

Sunday, April 9, 2023 at 2:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023
1,464th Concert Worldwide, 1,131st in New York, 673rd 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*

STEPHEN CALDWELL: *Pre-existing Condition*
I. Congratulations!
II. Small Hands
III. Angel One
IV. CVICU
V. Scars
VI. The Deepest Secret

STEPHEN CALDWELL, *Conductor*

Participating Chorus:
Arkansas Choral Society, Fayetteville, AR (Stephen Caldwell, Director)

Intermission

Ensemble Spotlight Series:
HOMESTEAD AND SHOREWOOD HIGH SCHOOL CHAMBER ORCHESTRA

BACH: Toccata and Fugue in D Minor, BWV 565
PRICE: Andante Moderato for String Orchestra from String Quartet No.1 in G Major
GRIEG: Finale (Lento, Presto as Saltarello) from String Quartet in G Minor, Op. 27
KAREN FRINK AND JOHN EMANUELSON, Conductors

Intermission

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

ROSEPHANYE POWELL: *The Cry of Jeremiah*

I. Is Not His Word Like A Fire (Jeremiah 20:9)

II. O Lord You Have Deceived Me (Jeremiah 20:7-9)

III. Cursed Be the Day (Jeremiah 20:14-18)

IV. Hallelujah! (Jeremiah 20:11-13)

D'WALLA SIMMONS-BURKE, *Conductor*

ANDREW LIU, *Organist*

GILLARD LOUIS, *Percussion Soloist*

ROSEPHANYE POWELL, *Composer and Narrator*

Participating Choruses:

Apple Valley High School Choirs, Apple Valley, MN (Joel Beyer, Director)

The Australian Waratah Girls Choir and Alumni Chorus, Adamstown, NSW

(Lindy Connett, Director)

Fayetteville State University Concert Choir, Fayetteville, NC

(Denise Murchison Payton, Director)

Huston-Tillotson University Concert Choir, Austin, TX

(Gloria Quinlan, Director)

Mississippi Valley State University: Valley Singers, Itta Bena, MS

(Brandon T. Cash, Director)

North Carolina Central University Choir, Durham, NC

(Roberta A. Laws, Director)

North Carolina Central Kizazi Alumni Chorale, Durham, NC

(Roberta A. Laws, Director)

Voorhees University Choir, Denmark, SC (Rachel Jones, Director)

West Jessamine High School Concert Choir, Nicholasville, KY

(Brett R. Burton, Director)

Winston-Salem State University Choir, Winston-Salem, NC

(D'Walla Simmons-Burke, Director)

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

Please switch off your cell phones and other electronic devices.

Notes ON THE PROGRAM

Pre-existing Condition

Stephen Caldwell

Program notes from the composer:

In 2016, my wife and I were expecting our first child. The joy and anticipation of a routine ultrasound turned into every parent's worst fear. The technician became very quiet. He zoomed in very carefully, taking more pictures than normal of our child's heart. He sat very still. "Mr. and Mrs. Caldwell, I am going to get the Doctor..."

Like 40,000 other babies each year, our son was born with a Congenital Heart Defect. His diagnosis left us speechless: Tetralogy of Fallot with conal septal hypoplasia, right-sided aortic arch, left-ventricular systolic dysfunction, and left branch pulmonary stenosis. The next several months unfolded like a nightmare that included multiple medivac helicopter rides, more than 100 days spent in the CVICU, multiple open-heart surgeries, millions in medical bills, 20,000 miles driven, and stress on an indescribable scale.

Pre-Existing Condition chronicles that journey, from the onslaught of medi-

cal terms thrown at parents when they receive the diagnosis, through the birth of a medically fragile child, through helicopter rides, 911 calls, ambulances and ERs, the stress of extended ICU stays with their uncomfortable chairs and constantly beeping monitors, and the cloud of emotion that runs around these events.

