woman he loved to someone else, which compelled him to put aside the symphony, being written for her. Schubert scholar Maurice J.E. Brown proposes a starker alternative: it was in late 1822, while working on this symphony, that Schubert contracted syphilis, which would eventually lead to his death. Perhaps the association of his work on this symphony with that alarming event so disturbed him that he was unable to continue.

After exhaustive searches for a definitive answer to one of the musical world's most compelling mysteries, it seems unlikely at this point we will ever know with certainty why this symphony was indeed unfinished. And, in the end, it seems unimportant: as Homer Ulrich comments, "Even the proponents of ... theories [about its unfinished state] must admit to the complete effectiveness and complementary nature of the two existing movements."

The "Unfinished" is testament to the fundamental stylistic change underway in music at the time: composed five years before the death of Beethoven and by a composer who held Beethoven in awe, it nevertheless points toward a markedly un-Beethovenian kind of musical rhetoric, in which ties to the structural equilibrium of the Classic era were rapidly loosening. It is, in its (literally!) quiet way, a revolutionary work, full of ambiguities and, from a Classical point of view, extremely problematic. The symphony's opening, which at first seems to be a slow-tempo introduction, turns out to simply to employ long notes in the tempo of the movement proper; there are abundant tonal ambiguities, and key choices which are completely "wrong" in the Classical scheme, notably the use of G major for the second subject in a B minor work; and above all, it is a symphony in which lyricism runs un-

restrained throughout. Melody is not confined to expository material or to isolated statements in rhetorical frameworks: melody is *everywhere*.

Turning again to Homer Ulrich, "It is ironic that the one instrumental work which leads directly toward the future and which contains no trace of derivative influence should have remained unknown until 1865."

Orff: *Carmina Burana* (1937)

The early compositions of Carl Orff show influences one might well expect from a young musician beginning his career just after the turn of the century: first the influence of Debussy, and later those of Schoenberg and Strauss. After World War I, however, Orff took upon himself a task which was both to distinguish his career and profoundly to influence his musical composition. With Dorothee Günther, he founded the Munich Güntherschule in 1924, an innovative institution for the teaching of music, gymnastics, and dance, founded on the premise that profound relationships existed between movement and music. Around this time he began to compile his *Schulwerk*, an influential treatise which remains a critical work in the field of music education and is, in addition to *Carmina Burana*, the accomplishment for which to this day he is best known.

As his musical mind explored the implications of a simplified musical vocabulary suited to teaching children, he also developed an interest in the dramatic directness of early Baroque music, especially that of Monteverdi, a composer in whose early operas there is a commitment to the association of word and musical gesture and an attempt to wed, as perfectly as possible, drama and music.

From these sources and his own reflection came a change in compositional style so fundamental that he renounced all his previous work. *Carmina Burana* is the first major work in which this change is evident. Literally "Songs of Benediktbeuren," the work sets vividly to music a wide variety of long-lost medieval texts found in the 19th century in a Bavarian monastery, including secular (and often irreverent) poems in Latin and archaic French and German. The framing chorus "Fortune, Empress of the World" is directly related to a medieval illustration of the Wheel of Fortune on the cover of the collection, a visual image which greatly intrigued Orff.

Indeed, the original production was staged, with elaborate sets and costumed dancers. Just as the Güntherschule sought to integrate music and movement, Orff's original vision for *Carmina Burana* was, like Monteverdi's, for a work where music, words, images, and movement would combine to overwhelm the audience.

Subsequent productions of the massive work have rarely been staged: the music itself, most agree, is overwhelming enough. The work has been immensely popular, and its tunes and rhythms often find themselves appropriated by Hollywood or television. Orff's reduction of musical elements to their simplest components, deliberately renouncing both counterpoint and formal development, worked to powerful effect. Sheer repetitiveness, which is a mainstay of compositional technique in the work, indeed can overwhelm the listener, aided by the size of forces required to perform the work and the violent contrasts often called into play.

One might say that in *Carmina Burana* there is a curious forerunner to late 20th century "minimalism," which similarly has as its hallmarks the renunciation of complexity and an extensive use of repetition. For Orff, however, the new direction had only this one spectacular success; today *Carmina Burana* is his only work performed with any frequency. Perhaps it is an experience so saturating that it could not bear imitation, and perhaps its renunciation of complexity was so complete that little room was left for development or future direction. *Carmina Burana*, however, retains its power and popularity, and is still capable after a half-century of thrilling and indeed overwhelming the senses.

