

Saturday, March 11, 2023 at 7:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season  
1983 to 2023  
*1,463rd Concert Worldwide, 1,130th in New York, 672st in Carnegie Hall*

MIDAMERICA PRODUCTIONS  
PETER TIBORIS, *Founder, General Director and Music Director*  
JOHN RUTTER, CBE, *Conductor Laureate*

presents

# New England Symphonic Ensemble

PRESTON HAWES, Artistic Director

OLA GJEILO *Sunrise Mass*  
I. The Spheres  
II. Sunrise  
III. The City  
IV. Identity  
BRYSON MORTENSEN, *Conductor*

## *Participating Choruses*

\*Bemidji High School A Cappella Choir, Bemidji, MN (Christopher Fettig, Director)  
Severn School Choirs, Severna Park, MD (Rob Redei, Director)  
Virginia Wesleyan University Camerata, Virginia Beach, VA (Bryson Mortensen, Director)  
Visual and Performing Arts Academy at Salem High School Vocal Strand, Virginia Beach, VA  
(Corbin Thomas Pinto, Director)

## *Intermission*

GIUSEPPE VERDI *Messa Da Requiem*  
I. Requiem

- Introit (chorus)
- Kyrie (soloists, chorus)

II. Dies irae

- Dies irae (chorus)
- Tuba mirum (chorus)
- Mors stupebit (bass)
- Liber scriptus (mezzo-soprano, chorus)
- Quid sum miser (soprano, mezzo-soprano, tenor)
- Rex tremendae (soloists, chorus)
- Recordare (soprano, mezzo-soprano)
- Ingemisco (tenor)
- Confutatis maledictis (bass, chorus)

*(program continued)*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

- Lacrymosa (soloists, chorus)
- III. Offertory
- Domine Jesu Christe (soloists)
- Hostias (soloists)
- IV. Sanctus (double chorus)
- V. Agnus Dei (soprano, mezzo-soprano, chorus)
- VI. Lux aeterna (mezzo-soprano, tenor, bass)
- VII. Libera me (soprano, chorus)
- Libera me
- Dies irae
- Requiem aeternam
- Libera me

CAILIN MARCEL MANSON, *Conductor*

EILANA LAPPALAINEN, *Soprano*

MARGARET LATTIMORE, *Mezzo-Soprano*

ABRAHAM BRETÓN, *Tenor*

DANIEL SUMEGI, *Bass*

*(Appears courtesy of the Metropolitan Opera)*

*Participating Choruses*

Auburn High School Choir, Auburn, MA (George Eisenhauer, Director)

Clark University Choirs, Worcester, MA (Cailin Marcel Manson, Director)

The Germantown Concert Chorus, Philadelphia, PA (Cailin Marcel Manson, Director)

The Keene Chorale, Keene, NH (Cailin Marcel Manson, Director)

Yavapai College Master Chorale, Prescott, AZ (Joshua Harper, Director)

*Please hold your applause until the end of multi-movement works.*

\*Prior MidAmerica Productions appearance(s).

**Please switch off your cell phones and other electronic devices.**

# Notes ON THE PROGRAM

## OLA GJEILO *Sunrise Mass*

Born May 5, 1978, in Norway

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*Sunrise Mass* (*Symphonic Mass for Choir and String Orchestra*) by Ola Gjeilo, was commissioned in 2007 and received its first performance in Oslo, Norway, in the fall of 2008. The text is based on the five movements that make up the Ordinary of the Mass (i.e., those texts which are repeated from mass to mass, differing from the Propers, which are the changing texts based on the Roman Catholic Church calendar). In each of the movements, the composer attaches a subtitle to the Greek/Latin name, helping to define his own personal vision of each section.

1. *Kyrie-The Spheres*. Within this movement, Gjeilo creates an ethereal concept of suspension in space by overlapping the chordal structure of the choir in a “double chorus” effect, eliminating any type of cadence. His fragmentation of the text – with each syllable sustained and overlapping the next entrance of the following syllable – creates a spiritual sense throughout the movement and subtly characterizes the circular nature of the traditional Greek text itself: “Lord have mercy, Christ have mercy, Lord have mercy.”

2. *Gloria-Sunrise*. The movement begins slowly and peacefully until the full effect of the “sunrise” is demonstrated by repeated arpeggios found in the string writing. The use of solo violin creates a sense of resolution in the closing of the movement.