At the center of the chaos, however, is a child. A child that needs love, attention, and support. A child that demonstrates what courage is. Children born with CHDs are remarkably fierce in their determination to live, and are immensely proud of the scars they bear. Though labeled for life by medical and insurance companies as having a "Pre-Existing Condition" these children fight against the tide of that label, to prove to everyone that every life has equal merit.

Pre-Existing Condition was recognized with awards from the American Prize in Choral Composition and the ACDA Brock Competition for Professional Composers.

Ensemble Spotlight Series: HOMESTEAD AND SHOREWOOD HIGH SCHOOL CHAMBER ORCHESTRA **Toccata and Fugue in D Minor, BWV 565**

Johann Sebastian Bach (1685-1750)

Bach's towering *Toccata and Fugue in D Minor* is quite possibly the most famous composition in the organ repertoire. Immediately recognizable by its gripping and dramatic opening, this work is a favorite of organists, audiences, and orchestras around the world. Astoundingly, very little is known about its composition. We do not even

know for certain if J. S. Bach composed this work. For a century, only a single hand-written manuscript of this masterpiece existed, and this not even in Bach's handwriting. First published and performed on piano by Mendelssohn in the 1830s, its popularity erupted in the 20th century. Several noted orchestral transcriptions are concert staples

of the repertoire, including the famous Stokowski version used in the 1940 Disney classic *Fantasia*.

The work opens with an improvisatory prelude or “toccata” section, followed by a powerful and complex fugue. After a dramatic and unexpected deceptive

cadence, the piece concludes with a seventeen-measure coda with multiple tempo changes and “all stops open” for a huge sound. We are performing a special transcription for string orchestra and timpani created by James Bushner, the long-time Director of Orchestras at Shorewood High School.

Andante Moderato for String Orchestra from *String Quartet No. 1 in G Major*

Florence Price (1887-1953)

Florence Price, a native of Little Rock, Arkansas, was a pioneer Black American composer who composed prolifically for symphony orchestra, chamber ensembles, and vocalists. At a time when Black female composers of classical music were a rarity, her music was celebrated and performed often before falling into obscurity after her death. Her *Symphony No. 1* received a national award and was given its premier in 1933 by the Chicago Symphony Orchestra, a social and cultural milestone in this country at that time. After studying music at the New England Conservatory, Price then taught at var-

ious small historically Black colleges before eventually settling in Chicago with her husband in 1927. Although little of Price’s music was published during her lifetime, much of the music has been recovered and there is a recent renewed interest in bringing her work back to life for our modern audiences.

Price’s *String Quartet No. 1 in G Major* is dated around 1950. The *Andante moderato* movement is a charming piece of music in three sections; a beautiful, lyric opening section, followed by a more dance-like section featuring blues harmonies, and a return to the opening section.

Finale from *String Quartet in G Minor, Op. 27*

Edvard Grieg (1843-1907)

Edvard Grieg composed only one complete string quartet, the *String Quartet in G Minor, Op. 27*, in 1878 when he was 35 years old. According to historical records, Grieg struggled with this composition, as he was used to smaller scale works such as songs and miniatures. This quartet, however, has proven to be one of the most original and influential string quartets composed in the late 19th century, and it demonstrates a high level of creativity, cohesiveness, and exceptional string writing. Noted composer and arranger Sandra Dackow created a bass part to make orchestra performances of this movement feasible. The fourth

movement, “Finale,” begins with a dramatic reference to Grieg’s earlier song, “Spillemaend” (Minstrels). The movement then launches into a spirited *saltarello*, a leaping dance of Italian medieval origin. The heavy syncopations and cross rhythms of the movement reflect Grieg’s own experience with Nordic folk dances. This music occasionally takes on a sinister and menacing quality suggestive of Nordic folklore. Trolls? The Mountain King? Obviously, Grieg was taking delight as he conjured an imaginative sonic world with this fast-paced “Finale”. The “Minstrel” theme returns at the end of movement in a breathtaking conclusion.

