

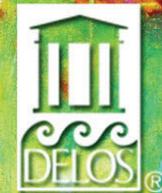
THE CHORAL MUSIC OF  
MARGARET RUTHVEN LANG

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ALL THE HEART OF ME

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THE CHOIRS, SOLOISTS AND ORCHESTRA  
OF  
THE CRANE SCHOOL OF MUSIC



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# ALL THE HEART OF ME

Choral Music of Margaret Ruthven Lang

“It is the more sensitively poetic truth and beauty which she strives for and attains, and it is this unfailing quality which makes her songs of a higher order than those produced by any other American composer.” - Ethel Syford, in *The New England Magazine* - 1912

The Heavenly Noel • The Night of the Star • In Praesepio • Grant We Besech Thee • Te Deum in E-Flat • Wind • Irish Love Song • Irish Mother's Lullaby • Alistair MacAlistair • The Old Man with a Gong • There Was an Old Man Who Said "Well!" • The Young Lady of Parma • There Was an Old Person of Ware • Song of the Three Sisters

The Choirs, Soloists and Orchestra of the Crane School of Music

TOTAL TIME: 60:45

NOTE: Printable PDFs for all scores may be found on the Delos Website at the following link:  
<http://delosmusic.com/heartofme>



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# ALL THE HEART OF ME

Choral Music of Margaret Ruthven Lang

## SACRED WORKS:

1. The Heavenly Noel (7:27)

The Night of the Star (10:14)

2. The Star of Bethlehem (2:35)

3. The Vision of Mary (1:52)

4. St. Joseph's Vigil (2:55)

5. When Christ Was Born (2:52)

6. In Praesepio (3:14)

7. Grant We Beseech Thee (3:50)

8. Te Deum in E-Flat (8:36)

## SECULAR PIECES:

9. Wind (4:22)

10. Irish Love Song (2:51)

11. Irish Mother's Lullaby (4:11)

12. Alistair MacAlistair (2:14)

13. The Old Man with a Gong (2:02)

14. There Was an Old Man Who Said  
"Well!" (1:07)

15. The Young Lady of Parma (2:38)

16. There Was an Old Person of Ware  
(1:03)

17. Song of the Three Sisters (5:55)

TOTAL TIME: 60:45

ARTISTS: The Crane Chorus: 2, 3, 4, 5, 6, 7, 8 • The Crane Orchestra: 1, 10 • The Crane Women's Chorus: 1, 9, 10, 11 • The Pointercounts Men's Group: 16 • Men's Ensemble: 12, 13, 14, 15 • Women's Quartet: 17 • Rebecca Reames, conductor: 1, 10, 11 • Heather Eyerly, conductor: 2, 3, 4, 5, 6, 7, 8, 9 • Jeffrey Francom, conductor: 12, 13, 14, 15 • John Clinton, conductor: 17 • Lorraine Yarros Sullivan, mezzo-soprano: 1 • Donald George, tenor: 4, 12 • Laura Toland, organ: 1, 2, 3, 4, 5, 6, 7, 8 • Eugenia Tsarov, piano: 11 • François Germain, piano: 17 • Gary Busch, piano: 12, 13, 14, 15 • Christopher Oill, piano: 16 • Natasha Farny (Lang's great-grandniece), cello: 1, 11 • Jay Sager, percussion: 1, 13, 14

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“Personally, I see in Miss Lang’s compositions such a depth of psychology that I place the general quality of her work above that of any other woman composer ... it is so sincere, so true to the underlying thought, that it seems to me to have an unusual chance of interesting attention and stirring emotions increasingly with the years.”

Rupert Hughes in *Contemporary American Composers*, 1900

Even the most knowledgeable music lovers will probably be surprised to learn that the historical importance of composer Margaret Ruthven Lang (1867-1972) is far greater than they realize. In fact, this remarkably accomplished but self-effacing woman scored a significant musical coup: her two early concert overtures were the first works by a female composer to be performed by major American orchestras, in an era of overwhelming male dominance of musical cul-

ture (and society in general). In April of 1893, the Boston Symphony premiered her *Dramatic Overture*, and members of the Chicago Symphony presented her *Witichis Overture* the following year.