3. *Credo-The City*. The image of an active, busy city is created through

a repeated pattern of 16th notes in the string writing. The choral melody reflects a less ethereal concept in this movement and more the sense of a relentless forward energy which is maintained throughout. One might posit that the concept of *The City* also stands for structure, paralleling the credo text which provides structure for one’s beliefs.

4. *Sanctus-Agnus Dei-Identity-The Ground*. Here, the composer links the last two traditional texts of the Ordinary into one combined movement, which reflects elements of the earlier musical material while bringing the work to a satisfying conclusion. *Identity* is based on *The Spheres*, and the return of the solo violin from *Gloria-Sunrise* reminds the listener of the self, not the collective energy of the third movement. The second section, *The Ground*, is a resolution of the tension of the prior movements. It confirms a sense of release from the previous journey. The composer labels the final movement a “Chorale” to resemble older hymn melodies of the past in the choral writing. The strings double the choral parts, creating a sense of unity as well as a musical link to the historical Lutheran hymn tradition. The final section concludes with the text “Dona nobis pacem,” translated as “give us peace.” Thus, the work closes gently, reflecting a spiritual journey resulting in an understanding of humanity’s place within the universe.

— Program note by Paul Torkelson

## GIUSEPPE VERDI: *Messa Da Requiem*

*Born October 10, 1813, in Le Roncole*

*Died January 27, 1901, in Milan*

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Throughout his long career, Verdi concentrated his creative efforts on the composition of operas. During his formative years, he occasionally appeared as a church organist and he even wrote a few sacred works, but later in his life, he was opposed or indifferent to everything connected with the church. Nevertheless, when Rossini died in 1868, Verdi dreamed up the idea of having a Requiem written for him by 13 Italian composers, each contributing one section of the work, the whole to be performed once and then sealed up in the archives of the Milan Conservatory. Verdi and his publisher organized a committee that got all the music written, and he himself composed the closing *Libera me*. However, the kind of destructive rivalries among performers that have too often plagued musical life brought the project to a stop, and the collective work was never heard.

The professor of aesthetics at the Conservatory, Gian Andrea Mazzucato, had been a member of the organizing committee, and he was so impressed on reading through the *Libera me* that he suggested that Verdi compose a complete Requiem. Five years later he found the occasion and the inspiration he needed in order to do so. On May 22, 1873, Alessandro Manzoni, the Italian poet, novelist, and patriot whose novel *I Promessi Sposi* ("The Betrothed") and other writings had

been a powerful force in bringing about the independence and unification of the Italian nation, died in Milan at the age of 88. Verdi, who had been a close friend and great admirer of the writer, did not attend his elaborate state funeral, but later made a quiet pilgrimage to his grave, where he resolved to create a memorial. "It was simply an impulse," Verdi wrote, "or a crying need to do all in my power to honor this great spirit, whom I valued so highly as a writer and honored so sincerely as a man."

Verdi finished *Aida* and turned to work on the *Manzoni Requiem*. He used the *Libera me* he composed for Rossini as the final section of the Requiem. The rest of the score was new material. It was performed for the first time at the Church of St. Mark in Milan, on May 22, 1874, the anniversary of Manzoni's death. Verdi conducted, and the church was filled to overflowing. Three additional performances were given at La Scala, and before the year was out, Paris and London had heard it too.

The score requires a quartet of vocal soloists and a mixed chorus, piccolo and three flutes, two oboes, two clarinets, four bassoons, four horns, eight trumpets (four of which play offstage), three trombones, tuba, timpani, bass drum, and strings.

© by Leonard Burkat

# THE Artists

## **BRYSON MORTENSEN, *Conductor***

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Bryson Mortensen is Director of Choral Activities at Virginia Wesleyan University and Artistic Director of the Virginia Choral Society. Previously he was Artistic Director of the Festival Choir of Madison, where he premiered more than fifteen works by living composers in four years, and Director of Choral

Activities at the University of Wisconsin Rock County where he brought the UW-Rock County Jazz Singers to perform at the Wisconsin Choral Directors Association convention. Bryson has worked with living composers such as Andrew Maxfield, Joshua Harris, Timothy Takach, Abbie Betinis, Nathan Howe, Eric William Barnum, and Paul Carey. In addition, Bryson has been a guest conductor for All-District Choruses and Festivals across the country. This is Bryson's second conducting engagement at Carnegie Hall, and he has led tours to Virginia, New Hampshire, Massachusetts, and Pennsylvania. Bryson has conducted the premieres of Andrew Maxfield's "Armistice Sonnets," Timothy Takach's "The Longest Nights," and Joshua Harris' "There will be stars over this place forever," which was performed at the grand opening of the Susan S. Goode Fine and Performing Arts Center.