The Cry of Jeremiah

Rosephanye Powell

Program notes by the composer

The Cry of Jeremiah was commissioned by the American Guild of Organists and premiered at their 2012 conference in Nashville, Tennessee

I. Is Not His Word Like A Fire (Jeremiah 20:9).

The work opens with Jeremiah boldly proclaiming that he prophesizes, not because he wants to, but because he is compelled to. This song exemplifies the inner struggle within the prophet: confident yet insecure; doubtful yet resolved. Musically, the A section is full of “fire,” (intensity) expressing a commitment to the task. This is contrasted by a B section that expresses a weary prophet who longs to be silent and done with the whole matter. The vocal development of this song grew out of a Baroque-European influence of contrapuntal writing in the A section and chant-like or recitative style singing in the B section. The A section is declamatory while the B section is more docile. It includes jazz harmonies and rhythmic vitality. The energetic, fiery organ intro paints the compelling power of the Almighty God to drive Jeremiah onward. The coda (“I must declare it”) exposes Jeremiah’s resolve to persevere.

II. O Lord, You Have Deceived Me (Jeremiah 20:7-9).

The dejected prophet complains, accusing the Lord of deception—making false promises of success and victory over his enemies. He feels alone, betrayed by God and despised by men. Jeremiah laments and despairs to the point of utter exhaustion, heard in the final “huh” of the song. It is as if the prophet has been punched in the gut by the very hand of God. In contrast to the previous song, O Lord, You Have Deceived Me is a ballad that begins with a lamenting A section, contrasted with an angry B section, as Jeremiah remembers the mocking of his enemies.

III. Cursed Be the Day (Jeremiah 20:14-18).

In his despair, Jeremiah not only accuses God of deceit but calls his wisdom into question, cursing the very day he was born. The A section of this song is full of anger which can be heard in the vocal, organ and orchestral parts—harmonically, rhythmically and melodically. There is much dissonance and tension in this section through the use of seconds and repeated pitches. The B section is a return to the middle section of the opening movement. I repeated this idea to demonstrate the fluctuation of emotions and thoughts one experiences when in despair. One moment he is speaking forth curses and the next, he is quite calm. In spite of his anger, disillusionment and dejection, Jeremiah is still compelled to speak.

IV. Hallelujah! (Jeremiah 20:11-13).

This song is characterized by African-influenced, percussive vocalizations; an underlay of African drums; exotic colors in the orchestra; jazz flavors in the vocal and organ parts; and vocal moans and wails associated with the African-American spiritual. The sense of dejection and loneliness experienced by the prophet is painted in the organ intro. Jeremiah’s complaint grows into praise as he reconciles that God is faithful to his promise to deliver the righteous. Jeremiah encourages himself to “Praise the Lord,” (v13), knowing that he will be vindicated and his enemies brought to shame. Musically, Hallelujah begins serenely revealing that Jeremiah has resolved his issues with God. The song builds to a joyful celebration of God’s faithfulness. The organ intro is stylistic of piano or Hammond organ solos found in many

contemporary gospel songs. The specific style of gospel song in which Hallelujah is composed is the praise and worship style. Indicative of gospel, in the final section, called the “special,” vocal parts are repeated independently and in harmony

to build energy and develop to a climax. The orchestra and organ provide energy with and contrast with accents and varied parts to build to the climax. As in the gospel style, a drum set provides the rhythmic foundation.

THE Artists

STEPHEN CALDWELL, *Conductor and Composer*

Dr. Stephen Caldwell is a nationally recognized conducting pedagogue and scholar, in demand as a clinician, conductor, and composer. He conducts the nationally renowned University of Arkansas Schola Cantorum, in addition to teaching other courses in conducting technique. He has twice been awarded the “Top 10 Most Outstanding Faculty Award,” he has received “The Golden Tusk” from the Division of Student affairs, he is a 4-time Outstanding Mentor, the inaugural recipient of the Cronan Award for Excellence in Teaching and was recently inducted into the UA Teaching Academy.