Sadly, these works are now lost to us, along with most of her later creations with orchestra. None of them were ever published, and it's believed that Lang herself destroyed the original scores, probably after she suddenly stopped composing in 1919 – for reasons that remain unclear. She apparently never composed another note during the remainder of her 104-year lifespan. But her motivations were probably more complex than the simple answer she gave in an interview on the occasion of her hundredth birthday: “Why did I stop? I had nothing to say.” Still, her critics were consistently inspired to admit to her indisputable talents and craftsmanship, even as they otherwise denigrated women's musical

accomplishments in general: quite an anomaly, at a time when the intellectual and creative abilities of women were, more often than not, held in contempt.

All we have from her are her published works: mostly her considerable output of art songs for piano and voice as well as a lesser quantity of piano works. She is believed to have written (at least) 140 songs, of which 130 were published during her lifetime. Lang's excellent piano works – as winningly performed by pianist Lucy Mauro – may be heard on the recording, *From the Unforgetting Skies* (DE 3433). A few of her choral works were also published, and tenor Donald George (the esteemed vocalist in Delos' two previous volumes of Lang's songs, DE 3407 and DE 3410) has found archived manuscripts for a number of other choral pieces, and has prepared them for performance. With this album of choral works, George and Mauro (also the

piano collaborator in both song collections), continue their passionate mission to revive interest in Lang's wonderful music and restore her to her rightful place among the finest American composers of her day.

Margaret was born into a socially and musically prominent Boston family; the oldest of the three children of Benjamin Johnson Lang ("B. J.") and Frances Morse Burrage Lang. B. J. was one of the city's most prominent and versatile musicians (virtuoso pianist, organist, composer, conductor and teacher); his own musical training in Germany included studies with Liszt, and he became acquainted with many others among Europe's most famous musicians (Margaret knew Wagner's children). Frances, a gifted vocalist, was a fixture in Boston's Parlor (or "Salon") circuit: the series of revolving in-home musical gatherings featuring piano, vocal or chamber music: then the primary musical outlets for cultured women.

Like any highborn girl-child in Boston, Margaret (nicknamed "Maidie" – and later, "Blossy") was expected to have certain "womanly" musical skills (voice, piano).

Recognizing his precocious daughter's talents early on, B. J. saw to it that she studied with Boston's finest musicians (B. J. knew them all). Add to that her musically rich home environment, and Maidie's abilities quickly blossomed. Inspiration was ever at hand, as the Langs' home was open to a parade of visiting European musical notables – most notably Antonin Dvořák, pioneering English woman composer (and gadfly suffragette) Ethel Smyth, and piano legend Ignacy Jan Paderewski. She quickly became something of a piano prodigy, and – encouraged by both parents – she began composing at age twelve.

B. J. scorned the prevailing notion that advanced training in music

theory, counterpoint and orchestration was wasted on women, and – upon realizing his daughter’s flair for composition – had her trained in such disciplines, even sending her to Munich, Germany in 1886. Thanks to his many European connections, she was able to privately study violin and counterpoint there with leading teachers (at the time, women were still denied admission to leading conservatories in both Europe and America). Back in Boston, she continued her studies with the likes of George Chadwick and John Knowles Paine. Given her parents’ liberal convictions and the happy fact that money was no object, it’s hardly surprising that young Margaret was probably the best-trained American woman composer of her day.

Right from the start, Margaret was drawn to choral music: in fact, her first works (Opuses 2, 3 and 5) were choral pieces, first performed by B. J.’s two groups, the Cecilia Society (known

today as the Boston Cecilia) and the Apollo Club men’s choir. While “Maidie” concentrated on art songs over the next 25 years, she arranged several of the most popular – like *Irish Love Song*, *The Irish Mother’s Lullaby*, and the *Nonsense Rhymes* of Edward Lear – for chorus, eventually producing varied multiple versions of some. The same skills that made her songs so memorable are also readily apparent in her choral music: her consistent flair for original melody, striking harmonies and novel effects. Her senses of musical line, structural proportion and cunning phrasing are also in evidence, as is her thorough understanding of the human singing voice.

Her part writing falls within comfortable tessituras for each choral section, and her vocal lines flow with a natural, unforced ease. Her command of varied styles, moods and effects made it easy for her to move between sacred and secular writing – and her rich, often pictorial

treatment of her chosen texts never fail to enhance and illuminate the language at hand. As she once told her great-nephew, Fletcher Dubois: "...the music is a slave to the text." While several of her pieces present distinct challenges to singers, none are prohibitively difficult, and most remain well within the reach of most respectable ensembles. Her choral works were enthusiastically received by musical press and public alike in her time – as you will see from the quotes below.