## **CAILIN MARCEL MANSON, *Conductor***

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Cailin Marcel Manson, baritone and conductor, is currently Associate Pro-

fessor of Practice in Music and Music Program Director at Clark University, Music Director of The Keene Choral, Music Director of Barn Opera, and Artistic Director of the New England Repertory Orchestra. Cailin, a Philadelphia native, has toured as a soloist and master teacher at major concert venues throughout the United States, Europe and Asia with many organizations, including the Radio-Sinfonieorchester Stuttgart, SWR Sinfonieorchester, Taipei Philharmonic, Bayerische Staatsoper - Münchner Opernfestspiele, Choral Arts Society of Philadelphia, Chamber Orchestra of Philadelphia, Teatro La Fenice, Teatro San Carlo, Konservatorium Oslo, and the Conservatoire de Lux-

embourg. He has also been a guest cantor and soloist at some of the world's most famous churches and cathedrals, including Notre Dame, Sacré-Coeur, and La Madeleine in Paris, San Marco in Venice, Santa Maria del Fiore in Florence, San Salvatore in Montalcino, Santa Maria Maggiore and San Giovanni in Laterano in Rome, Thomaskirche and Nikolaikirche in Leipzig, and Wieskirche in Steingaden. Cailin has held positions as Music Director of the Vorarlberger Musikfest, Music Director and Conductor Laureate of the Chamber Symphony of Atlantic City, Artistic Director and Conductor of the Mont-

gomery County Youth Orchestra, Chair of Vocal Studies at the Hazleton Conservatory for the Performing Arts, Director of Music at The Putney School, and as the Music Director of the Bennington County Choral Society. He has served as a member of the faculty of the Vermont Governor's Institute on the Arts and the Performing Arts Institute of Wyoming Seminary. Cailin founded and directed the Germantown Institute for the Vocal Arts and the Germantown Concert Chorus. Cailin studied voice performance at Temple University, and opera performance and orchestral conducting at the Universität Mozarteum Salzburg.

## **EILANA LAPPALAINEN, *Soprano***



Finnish-Canadian Eilana Lappalainen has performed title roles to critical claim in the world's premier opera venues including Teatro alla Scala, Opera di Roma, Hamburgische Staatsoper, Deutsche Oper Berlin, Opéra de Montréal, Bellas Artes, Teatro Verdi Trieste, New Israeli Opera, Lithuanian National Opera, Finnish National Opera, Polish National Opera, Bergen Opera in Norway, Staatstheater Essen, Prague State Opera, Gran Teatre del Liceu Barcelona, the Bellas Arts in Mex-

ico, New York City Opera, Seattle Opera, San Francisco Opera, Cincinnati Opera, Michigan Opera, Minnesota Opera, Nashville Opera, Kentucky Opera, Portland Opera, Virginia Opera, Opera Hamilton, Opera Ottawa, Marin Opera, Tulsa Opera, Arizona Opera, and Opera San Jose. Her repertoire includes leading roles in Salome, Der Rosenkavalier, Arabella, Der Fliegende Holländer, Lohengrin, Tiefeland, Fidelio, Peter Grimes, Wozzeck, Der Freischütz, Die Fledermaus, Lustige Witwe, Jenůfa, Giovanna D'Arco, Un ballo in maschera, I masnadieri, La Traviata, Il trovatore, Pagliacci, Cavalleria rusticana, Medea, Andrea Chénier, Madame Butterfly, La Bohème, Suor Angelica, Il tabarro, La fanciulla del West, Turandot, and Tosca. In addition to her international singing career, she is the General / Artistic Director for the International Festival of the Aegean, Greek Opera Studio, and Berlin Opera Studio, as well as the Artistic Administrator, Director of the Vocal Division at Mid-America Productions and Midam International. She is now also stage directing, and teaching private voice in Berlin.