Under his direction and leadership, the Schola Cantorum has become one of the leading collegiate choirs in America, appearing at numerous conferences of NCCO, ACDA, and ArkCDA, while touring internationally to the Republic of Serbia, Belgium, Germany, and Puerto Rico. Additionally, he was a 2018 International Conducting Exchange Fellow in Nairobi, Kenya. He has conducted more than 40 major choral works with orchestra and has

prepared choirs for performance with the Philadelphia Orchestra, Delaware Symphony, Arkansas Philharmonic, and the Symphony of Northwest Arkansas. His original, multi award-winning compositions and arrangements are performed throughout the world. His published works are available from NoteNova, Santa Barbara Music Press, and E. C. Schirmer. He lives in Fayetteville, Arkansas, with his wife, Maura, and son, William.

JOHN W. EMANUELSON and KAREN FRINK *Conductors*



John W. Emanuelson is Director of Orchestras at Homestead High School in Mequon, Wisconsin. He also directs the Milwaukee Youth Symphony Orchestra's Metropolitan Orchestra, an advanced-level regional youth ensemble for the greater Milwaukee area. Karen Frink serves as Director of Orchestras at Shorewood High School in Shorewood, Wisconsin. They have been collaborating as colleagues for the past 25 years. Both direct and manage large and active orchestra programs at their respective high schools. Ms. Frink was the recipient of the Shorewood Excellence in Teaching Award, and was named "Outstanding Instrumental Music Teacher of the Year" by the Milwaukee Civic Music Association. Mr. Emanuelson was the recipient of the Outstanding Educator Award from the Mequon-Thiensville School District, MT Education Foundation Excellence in Teaching Award. The Herb Kohl Foundation Excellence in Teaching Kohl Fellowship, and was named "Music Teacher of the Year" by the Civic Music Association of Milwaukee. Ms. Frink is a graduate of the University of Wisconsin—Madison where she studied violin with Vartan Manouagian. Mr.

Emanuelson studied violin from age five through high school with Patricia Anders, and chamber music with Martin Fischer at Lawrence University in Appleton, Wisconsin. He graduated from LU as a biology major. Each holds the Master of Music Education degree from the University of Colorado at Boulder. Ms. Frink and Mr. Emanuelson remain active as violinists, performing with the Milwaukee Symphony, Boulder Philharmonic, the Racine and Kenosha Symphonies, the Beloit-Janesville Symphony, and Festival City Symphony of Milwaukee. Karen and John are married and live in Shorewood with their two sons, who also play string instruments. The four family members comprise the Jarvis String Quartet, a performance ensemble they first created during the pandemic days of home confinement. They are honored and thrilled to find themselves performing in this historic hall for their third Carnegie concert with their marvelous students!



The Shorewood and Homestead High School Chamber Orchestras are select groups of the most talented and dedicated students from their respective school programs. The School District of

Shorewood and the Mequon-Thiensville School District, serving suburban communities in the greater Milwaukee area, are rated among the top districts in Wisconsin. Mr. Emanuelson and Ms. Frink and their students are most appreciative of the staunch support for school music demonstrated by their districts' leadership, The Mequon-Thiensville Orchestra Parents, Inc., The Shorewood Orchestra Boosters, Inc., and the citizens of Shorewood, Mequon, and Thiensville.

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D'WALLA SIMMONS-BURKE, Conductor

Maestra D'Walla Simmons-Burke has held teaching positions in Georgia, South Carolina and presently at Winston-Salem State University (North Carolina) where she is the Director of Choral and Vocal Studies for the Department of Music.



Simmons-Burke is the founder of four of the five choral ensembles currently existing within the Music Department at Winston-Salem State University (*Winston-Salem State University Women; Schola Cantorum; Complesso Voce'* and the renowned *Winston-Salem State University Burke Singers*). The fifth choral ensemble, the *Winston-Salem State University Choir* is one of the first student organizations, founded at the university. The *WSSU Choir* has performed with the Gateways Symphony Orchestra; Winston-Salem Symphony Orchestra, Dvořák Symphony Orchestra, Colour of Music Festival Symphony Orchestra and the New England Symphonic Ensemble and is well sought after for its performances of master choral works, spirituals and world music. Maestra Simmons-Burke previously conducted the New England Symphonic Ensemble at Stern Auditorium/Perelman Stage in Carnegie Hall in a performance of Fauré's Requiem.