Following in her self-critical father's footsteps, Margaret unfortunately destroyed much of her music; but Donald George has gathered copies of quite a few of her choral compositions from libraries, private collections, the Lang family, and the Arthur P. Schmidt archives at the Library of Congress – copying manuscripts and transcribing materials as necessary to assemble the complete available scores for her choral works. Inciden-

tally, printable PDFs for all of them may be found on the Delos Website at the following link:

<http://delosmusic.com/heartofme>.

Of Lang's twenty-seven choral works that still exist today, five are sacred and twenty-two are secular. For the most part, her sacred works are more substantial than the generally shorter secular pieces. It's no surprise that Lang created such inspired spiritual music, as she was quite religious. She grew up as a Unitarian, but later became an ardent Episcopalian.

One of Lang's final works, *The Heavenly Noel*, Op. 57 (text: Richard Lawson Gales) – for women's choir and small orchestra – makes one regret all the more that so many of her other compositions are lost. Originally scored for simpler instrumental accompaniment, she later arranged it for the small orchestral ensemble heard here. The treble choir begins in a bustling manner, conveying the

angels' excitement and adulation as they prepare for Christmas Eve. The voices ultimately burst forth into the words of the Latin Sanctus and Hosanna texts. The marriage of melody and text in the alto solo, as supported by Lang's romantically warm and lush orchestration, is absolutely captivating.

Oh! what great thing is done tonight,  
Or what good news has sped?  
What ails the blessed Saints in heaven,  
They cannot rest in bed?  
But up and down so ceaselessly  
They go in joy and dread.  
The gatehouse all is lighted up,  
Wherein Saint Peter dwells;  
St. James looks out of his great house,  
All made of oyster shells;  
In his good hostel by the flood,  
Saint Julian rings the bells.  
Saint Catherine wears her silver shoes  
And pearl-besprinkled gown;

Saint Barbara from her high, high tower  
Upon the earth looks down;  
Saint Christopher bends wondering eyes  
On David's distant town.  
The Angels' chanting sound afar  
An ancient waterfall;  
They do not listen to their strain,  
Nor answer to their call;  
Their thoughts are on the little earth,  
Not in the heavenly hall.  
For there they see a lovelier thing  
That is beyond the sky;  
They see the little Lord of Heaven  
Upon His hard bed lie;  
Their hearts are filled with wonder for  
The Change of the Most High  
Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth;  
Pleni sunt coeli  
et terra gloria tua.  
Hosanna in excelsis.

One of Lang's most substantial pieces is her ten-minute multi-movement *Night of the Star, A Cycle for Christmas*, Op. 51 (text: Dennis A. McCarthy), for SATB choir and various soloists. In the first movement, "The Star of Bethlehem," the news of the holy birth ripples through heaven as the soprano exclaims the hushed news to the gathered choir of angels, which in turn echoes the soloists' sentiments. The second movement, "The Vision of Mary," presages Christ's fate on the cross, even as he draws his first earthly breaths. A tender depiction of Joseph's wonderment about his son comes courtesy of the tenor soloist in the third movement, "Joseph's Vigil." The final exuberant chorus, "When Christ was Born in Bethlehem," takes the choir through numerous abrupt key modulations, as the joyous celebration surrounding Christ's birth resounds on high.

### **The Star of Bethlehem**

When Jesus Christ a little child was  
born in Bethlehem,  
There shone a star across the wild,  
More glorious than the morn.  
It glow'd and gleam'd, it laz'd and  
beam'd  
Above the lonely hill.  
Ah, blessed star of Bethlehem, it  
lights the nations still.

### **The Vision of Mary**

Lo, the Infant holy  
In the manger lies;  
See, the shepherds lowly,  
Gaze with rev'rent eyes.  
Mary, the Mother Mary,  
Say, ah, can she see,  
Him, her God, her little baby  
Nail'd upon the tree?

### **The Vision of Joseph**

Silently with clasped hands,  
By the manger, Joseph stands

O'er the Infant in the straw,  
Watching with a holy awe.  
Guardian of the Mother mild,  
Guardian of the Holy Child.  
Artisan to whom is giv'n  
Knowledge of the things of Heav'n;  
Lowly one, who knows and sees  
God's eternal mysteries.