Larry Rachleff

Conductor



Larry Rachleff is Walter Kris Hubert Professor of Music and Music Director of the Shepherd School Symphony and Chamber Orchestras. Mr. Rachleff also serves as Music Director of the Rhode Island Philharmonic; he has also been Music Director of the San Antonio Symphony.

“A take-charge maestro who invests everything he conducts with deep musical understanding” (Chicago Tribune), Mr. Rachleff is in constant demand as a guest conductor. Recent and upcoming engagements include the Utah Symphony, Houston Symphony, Seattle Symphony, Indianapolis Symphony, Kansas City Symphony, Phoenix Symphony, Dayton Philharmonic and Toledo Symphony among many others. Summer festival engagements include Tanglewood, Aspen, Interlochen, Chautauqua, Brevard Music Festival, Music Academy of the West, Opera Theatre of Lucca, Italy and the Grand Teton Music Festival. In 1993, he was selected as one of four American conductors to lead the Cleveland Orchestra at Carnegie Hall under the mentorship of Pierre Boulez.

Mr. Rachleff is especially noted for his rich and productive rapport with orchestra musicians. The Salt Lake Deseret News had this to say about him recently: “His interpretation (Prokofiev’s Fifth Symphony) was charged with power and passion that never waned. His reading was compelling, yet he also managed to bring out the lyricism that lies hidden beneath the boldness of the themes. What was especially remarkable, he conducted the work from memory. The orchestra played marvelously. The musicians were at the top of their game, and their rapport with Rachleff was obvious. It was a fabulous collaboration between orchestra and conductor”

A former faculty member of Oberlin Conservatory, where he was Music Director of Orchestras and Conductor of the Contemporary Ensemble, he also served as conductor of the Opera Theatre at the University of Southern California. He has conducted and presented masterclasses all over the world, including the Chopin Academy in Warsaw, the Zurich Hochschule, the Sydney and Queensland, Australia conservatories, the Juilliard School, the New England Conservatory, and Royal Northern College in the U.K.

Larry Rachleff is an enthusiastic advocate of public school music education. He has conducted All-State orchestras and festivals in virtually every state in the United States as well as throughout Europe and Canada. He has also served as principal conducting teacher for the American Symphony Orchestra League, the Conductors’ Guild and the International Workshop for Conductors in the Czech Republic.

As a dedicated advocate of contemporary music, Mr. Rachleff has collaborated with leading composers including Samuel Adler, the late Luciano Berio, George Crumb, Michael Daugherty and John Harbison among others.

Larry Rachleff lives in Houston with his wife, soprano Susan Lorette Dunn, and their young son, Sam.



Jill Pearson

Soprano

Jill Pearson holds degrees from the University of Michigan (DMA, Voice Performance and Graduate Certificate, Music Theory Pedagogy), Southern Methodist University (MM, Voice Performance and MMT, Music Therapy) and the University of Evansville (BMMT, Music Therapy), having studied with professionals such as Shirley Verrett, Martin Katz, Lorna Haywood, and Robin Rice.

She is an active recitalist of both art song and chamber music with previous performance venues including the Ann Arbor Art Song Festival, the Brave New Works Concert Series (Ann Arbor, MI), SUNY Potsdam, Longy School of Music, St. Lawrence University, University of Evansville, Kenyon College, Southern Methodist University, University of Wisconsin in Whitewater, Onondaga Community College, University of Michigan, Capital University, Ohio State University, and Cedar Valley College.

She has enjoyed concert and operatic work with organizations such as the Orchestra of Northern New York, St. Lawrence University Chorus, Trinity Concert Series (Watertown, NY), several ensembles at the Crane School of Music, Toledo Opera, Bay View Music Festival, Cincinnati Pops Orchestra, and the Classical Music Festival with performances in Austria, Slovakia, and Hungary. She was a Semifinalist in Montreal's International Czech and Slovak Music Competition, a Finalist for the National Opera Association Competition and has recently received the Distinguished Music Alumnus Award from the University of Evansville.

Dr. Pearson is currently on the faculty of the Crane School of Music (SUNY Potsdam) and has previously held faculty positions at Capital University and Kenyon College. She was selected to participate in the 2000 National Association of Teachers of Singing Internship Program where she studied with Shirlee Emmons and has been honored to present Master Classes from Massachusetts to California.