## MARGARET LATTIMORE, *Mezzo-Soprano*

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Grammy-nominated mezzo-soprano Margaret Lattimore has been praised for her “glorious instrument” and dubbed an “undisputed star...who has it all – looks, intelligence, musicianship, personality, technique, and a voice of bewitching amber color,” by the *Boston Globe*. While she began her career singing the florid works of Händel, Rossini, and Mozart, Ms. Lattimore expanded her repertoire in recent seasons to include the works of Mahler, Verdi, and Wagner, making her one of the most versatile mezzo-sopranos performing today. Last season, Ms. Lattimore performed as the mezzo-soprano soloist in Beethoven’s *Symphony No.9* with the Florida Orchestra, Emilia in Verdi’s *Otello* with the



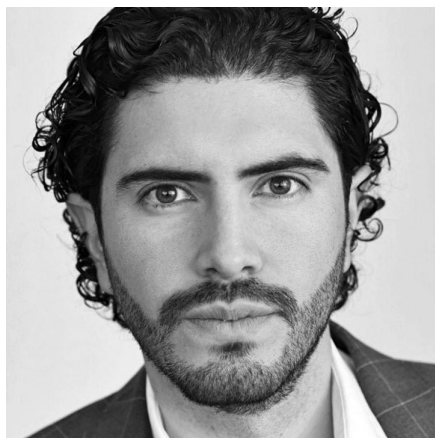
Pacific Symphony, and with the Bard SummerScape Series in *Die Schweigsame Frau*.

## ABRAHAM BRETÓN, *Tenor*

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Mexican tenor Abraham Breton made his debut in 2013-14 in his native Puebla singing Nemorino in *L’Elisir d’amore* and Alfredo in *La Traviata* as well as performances with Oberlin in Italy and AIMS in Graz. After graduating from the Escuela Nacional de Musica in 2016 he became a Resident Artist at the Academy of Vocal Arts in Philadelphia.

In 2018 Mr. Breton was an Apprentice Artist with the Santa Fe Opera where he performed in *Candide* and was featured as the Duca di Mantova in *Rigoletto*. “The fine Mexican tenor wowed the audience with his *La donna e mobile*” – *Voce di Mecche*. In 2019 Mr. Breton returned to Graz where he received much acclaim for his zarzuela performances. ” a high level of security and acting excellence...the brilliant tenor Abraham Breton pleasantly stood out” *Kleine Zeitung*. During his time at AVA, he appeared as Roberto in *Le*



*Villi*, Mima in *Das Rheingold*, Manrico in *Il Trovatore*, il Duca in *Rigoletto*, Romeo in *Romeo et Juliette*, Edgardo in *Lucia di Lammermoor*, Don Gaspar in *La Favorite* and Riccardo in *Un ballo in maschera*. In concert, Mr. Breton has performed Beethoven’s 9<sup>th</sup> Symphony, Petite Messe Solennelle, The Messiah, and The Seven Last Words of Christ.



## DANIEL SUMEGI, *Bass*

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Now in the fourth decade of his career, Daniel Sumegi has sung over one hundred operatic roles on many of the world's major stages, including the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, Washington National Opera, and Seattle Opera, as well as at Opera Australia in his home country. He has also appeared in the opera houses of Bonn, Cologne, Frankfurt and Hamburg, as well as Paris, Barcelona, Tokyo, Hong Kong, Los Angeles and Houston, among many others. Regarded equal-

ly for his dynamic acting as much as his singing, his broad repertoire encompasses all periods of music; from Monteverdi, Mozart and Beethoven to Britten, Maxwell-Davies, Michael Tippett, and Kevin Puts, with a special focus on the Germanic and Slavic composers. Some favorite repertoire includes all bassbaritone roles, especially Wotan and Hagen in Wagner's Ring Cycle. He has participated in performances of the Ring in New York, Los Angeles, Strasbourg, San Francisco, Cologne, Tokyo, Buenos Aires, Seattle, Melbourne, and Adelaide, most notably as Hagen. He has performed Hunding in concert for the Hong Kong, Atlanta, Stuttgart and Melbourne Symphony Orchestras. Additionally, he has bowed as Baron Ochs in *Der Rosenkavalier* with Welsh National, Scottish and Melbourne Operas, San Francisco and the Metropolitan Opera, Scarpia in *Tosca* in Washington, Wales, Adelaide, and Knoxville, Jochanaan in *Salome* in Washington, Hamburg, Tel Aviv, Hong Kong, Leeds, and Sydney, Boris in *Lady Macbeth of Mtsensk* in Nantes and Sydney, and Klingsor in *Parsifal* in Hamburg, Barcelona, and Adelaide.