### **When Christ Was Born**

When Christ, a little babe, was born  
In Bethlehem,  
Oh, years and years ago!  
With voices sweet the angels came  
To Bethlehem,  
And sang the Infant Jesus' name,  
Oh, years and years ago!  
With hasty steps the shepherds went  
To Bethlehem,  
And low before their Savior bent,  
Oh years and years ago!  
Ah, would I have been there to see,  
In Bethlehem,  
The Babe upon his Mother's knee,  
Oh, years and years ago!  
And would I have been there

In Bethlehem,  
My cloak between Him and the cold,  
Oh years and years ago!

*In Praesipio* (In a Manger), Op. 56  
(text: Richard Lawson Gales), for  
SATB choir and organ, is a beautiful,  
hymn-like Christmas composition that  
could well become a sacred holiday  
standard. Lang gave this piece a  
gorgeous melody and touching words  
that describe the Nativity scene's  
stable and manger with tender  
reverence, while avoiding excessive  
sentiment. It must have been  
popular, as she arranged it for both  
SATB and SSAA.

In stable straw the Infant lay,  
Turned from the hostelry away;  
There was no room its doors within  
For Him who was the world's Inn

Creation sang, no longer dumb,  
Because her great desire had come;  
The sad earth in His joy had part,  
Who bore her sorrow in His heart.

The Angels sang, the Shepherds  
piped,  
Because earth's tears away were wiped.  
The ox and ass adoring saw  
The Infant lying in the straw.

Lang's devotion to the Episcopalian Church probably inspired *Grant We Beseech Thee*, Op. 51 (Collect for the 21<sup>st</sup> Sunday after Trinity, *Book of Common Prayer*), for SATB choir and organ: an emphatic anthem for liturgical use. Heather Eyerly, who conducted the premiere recording heard here, suggested that the powerful repeated ostinato of quarter- and paired eighth-notes in the organ pedal could be thought of as the voice of God. The choir sings a lovely melody over this commanding bass foundation, radiating a sense of ardent supplication as their plea of "Grant, We beseech Thee" unfolds to the full chords that resound through the piece. The final "Amen" – with their sudden tonality shifts – bring the piece to a gripping conclusion.

Grant we beseech Thee merciful  
Lord,  
To thy faithful people, pardon and  
peace,  
That they may be cleansed from all  
their sins,  
And serve Thee with a quiet mind;  
Through Jesus Christ our Lord,  
Amen.

Similarly, the composer's deep faith no doubt led to her *Te Deum in E-flat*, opus 35, for SATB choir and organ; settings of which are often sung in the Episcopalian liturgy. An excellent example of musical economy in composition, it's a masterly setting of the classic ancient religious text that has inspired so many composers through the ages. It quickly casts a spiritual spell upon the listener: its recurring themes are modulated and altered in such a way to lend the composition a distinct sense of cohesion and unity. The ravishing music flows from start to finish in a seemingly endless stream of exuber-

antly joyful melody and rhythm. One critic called it "...one of the greatest church Te Deums in existence." And it remains within the limits of most mainstream church choirs and organists.

We praise thee, O God;  
We acknowledge thee to be the Lord.  
All the earth doth worship thee,  
The Father everlasting.  
To thee all Angels cry aloud:  
The Heavens, and all the Powers  
therein.  
To thee Cherubim and Seraphim  
Continually do cry:  
Holy, Holy, Holy,  
Lord God of hosts;  
Heaven and earth are full  
Of the Majesty of thy glory.  
The glorious company of the Apostles,  
praise thee.  
The goodly fellowship of the Prophets,  
praise thee.  
The noble army of Martyrs, praise  
thee.

The holy Church throughout all the  
world  
Doth acknowledge thee:  
The Father, of an infinite Majesty;  
Thine honourable, true, and only  
Son;  
Also the Holy Ghost: the Comforter.  
Thou art the King of Glory, O  
Christ.  
Thou art the everlasting Son of the  
Father.  
When thou tookest upon thee to  
deliver man,  
Thou didst not abhor the Virgin's  
womb.  
When thou hadst overcome the  
sharpness of death,  
Thou didst open the Kingdom of  
Heaven to all believers.  
Thou sittest at the right hand of  
God, in the glory of the Father.  
We believe that thou shalt come to  
be our Judge.  
We therefore pray thee, help thy  
servants,  
Whom thou hast redeemed with thy  
precious blood.

