

Sunday, April 23, 2023, 2:00 PM  
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season  
1983 to 2023  
*1,465th Concert Worldwide, 1,132nd in New York, 674th 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

ENSEMBLE SPOTLIGHT SERIES: *Carolina Youth Symphony*

ROSSINI: *Overture to The Barber of Seville*  
RIMSKY-KORSAKOV: *Capriccio espagnol, Op. 34 (1887)*  
JOHN WILLIAMS: *The Cowboys*

\*Carolina Youth Symphony  
LESLIE HICKEN, *Conductor*

*Intermission*

MORTEN LAURIDSEN: *Lux Aeterna*

I. Introitus  
II. In Te, Domine, Speravi  
III. O Nata Lux  
IV. Veni, Sancte Spiritus  
V. Agnus Dei - Lux Aeterna

BUDDY JAMES, *Conductor*

*Participating Choruses*

\*Amherst Central High School Concert Chorale, Amherst, NY (Justin T. Pomietlarz, Director)  
California State University, East Bay, Hayward, CA (Buddy James, Director)  
\*Catalina Foothills Choir, Tucson, AZ (Jeffrey Evans, Director)  
Moreau Catholic High School, Hayward, CA (Kaia Richards, Director)  
Schola Cantorum Silicon Valley, Mountain View, CA (Buddy James, Director)

*Intermission*

*(program continued)*

**PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.**

VAUGHAN-WILLIAMS: *Serenade to Music*

ANTHONY SEARS, *Conductor*  
ALEXANDRA NOWAKOWSKI, *Soprano*  
EMILY TRIEBOLD, *Contralto*  
LAWRENCE WILIFORD, *Tenor*  
TYLER DUNCAN, *Baritone*

BORODIN: *Polovtsian Dances* from *Prince Igor*

JASON IANNUZZI, *Conductor*

*Participating Choruses*

Isidore Newman Upper School Choir, New Orleans, LA (Anthony Sears, Director)  
Lexington High School Choir, Lexington, MA (Jason Iannuzzi, Director)

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

\*Prior MidAmerica Productions appearance(s).

# Notes ON THE PROGRAM

## CAROLINA YOUTH SYMPHONY

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**GIOACHINO ROSSINI** *Overture to The Barber of Seville* (1816)  
*Born February 29, 1792, in Pesaro, Papal States (Italy)*  
*Died November 13, 1868, near Paris, France*

Rossini's opera, *The Barber of Seville*, was premiered in Rome at the Teatro Argentina in November of 1816, where it was immediately popular. Considered to be a masterpiece in the comic opera (opera buffa) genre, it is based upon Pierre Beaumarchais' play, written in 1775. Mozart was also inspired by this play to write *The Marriage of Figaro*, premiering in 1786.

Rossini was a prolific composer, producing an average of two operas a year for nineteen years. Surprisingly, at the height of his popularity as an opera composer, he completely stopped writing music in his thirties. The explanation for his withdrawal is not fully understood. It could have been due to ill health or the incredible wealth that he amassed due to his earlier success. His lack of output in the later years of his life remains a mystery.

The Overture to the opera is interesting because the music was lost after the initial running of the show. As a result, Rossini wrote a completely different Overture using melodic material from previous operas that he had composed. The existing composition has none of the material that he used in the opera, *The Barber of Seville*. However, the Overture has survived in its present form and is performed by orchestras all

over the world. His Overture appeared with Bugs Bunny and Elmer Fudd in a cartoon rendition of the opera.

**NICHOLAS RIMSKY-KORSAKOV** *Capriccio espagnol, Op. 34* (1887)  
*Born March 6, 1844, in Tikhvin, Russia*  
*Died June 8, 1908, in Lyubensk, Russia*

Rimsky-Korsakov based his orchestral suite, *Capriccio espagnol*, on folk melodies that he heard on a trip to Spain. Originally, he constructed the piece as a violin concerto, but decided to finish the piece as an orchestral suite that featured numerous solo cadenzas in addition to the violin soloist. Rimsky-Korsakov himself conducted the premiere of his piece in St. Petersburg in 1887. Popular today, the suite is performed not only by orchestras around the world, but it has also found its way into music for films such as *Brokeback Mountain*.

Rimsky-Korsakov was always known for his expertise in the orchestration of his music. In fact, the critics focused their reviews of the premiere on his masterful orchestration of the piece and less so on the composition itself, which reportedly annoyed Rimsky-Korsakov. However, he did incorporate several innovations in the orchestration of this piece. In one passage, the violins and cellos are instructed to strum their instruments like a guitar. In another, the horn soloist plays a passage using the "stopped" horn technique. This gives the sound of the horn a distant quality, almost like an echo on a mountaintop.