Donald George

Tenor

Donald George has performed at La Scala, Milan; San Carlo, Naples; La Fenice, Venice; Teatro Reggion, Turin; Teatro Carlo Felice, Genoa; the Paris Opéra Bastille and Théâtre du Châtelet, the Royal Opéra of Brussels, Kennedy Center in Washington DC, the State Operas of Berlin, Hamburg, Vienna and Copenhagen, the Teatro Colón in Buenos Aires, the New National Theatre of Tokyo, New Israeli Opera in Tel Aviv, the Salzburg Festival, BBC Proms, The Flanders Festival, the Perth Festival (Australia), the Blossom Festival (USA) among others.



Donald George has sung with conductors Leonard Bernstein, Kurt Masur, Yehudi Menuhin, Jeffrey Tate, Steven White, Vladimir Jurowski, Simone Young and recorded for CD and DVD with Sony, Naxos, Phillips Classic, Teldec, Discover International, and Bavarian Radio, among others, including: Mendelsohn's *Elijah*, Verdi's *Requiem*, Rossini's *Aureliano in Palmira*, *Le Nozze di Teti e Peleo* (the world premiere recording) and Bernstein's *Candide*. He filmed *Carmina Burana* scenically with Daniel Nazareth and the MDR Leipzig Radio Symphony Orchestra. This film has been broadcast internationally including PBS and CBC. His recording of the songs of Margaret Lang *Love is Everywhere* was Music Web International's CD of the Year and together with Volume 2 *New Love Must Rise* was nominated for a Grammy in the first round. His newest CD the *Songs and Arias of Joseph Weigl (1766-1843)* was released last summer at the Esterházy Festival in Eisenach, Austria. He produced a recording of the choral works of Margaret Lang at The Crane School of Music with the combined choirs and orchestra, entitled *All the Heart of Me*. The simultaneous CD and on line release is in conjunction with this 2014 Festival.

His book for Oxford University Press entitled *Master Singers: Advice from the Stage*, which consists of interviews with current opera stars. (Including Crane's own Stephanie Blythe and Dimitri Pittas) will be published in 2014. He, along with soprano Carol Vaness, is presently preparing a recording for Delos of the complete songs of Nadia Boulanger, the famous pedagogue who was also a guest at Crane Festivals. He is currently an Associate Professor at The Crane School of Music, Honored Professor with Shenyang Conservatory (China) receiving their Merit Award and Guest Artist at West Virginia University. He is the recipient of the 2014 SUNY Potsdam Presidential Award for Research and Creativity.



Anton Belov

Baritone

The voice of baritone Anton Belov was described as *mellifluous* by *The New York Times* and that of an emerging star by the *Philadelphia Inquirer*. He earned praise from critics and audiences alike for his portrayals of Count di Luna (*Il Trovatore*), Escamillo (*Carmen*), Eugene Onegin, Enrico (*Lucia di Lammermoor*), Don Giovanni, Germont (*La Traviata*) and Figaro (*Le nozze di Figaro*). Dr. Belov performed throughout the country appearing with Boston Lyric Opera, Portland

Opera, Opera Boston, Opera Delaware, Connecticut Grand Opera, Tacoma Opera, Opera New Jersey, Anchorage Opera as well as Boston Baroque, Opera Orchestra of New York, the Detroit Symphony Orchestra (at Carnegie Hall), the California Symphony, The Oregon Symphony, The Hartford Symphony Orchestra, Las Vegas Philharmonic, Rhode Island Philharmonic and Colorado Symphony.

His upcoming engagements include the roles of Germont, Don Giovanni and Escamillo. Dr. Belov is the first-place winner of eight vocal competitions including the George London Competition, Licia Albanese—Puccini Foundation International Competition, and Metropolitan Opera National Council Auditions (Eastern Region). As the winner of the Young Concert Artists International Auditions, Mr. Belov has appeared in over forty recitals throughout the United States.

A native of Moscow, Anton Belov holds a Bachelor of Music degree from The New England Conservatory, an Artist's Diploma and a Master of Music degree from The Juilliard School and the Doctorate of Musical Arts from Boston University. A recognized authority on Russian vocal repertoire, Dr. Belov is the author of several works on the subject and the proprietor of www.RussianArtSong.com. He is the co-director of the vocal program at the Atlantic Music Festival in Waterville, Maine.

He lives near Portland, Oregon where he holds the post of assistant professor of music at Linfield College.