Make them to be numbered with thy  
Saints,  
In glory everlasting.  
O Lord, save thy people,  
And bless thine heritage.  
Govern them, and lift them up  
forever.  
Day by day we magnify thee,  
And we worship thy Name,  
Ever world without end.  
Vouchsafe, O Lord, to keep us this  
day without sin.  
O Lord, have mercy upon us, have  
mercy upon us.  
O Lord, let thy mercy lighten upon  
us,  
As our trust is in thee.  
O Lord, in thee have I trusted;  
Let me never be confounded.

Lang's secular choral works encompass a wide range of ensemble types, instrumental accompaniments and source materials. Her more substantial works include *Wind* (just below) and *The Jumblies*, her mock-epic setting of Edward Lear's famous non-

sense-poem (not included here). Some of the pieces that follow – most without opus numbers – are choral arrangements of pieces chosen from among her many art songs.

That Lang was fully capable of writing complex and highly effective music is further proven with *Wind*, (text: John Galsworthy) for unaccompanied double 4-part women's choir. Indeed, this rousing piece – with its tricky rhythmic motifs and unexpected intervals – would challenge even the most accomplished singers. In keeping with its title, the piece's vocal lines evoke the unpredictable nature of storms. Great flurries of turbulent excitement burst in and out from all sides, mellowed by warm and steady breezes. One concert review reported that Lang "... captured the spirit of the wind in a remarkable way ... she has composed a beautiful piece of music."

Wind, wind, Heather gypsy, whistling in my tree!

Wind, wind, all the heart of me is tipsy, on the sound of thee,

Wind, wind, sweet with scent of clover, salt with breath of sea.

Wind, wind, wayman lover, whistling in my tree.

In addition to that of *The Heavenly Noel* (above), Lang's manuscripts for two different accompaniments still exist for ***Irish Love Song***, Op. 22 (poet unknown): a choral adaptation of her most popular art song (it sold nearly 145,000 copies). The accompaniments are scored respectively for a trio of women's voices and piano and a chamber ensemble; the latter is heard here. At her publisher's request, Lang also provided an instrumental obbligato for ***Irish Mother's Lullaby***, Op. 34 (text: Mary Elizabeth Blake), another song that was famous in its day (the obbligato is played here by cellist Natasha Farny, Lang's great-grandniece). These songs –

both for women's choir – faithfully reflect the Irish sound and style then cherished in Boston, as well as the uniquely Irish brand of heart-on-sleeve sentiment.

### **Irish Love Song**

O the time is long, Mavourneen,

Till I come again, O Mavourneen;

An' the months are slow to pass,

Mavourneen,

Till I hold thee in my arms, O

Mavourneen!

Shall I see thine eyes, Mavourneen,

Like the hazel buds, O Mavourneen;

Shall I touch thy dusky hair,

Mavourneen,

Whit it's shim'rin glint o' gold, O

Mavourneen!

O my love for thee, Mavourneen,

Is a bitter pain, O Mavourneen;

Keep thy heart aye true to me,

Mavourneen,

I should die but for thy love, O

Mavourneen!

### **Irish Mother's Lullaby**

My dearie! My wee thing! The world  
is cold,  
The sullen winter's piping is shrill  
across the wold;  
No bloom is in the garden,  
No leaf upon the tree,  
But in your eyes, my bright one,  
The summer stays with me.  
Macushla! My birdling! The glad  
song is still,  
That used to wake the morning  
upon the rolling hill;  
The hunger and the silence  
Lie heavy upon men;  
But in your voice my starling,  
The dawning sings again.  
My heart's love! My own one!  
The dark time is drear;  
The lowness should be on me,  
The sorrow and the fear.  
But God forgive my daring!  
I'm laughing night and day  
With you upon my bosom,  
My little breath of May.

Not much is known about *Alistair MacAlistair*: for men's ensemble, it sets an anonymous Scottish text. As with the preceding Irish songs, music in the Scottish idiom (both words and music) was very popular in Lang's day – and this piece is one of several of its kind that she produced. She caught the characteristic regional flavors very nicely here, with the animated feel of a highland dance, and an appealing melody of exceptional charm.

Oh Alastair MacAlastair, Your  
chanter sets us a' asteer,  
Get out your pipes and blaw wi'birr,  
We'll dance the Highland Fling.

Now Alastair has tuned his pipes,  
An' think as bumbees frae their  
hives,  
The lads an' lasses leap the dykes,  
An' gather on the green.

Oh Alastair MacAlastair, etc.

The miller Hab was fidgin' fain  
To dance the Highland fling his lane;  
He lap an' danced wi' might an'  
main,  
The like was never seen.