Hunt; Maya Angelou; Dick Gregory; Patti Austin; Harry Belafonte; Madame President Ellen Johnson Sirleaf of Liberia, and Pope John Paul II, to name a few. Simmons-Burke has been the recipient of several teaching awards such as the *Winston-Salem State University Patterson Outstanding Teacher of the Year Award*, *Winston-Salem State University Cedric Rodney Service Award* and *The John F. Kennedy Center for The Performing Arts 105 Voices of History National Conductor's Award*. Maestra Simmons-Burke has made numerous guest appearances as a conductor and adjudicator for high school and middle school All-State/All-County festivals, collegiate choral festivals, and workshops. She is often sought after as a sacred music and/or social justice music clinician/lecturer and soprano.

Under Simmons-Burke's baton, her choral ensembles have performed for such regional and national and international dignitaries as President George W. Bush; Kweisi Mfume; Susan Taylor; former North Carolina Governor James

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



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 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

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 premieres

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.

ANDREW LIU, *Organist*



Andrew Liu is a conductor, organist, and composer currently in his first year of pursuing a Master of Music degree in Choral

Conducting at Yale University. Prior to Yale, Andrew earned his Bachelor of Arts degree in Music from the University of Oxford, UK, graduating with first-class honors. During his time at Oxford, he was organ scholar at Hertford College, and served as the conductor and organist for Hertford College Chapel Choir. Andrew's love for the organ began in Hong Kong SAR, China, where he received tutelage from Wendy Yuen and Betty Cheng. In the UK, he furthered his studies under the guidance of Richard Pinel, Philip Scriven, and David Goode. Currently, Andrew is continuing his organ studies with Noah Klein in the United States. In the future, Andrew hopes to work in church music, where he will be able to utilize both his organ and conducting skills.

GILLARD LOUIS, *Percussion Soloist*



An inspirational Gospel Drummer and Percussionist from the beautiful island of the Bahamas, Gillard Louis moved to the United States in 2015 and continues using his musical gifts to glorify God and bless others. Gillard studied Music Performance at the College of the Bahamas (now the University of The Bahamas) from 2012-

2015. Under the leadership of the Late Dr. Audrey Dean-Wright, Mr. Louis played the drums and the Djembe on the Cry of Jeremiah in 2013, at the SEEAC Festival, hosted in the Bahamas. The following year, upon Dr. Rosephanye Powell's (Cry of Jeremiah's composer) request, Gillard was featured on the Djembe during the Cry of Jeremiah New York Premiere at the Lincoln Centre. Gillard Louis served as a drummer/ percussionist on The Bahamas National Youth Choir (2013-2015), with international performances in Cuba, Haiti, Dominican Republic, Washington, Atlanta, and New York respectively, amongst other Educational performances at colleges in the United States. Gillard also performed with the Distinguished Concerts Orchestra in 2019 as a guest musician on 'Gospel Trinity' by Dr. Rosephanye Powell and under the direction of conductor Dr. William Powell. Gillard is currently enrolled at Alliance University pursuing a Bachelor's Degree in Music Education.

ROSEPHANYE POWELL, *Composer and Narrator*



Rosephanye Powell has been hailed as one of America's premier women composers of solo vocal and choral music. She has an impressive catalog of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Pub-

lications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, and Spivey Hall, to name a few. Dr. Powell's works have been commissioned by professional choral ensembles, including Cantus and the Grammy award-winning men's vocal ensemble Chanticleer. An accomplished singer and voice professor, Dr. Powell's research focuses on the art of the African-American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers). She travels the country and internationally presenting lectures, song demonstrations, and serving as a workshop clinician, conductor, and adjudicator for solo vocal competitions/auditions, honor choirs, choral workshops, and festivals.

MIDAMERICA PRODUCTIONS

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 Stern Auditorium/Perelman Stage in 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.