Boys' Choir of Ottawa Cathedral

Ottawa's Anglican/Episcopal Cathedral has been home to a choir of men and boys since the end of the nineteenth century. Under the longtime stewardship of Dr. Godfrey Hewitt (1931-80), the choir achieved a level of excellence to rival similar choirs in the United States and Britain, and in more recent times, the choir has continued this important work, singing across Canada,



the eastern United States, and overseas with distinction. The boys of the choir hail from Canada's capital region, and rehearse several times weekly in preparation for weekly liturgical performances, with a regular schedule of concert appearances inside the Cathedral and beyond. They are frequent guests of Ottawa's National Arts Centre Orchestra, and have participated in a number of large-scale performances with the NACO, including in recent seasons Mahler's "Symphony of a Thousand," Orff's "Carmina Burana," and Kodaly's "Psalmus Hungaricus."

The boys of the Cathedral Choir are thrilled to be guests of the Crane School of Music and Maestro Rachleff for tonight's performance of "Carmina Burana."

Matthew Larkin

Director, Boys' Choir of Ottawa Cathedral

An alumnus of the University of Toronto, and the Royal College of Music, Matthew Larkin has served as the Cathedral's Organist and Director of Music since 2003. A tireless advocate for boys' choirs, he has directed the choir in concert performances of Handel's "Messiah" several times, along with Bach's "St. John," and "St. Matthew" Passions, "Requiems" by Duruflé, Faure, and Mozart, and many other notable works. Under his direction, the choir has served as choir-in-residence at Ely, Salisbury, and St. Paul's Cathedrals (UK), at St. Mary's Cathedral (Edinburgh), and they have performed to critical acclaim in Boston, New York, Paris, and other places.

Boys' Choir of Ottawa Cathedral

Matthew Larkin, Director

Noam DiFrancesco

Obioma Ebere

Spencer Elliot

Jack Hampson

Scott Hampson

Ezra Jacobs

Griffin Kempffer-Hossack

Gareth Kindree

Alexander Larkin

Andile Mabaleka

Benjamin Mallory

Nicolas Mallory (Head Chorister)

Landy Northcott

Gavin O'Connor

Jeremy O'Connor

Matthew O'Connor

Jamie Ruthari

Tristan Ruthari

James Saint (Head Chorister)

Winton Schnare

Graeme Thies-Thompson

Thomas Zacharias

Crane Chorus

Jeffrey Francom, Director

Nancy Hull, Rehearsal Pianist

Soprano

Juliana Alfano
Luana Andrade
Brittney Banks
Kendra Barton
Angela Bove
Rebecca Breen
Emily Buckley
Katharine Bullock
Autumn Capocci
Zoe Carpentieri
Samantha Claps
Amanda Cossette
Xenia Cumento
Katherine Danforth
Alexandria Dejesus
Sara DiFiore
Nicole Fedorchak
Heather Ferlo
Noelle Flynt
Kaila Harrienger
Bria Hemphill
Kate-Nicole Hoffman
Jessica James
D'Nasya Jordan
Nora Kazemieh
Kayla Kesner
Jin Heui Kim
Emily King
Raquel Klein
Nicole Kohlweiss
Danielle LaMere
Jessica Lopez
Julianna Matthews
Elizabeth Mirandi
Jennifer Morawski
Sarah Murphy
Sara Myers
Amelia O'Hara
Khaya Palada
Josephine Perraglia
Karimah Rahman
Virginia Reed

Kellian Ribaud
Joanna Sanges
Samantha Schick
Katrina Sheats
Samantha Sheats
Melissa Sobczak
Shaina Stroh
Michaela Trackey
Yvonne Trobe
Sarah Visnov
Helena Waterous
Catherine Weston
Karisa Widrick
Kristen Willman
Alanna Winchell

Alto

Brianne Bennett
Sarah Burns
Kerri Cantelupe
Julie Chaves
Sarah Costable
Diana Cotrone
Abigail Cowan
Katelynn Donohue
Zoe Dunmire
Tamara Fidler
Chelsea Frirsz
Meghan Gallagher
Rebecca Hamel
Alyssa Johnson
Kathleen Kane
Kaitlyn Leahy
Lisa Lyman
Kaitlin McNulty
Michelle Mesch
Maya Mitsuyasu
Moiria Montgomery
Lisa Morabito
Elissa Newhart
Kathryn Oppido
Robert Orbach
Cherie Passno

Hannah Pawluk
Georgianna Rickard
Katherine Skopkowski
Tiffany Smalls
Victoria Smith
Anissa Tazari