Oh Alastair MacAlastair, etc.

Now Alastair has done his best;  
An' weary stumps are wantin' rest,  
For bye we'drouth they're sair dis-  
stressed,  
Wi' danci' sae, I ween.

Oh Alastair MacAlastair, etc.

As round about the ring he whuds,  
An' cracks his thumbs, an' shakes his  
duds,  
The meal flew frae his tail in clouds,  
An' blinded a' their e'en.

Among other well-received art songs  
that Lang recast as choral works, the  
following four selections were adapt-  
ed from among her many settings  
of *Jumblies* author Edward Lear's

*Nonsense Rhymes*: short pieces that  
are sheer fun, full of musical wit  
and whimsy that match the original  
goofy limericks perfectly. Written  
for a variety of women's and men's  
ensembles, they hold appeal for chil-  
dren and adults alike – not to men-  
tion their performers, who get the  
rare chance to let their hair down  
and “ham it up” for their audiences,  
reminding us that not all art need be  
taken seriously.

### *The Old Man with a Gong*

There was an Old Man with a gong,  
Who bumped at it all day long;  
But they called out, 'O law!  
You're a horrid old bore!  
So they smashed that Old Man with  
a gong.

### *There Was an Old Man Who Said “Well!”*

There was an old man who said,  
Well!

Will *nobody* answer this bell?  
I have pulled day and night,  
Till my hair has grown white,  
But nobody answers this bell!”

***The Young Lady of Parma***

There was a Young Lady of Parma  
Whose conduct grew calmer and  
calmer.

When they said “Are you dumb?”  
She merely said, “Hum!”  
That provoking Young Lady of  
Parma.

***There Was an Old Person of Ware***

There was an old person of Ware,  
Who rode on the back of a bear:  
When they ask’d, ‘Does it trot?’ –  
He said ‘Certainly not!  
He’s a Moppsikon Floppsikon bear!’

It’s entirely fitting to end this program with ***Song of the Three Sisters***, being one of several Lang works that set the verses of her favorite poet,

John Vance Cheney. The music enhances the words beautifully, casting a poignant and dreamy spell. To borrow from the final line, the artists heard here can only hope that the love that went into this CD will inspire new interest in the memory of Margaret Ruthven Lang and her remarkable music.

Three sisters by the Sacred Spring  
Sit soft eyed, and sing;  
The sunset colors die,  
The moon comes up the sky,  
To the melody of the sisters three,  
Under the Sacred Tree.  
It follows the stars along,  
And they too shine to the song,  
The evensong of the sweetest singers  
that be,  
Love and hope and memory.

- Lindsay Koob and Donald George

## ABOUT THE ARTISTS:

**The Crane School of Music**, located in Potsdam, is part of the State University of New York. Founded in 1886 by Julia Crane, it was one of the first institutions in the country to institute programs dedicated to preparing specialists to teach music in public schools. Life at Crane includes an incredible array of more than 300 recitals, lectures, and concerts presented by faculty, students, and guests each year.

**The Crane Chorus**, the festival chorus of The Crane School, was founded by Dr. Helen Hosmer in 1931 and performs major vocal repertoire with the symphony orchestra each year. Comprised of Crane's vocal students and auditioned extras, the chorus has performed under guest conductors such as Aaron Copland, Howard Hanson, Nadia Boulanger, Helmuth Rilling and Robert Shaw – and has represented Crane at events

such as the rededication of The Statue of Liberty.

**The Crane Orchestra** is composed of premier players from ONNY (Orchestra of North New York) and students of The Crane School of Music. Formed in 1839, it's the second oldest college orchestra in the country after Harvard's.

Mezzo-soprano **Lorraine Yarros Sullivan** is an active performer and teaches at the Crane School. She has a special fondness for early twentieth-century music, having performed much music from that period; she has also worked with leading contemporary composers. Holding a DMA in vocal performance from the University of Michigan, her training also includes choral conducting.

Tenor **Donald George**, an associate professor at Crane, is also a distinguished performer, having graced the stages of the world's leading op-

era houses and concert venues, and performed with many of the world's most famous conductors. He further claims an extensive discography, including recent Delos releases of the music of Mathilde von Kralik and Joseph Weigl, as well as two previous CDs of Margaret Lang's art songs. In fact, Donald is the principal architect of Delos' entire Lang series.