## **PRESTON HAWES**, *Artistic Director,* *New England Symphonic Ensemble*

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Hailed by the European Academy of Arts and Sciences as an “electrifying and virtuosic” performer with “exquisite taste and rare talent,” Canadian violinist Dr. Preston Hawes is a laureate of the Concours de musique du Canada, the Andrews International Music Competitions, and the Prix de Musique de Chambre à Fontainebleau, and is a recipient of the J.C. Van Hulsteyn Award and Peabody Career Grant. He has been heard as a soloist in more than 35 countries and in venues such as Carnegie Hall, Lincoln Center, Kennedy Center, and Plovdiv Symphony Hall. Having earned a Master of Music degree and the coveted Artist Diploma at Yale University, Dr. Hawes completed his studies by earning a Doctorate of Musical Arts from The Peabody Institute of Johns Hopkins University. Dr. Hawes is an



associate professor of music and director of strings at Washington Adventist University in Takoma Park, Md., and is the artistic director of the New England Symphonic Ensemble.

## **NEW ENGLAND SYMPHONIC ENSEMBLE**

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With performances described as “flawless” (Rhodes Magazine), the New England Symphonic Ensemble (NESE), under the artistic direction of Dr. Preston Hawes, is among the most frequently featured organizations in Carnegie Hall. Since its inception in 1989, the NESE has drawn global critical acclaim in hundreds of concerts on the world’s most prestigious stages. In collaboration with MidAmerica Productions, the NESE has been led by a roster of guest conductors including John Rutter, Peter Tiboris, Sherrill Milnes, Helmuth Rilling, Simon Carrington, and Jonathan Willcocks, and regularly hosts international guest soloists. NESE world pre-

mieres include Dinos Constantinides’ *Byron’s Greece*, *Hymn to the Human Spirit*, and *Midnight Fantasy II* for wind ensemble; John Rutter’s *Cantate Domino*, *Distant Land*, *Magnificat*, and *Mass of the Children*; and John Leavitt’s *A Christmas Garland*. The NESE boasts multiple U.S. premieres, including Mozart’s *Die Schuldigkeit des ersten Gebots*, Reimann’s Concerto for Violin and Cello, Tchaikovsky’s *Ode to Joy*, and René Clausen’s *Hellas: In the Name of Freedom*. The NESE can be heard on the Naxos label in an award-winning recording of spirituals with internationally renowned mezzo-soprano, the late Barbara Smith Conrad.

# MIDAMERICA PRODUCTIONS

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MIDAMERICA PRODUCTIONS  
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MidAmerica Productions, Inc. was founded by Peter Tiboris in 1983. Now in its 40th season, MidAmerica presents conductors, soloists, and choral and instrumental ensembles from around the world in New York's Carnegie Hall, Weill Recital Hall at Carnegie Hall, and Alice Tully Hall and David Geffen Hall, Lincoln Center. MidAmerica also presents concerts in international locations including Vienna; Salzburg; Florence; Verona; Venice; Paris; Prague; Berlin; Warsaw; Krakow; Lisbon; Porto; London; Oxford; and, since 2005, in Syros, Greece (The International Festival of the Aegean). To date, MidAmerica Productions has produced more than 1,400 concerts worldwide.

Peter Tiboris, *General Director and Music Director of MidAmerica Productions at Carnegie Hall and MidAm International*

James E. Redcay III, *Chief Executive Officer*

Eric Spiegel, *Director of Program Development*

Eilana Lappalainen, *Artistic Administration for MidAm International and Director of Vocal Division for MidAmerica Productions at Carnegie Hall*

Sonja Sepúlveda, *MidAm International Program Administrator & Conductor*

Norman Dunfee, *Production Manager for MidAmerica Productions at Carnegie Hall*

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Stephen Pu, *Conductor/Program Development Associate*

Adam Stich, *Conductor/Program Development Associate*

Candace Wicke, *Conductor/Program Development Associate*

CJ Harden, *Director of Program Development*

George Berry, *Associate Director of Program Development and Assistant Production Manager*

Dallas Wicke, *Program Development Associate*

Lily Wintringham, *Program Development Associate and Assistant in Concert Production*

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