Tenor

Matthew Abernathy
Tanner Beaudin
Tomas Bradbard
Nicholas Converso
Christopher Davis
Benjamin Dixon
Joshua Dykes
Sean Fahy
Justin Green
Aaron Hernandez
Christopher Hotaling
Michael Janover
Cyris Jewels
Bryan Joanis
Liam Kingsley
Zachary Kreis
Daniel Kringer
Tristan Lesso
Nicholas Limina
Samuel Lovas
Nicholas Mariani
Daniel Mertzluft
John O'Connor
Joshua Overrocker
Andrew Pacer
Aaron Raymer
Jeremy Reff
Nicholas Roehler
Aaron Smith
Hunter Somogie
Douglas Stefaniak
Ian Yeara

Bass

John Alecci
Kody Andreas

Austin Antle
Faraz Ardanan
Nicholas Boudreaux
Cameron Brownell
Wesly Clerge
Ryan Cobb
Andrew Duffer
Thomas Egnoto
Joshua Eichhorn
Daniel Els
Adam Emery
Jeremy Florence
Kevin Gorman
Peter Guidash
Adam Hammer
Adam Kindon
John Knight
Daniel Kurtz
Derrick Lacasse
Kevin Larsen
Thomas Lawton
Ethan Lincoln
Justin Lippman
Ryan Lockwood
David Magowan
Austin Matson
Cory Moon
Daniel Narvaez
Ian Nieboer
Andrew Peryer
Brian Schuh
Gregory Shilling
Timothy Sinerger
Alec Sisco
William Smith
Geoffrey Snow
Ryan Sparkes
Nicholas Sundberg
Brady Walsh
Raymond Weber
Jameson Wells
Mark White
William Zino

Crane Symphony Orchestra

Ching-Chun Lai, Director

Violin I

Mackenzie Hoffman**
Emily Allen
Jesse Blasbalg
Phillip Ducreay
Katie Ebersole
Nicole Frederick
Adelle Fregoe
Alexandra Gruber
Amanda Heaton
Rachel Howard
Melanie Kenyon
Nari Kim
Rachel Kolsch
Kiersten LeStrange
Jaclyn Lieto
Kurtis Parker
Jocelin Rosado
Alison Verderber
Laura Beth Wedelin

Violin II

Jessica Bowen
Laura Brohm
Arielle Chin
Hannah Coburn
Jessica Fisher
Lyra Harada
Jesse Hays
Courtney Miller
Megan Monaghan
Kristina-Li Neknez
Katelyn Odierna*^
Alex Paige
Mackencie Palmer
Harrison Park
Haley Rudolph
Rebecca Runions
Ashley Tomei
Frederick Volz

Viola

April Beard
Bridgid Bergin
Kevin Dorvil
Amy Gonzales
Chris Goodwin
LeiOra Hughes
Tim MacDuff^
Joshua Olmstead
David Phillips*
Brandon White

Cello

Erik Bjorkman
Emmett Collins*^
Hannah Gebhard
Bryan Goyette
Curtis Karwacki
John Miscagnio
Jessie Moran
TJ Moran
Kaylie Streit
Walter Theim

Bass

Mike Bruns*^
Derek Bull
Nick Fiegenbaum
Jack Marshall
James Myer
Joe Tokasz

Flute/Piccolo

Aaron Morse*
Valerie Paige
Emily Wiggett^

Oboe/English Horn

Samantha Fay
Christopher Leech
(English horn)
Jaclyn Skeweris*^

Clarinet

Cameron Hewes*
Madeleine Klouda^
Rebecca Scholldorf (bass clarinet)
Elizabeth Sheer
Ryan Sparkes

Bassoon

Katelyn Egan*^
William Halpern (contrabassoon)
Hannah Roberts

Horn

Jackie Garner
Victoria Kavitt*
Caitlin Long
Brian Sweeney^
Pasqua Ventre

Trumpet

Christina Komosinski^
Brandon Manning
Nicholas Schwarzmueller*

Trombone

Ben Bardenett
Jonathan Bintz
Kyle McConnell*^

Tuba

Nikolas Seger^

Piano

Alyssa Filardo^
Maxwell Horning

Celesta

Chris Davis

Timpani

Andres Vahos*^

Percussion

Alex Durr
Molly Jones
Sean Lucas
Kyle Peters
Jeremy Price
Logan Turner

**Concertmaster *Principal in Schubert ^Principal in Orff

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

Major Works

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

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

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

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

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
2013	Britten	War Requiem	Christof Perick

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."

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

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



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