**Jeffrey Francom**, conductor, directs the Crane Chorus, Men's Ensemble, and Potsdam Community Chorus. Holding a DMA in Choral Conducting from Stony Brook University, he was also the recipient of the 2008 Ralph Vaughan Williams Fellowship. He has taught at Suffolk County Community College, and directed a multitude of regional choral ensembles with distinction.

**Heather Eyerly**, conductor, joined the choral faculty at Crane in 2003 and currently serves as the Coordinator of Choral Programs. She

earned her Ph.D. in Music Education at the University of Toronto, and was honored in 1999 as the first recipient of the Elmer Iseler Canadian National Fellowship in Choral Conducting. Dr. Eyerly remains a highly sought after clinician/guest, festival, and honor choir conductor and adjudicator.

**Rebecca R. Reames**, conductor, holds a Ph.D. in Music Education/Choral Conducting from Florida State University, and is currently an Associate Professor of Music at Crane. Dr. Reames has guest conducted and adjudicated festival ensembles in more than a dozen states and Canada. She has also actively participated in regional and national music education and choral conferences.

**Natasha Farny**, cellist (and great-grandniece of Margaret Lang), has won multiple awards and grants, and performs regularly as a soloist and chamber mu-

sician to considerable critical acclaim. Her appearances in prestigious major-metro concert series and frequent live radio broadcasts (Rochester, Chicago) are hallmarks of her distinguished career.

**Gary Busch**, piano, holds a DMA in Piano Performance from the Manhattan School of Music, and has served On the Piano and Music History faculties at SUNY Potsdam since 1983. He has performed widely in solo, chamber music and lieder recitals – and is well-known for his activities and leadership in many North American music associations and piano teacher organizations.

**François Germain**, piano, is an adjunct instructor at Crane; he teaches piano, vocal coaching and opera. Originally from France, Germain is the recipient of many awards, and has performed – both as soloist and accompanist – in North America and Europe. Holding a Ph.D. in pia-

no performance from the University of Montréal, he specializes in French mélodie, lieder and art songs.

**Eugenia Tsarov**, piano, is a renowned Russian-born pianist, who earned her diploma with distinction from the St. Petersburg State Conservatory. In 1968, she won the prestigious Soviet National Piano Competition and was appointed pianist of the Moscow State Philharmonic Society. Since emigrating to the U.S. in 1991, Tsarov has continued her international performing career – and, since 1994, has been teaching studio piano, accompanying, and chamber music at Crane.

**Laura Toland**, organ, is a graduate of The Crane School, and holds a Master of Sacred Music degree from Georgia State University. She is currently Director of Music and organist at the First Presbyterian Church of Potsdam, accompanies the Children's Chorus at Crane, and teaches organ privately.

**The Pointercounts** has been an award-winning male ensemble for many years. Its members dedicate themselves to educating students of all ages and fostering the arts in schools, performing in a variety of styles to engage the creative minds and spirits of students and adults alike through performances and educational workshops.

**John Clinton**, conductor – and the Women’s Quartet of **Juliana Alfano**, **D’Nasya Jordan**, **Kristina Parker** and **Stephanie Heins** – are students at Crane. They bring an intimate chamber music atmosphere to the piece they perform here.

**Jay Sager**, percussion, is a Crane graduate, and remains a percussion major.

## **Ensemble Performers**

### **The Crane Orchestra:**

John Lindsay, 1<sup>st</sup> violin, Carey Sleeman, 2<sup>nd</sup> violin, Shelly Tramposh, viola  
Natasha Farny, Andrew Fund, violincello, John Geggie, string bass, Raphael Sanders, clarinet, Ken Andrews, flute, Jessica Suchy-Pilalis, harp, Laura Toland, organ, Kirk Severtson, piano, Jay Sager, Tubular Bells

### **The Crane Chorus:**

Juliana Alfano, Dominick Angelo, Devan Ashline, Kaitlyn Baker, Benjamin Barnard, Cheyenne Bauer, Melissa Becker, Charles Bender, Victoria Benkoski, Alyssa Blodgett, James Bock, Erin Bonner, Marisa Borrello, Angela Bove, Olivia Breen, Scott Bromschwig, Cameron Brownell, James Bucki, Emily Buckley, Katharine Bullock, Joseph Cambareri, Alycia Cancel, Laura Capito, Zoe Carpentieri, Michael Celentano, Sara Chatalbash, Julie Chaves, Courtney Chester, Morgan Chester, Samantha Claps, John Clinton, Nicholas Converso, Olivia Cornell, Sarah Costable, Samuel Crevatas, Shalvi D’Arcangelo, Hannah Decker, Nina Deroziere, Benjamin Dickerson, Katherine Doe, Margaret Dollard, Beth Dolson, Katelynn Donohue, Daniel Donovan, Matthew Duclos, Andrew Duffer, Zoe Dunmire, Taylor Dziekan, Joshua Eichhorn, Adam Emery, Eric Equils, Nicole Fedorchak, Heather Ferlo, Alyssa Filardo, Jasmine Fink, Jamilla Fort, Ash-

ley Gallagher, Meghan Gallagher, Joy Gallardo, Matthew Gaulin, Hannah Geiling, Sarah Germain, Justin Green, Paul Greene-Dennis, Edith Grossman, Leanna Guerrieri, Meagan Gumble, Zachary Hamilton, Kaila Harrienger, Cayla Haycock, Cory Hecht, Jacob Hefelee, Stephanie Heins, Stacy Heller, Corey Hopkins, Lauren Hopkins, Maxwell Horning, Maxwell Howard, Jarred Hoyt, Hallie Hugues, Abigail Imhof, Andrea Inghilleri, Victoria Jacobs, Michael Janover, Cyris Jewels, Daniel Johnstone, Jessica Jones, D’Nasya Jordan, Boone Keefer, Zackary Kelley, Jeffrey Kerr, Kayla Kesner, Thomas Killourhy, Danielle Kleeman, Christopher Knight, Daniel Kurtz, Charles LaBarre, Derrick Lacasse, Amanda Lauricella, Thomas Lawton, Zach Lenox, Brandon Linhard, Ryan Lockwood, Jessica Lopez, Ryan Lupka, Nicholas Mariani, Andrew Maroni, Madison Martineau, Alexander Mau, Mary McGreevy, Daniel Mertzlufft, Zachary Middleton, Nicole Mihalek, Oscia Miles, Maya Mitsuyasu, Robert Morano, Matthew Morris, Stephen Mucciolo, Katherine Mueller, Ian Nieboer, John O’Connor, Idil Oguz, Amelia O’Hara, Christopher Oill, Robert Orbach, Gillian Orwell, Andrew Pacer, Kristina Packer, Andrea Palma, Jarod Parker, Elizabeth Parkes, Cherie Passno, Michaela Pawluk, Jeffri Peralta, Lawrence Perez, Josephine Perraglia, Jennifer Phelan, Brianna Quaranto, Jaclyn Randazzo, Matthew Regan, Corey Reichhart, Donte Reid, Erin Reppenhagen, Robert Reuhl, Juliana Riebel, Chelsea Roberts, Natalie Robson,

Devon Rockhill, Nicholas Roehler, Michael Rosenberg, Haley Rudolph, Julie Salvias, John Samonte, Lauren Scharf, Joseph Schuessler, Christopher Sendziak, Sara Seney, Gregory Shilling, Rhimmon Simchy-Gross, Timothy Siner, Tiffany Smalls, Aaron Smith, Cecilia Snow, Ryan Sparkes, Kevan Spencer, Brittany Sullivan, Caitlyn Swan, Aidan Talbot, Anissa Tazari, Tasheen Thomas, Eric Thompson, Janine Tomaselli, Malissa Tong, Daniel Torvalds, Stephen Travers, Morgan Trevor, Yvonne Trobe, Alexandra Tubbs, Krystal Vaughn, Sarah Visnov, Paula Vitolo, Benjamin Waara, Brady Walsh, Kate Waters, Raymond Weber, Sarah Wigley, Paige Williams, Amanda Willis, Adriana Woolschlager, Jenna Wylie, Chelsea Zalikowski, William Zino, Matthew Zydel

**The Pointercounts:** Jeff Kerr, Martin Lindblad, Daniel Kringer, Devan Ashline, Bobby Morano, Alex Lamica, Jarred Hoyt, Derrick Lacasse, Brandon Manning, John O’Connor, Andrew Pacer, Paul Greene-Dennis, Michael Rosenberg, Alec Sisco.

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Choral transcriptions: Donald George

Orchestral transcriptions: Shaun Cagney

Choral text transcriptions: Donald George

CD booklet information: Heather Eyerly, James Johnston, Donald George

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Donald George, tenor • Lucy Mauro, piano (DE 3410)

From the Unforgetting Skies • The Piano Music of Margaret Ruthven Lang

Lucy Mauro, piano (DE 3433)

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