## JOHN WILLIAMS

*The Cowboys* (1972)

Born February 8, 1932, in Queens,  
New York

John Williams began his career in the military arranging, conducting, and performing with the U. S. Air Force band. After finishing his tour of duty, he moved back to New York to finish his degree at Juilliard. After graduation, he continued playing jazz piano in the local bars near campus. With designs on developing his career, he moved to Los Angeles performing as a studio pianist on several film and TV scores. From there he began composing for TV, notably providing music for *Lost in Space* and the *Time*

*Tunnel*. Beginning with his meeting with film-maker Stephen Spielberg, he began writing music for feature films. During his illustrious career, he has been nominated for a record number of over 50 Academy Awards.

In 1971, he wrote the film score for the movie, *The Cowboys*, starring John Wayne. The music is distinctly Coplandesque in its treatment of melody, harmony and rhythm. You can also hear the influence of composer Ennio Morricone, who created the unique sound of the genre-defining westerns such as *The Good, The Bad, and the Ugly*.

—Program notes by Leslie Hicken

## MORTEN LAURIDSEN *Lux Aeterna*

Born February 27, 1948, in Colfax,  
Washington

Written in 1997, Morten Lauridsen's *Lux Aeterna* has become a staple of the choral repertoire. Born in Washington and raised in Portland, Oregon, Lauridsen studied at Whitman College and the University of Southern California. A professor of composition and former department chair at USC's Thornton School of Music, Lauridsen was also composer-in-residence of the L.A. Master Chorale from 1990-2002, collaborating frequently with conductor Paul Salamunovich. Their recording of *Lux Aeterna* was nominated for a 1999 Grammy Award.

This five-movement non-liturgical work is actually a Requiem. It was completed just after Lauridsen's mother had died and is peaceful and uplifting in character. All of the words, which contain references to light, are drawn from sacred Latin texts. According to Lauridsen in his note for the score of *Lux Aeterna* (©1997, Southern Music Publishing Co., Inc.), the two outer movements – “Introitus” and “Agnus Dei - Lux

Aeterna” – refer to the Requiem Mass and the central movements come from the “Te Deum,” “O Nata Lux,” and “Veni, Sancte Spiritus.”

Writing in the preface to the choral score, Lauridsen describes the work's meaning for him: “The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on ‘et lux perpetua.’ *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus *Herliebster Jesu* (from the *Nuremburg Songbook*, 1677) and a lengthy inverted canon on ‘fiat misericordia.’ *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs—the former the central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*.”

— Program Note by Dale Zeidman

## RALPH VAUGHAN WILLIAMS

*Serenade to Music*

Born October 12, 1872,

in Down Ampney

Died August 26, 1958, in London

In the early years of this century, a new school of nationalist composers came into existence in England. These composers systematically collected and studied their country's folk music, and they revived the many works that their countrymen had written from the fifteenth to the eighteenth centuries. They were activist-composers who wrote, taught, played and conducted, and they gave traditional and historical English music a new prominence in the musical life of England.

Vaughan Williams was the greatest of these composers. He was given a rigorous

classical and musical education, studied in Berlin with Max Bruch, and after completing his doctorate from Cambridge University, went to Paris to polish his technique under the tutelage of Ravel. In the course of his long career, he composed nine symphonies, five operas, and a large number of other works in every conceivable musical form.

The *Serenade to Music* was written for the fiftieth anniversary in 1938 of the debut of Sir Henry Wood (1869-1944), the English conductor. The *Serenade* had its first performance at a spectacular concert on October 5, 1938, in which several London orchestras and choruses joined forces for an event that raised \$45,000 to endow several hospital beds for the use of poor musicians.

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## ALEXANDER BORODIN

*Polovtsian Dances from Prince Igor*

Born November 12, 1833, in St.

Petersburg, Russia

Died February 27, 1887,

in St. Petersburg, Russia

Alexander Borodin was a self-described "Sunday composer": as a doctor and chemist, he had little time for composition, but nevertheless, he wrote memorable music as well as made scientific discoveries such as "the first nucleophilic displacement of chlorine by fluorine in benzoyl chloride." He composed symphonies and string quartets and left an unfinished opera about the 12th century Prince Igor and his war against the Tatar.

Although the Polovtsian Dances were completely Borodin's own work and were completed in 1875, when Borodin died suddenly, he had not finished Prince Igor, the opera in which they were to be included and on which he had been working for around 20 years. His friends Nicolai Rimsky-Korsakov and Alexander Glazunov completed it. Prince Igor finally had its posthumous premiere in St. Petersburg in 1890. When, from 1909 on, Sergei Diaghilev's ballet troupe presented the colorful, exhilarating Polovtsian Dances to Parisian audiences, they helped secure Borodin's reputation outside Russia.

*Sue Halpern; copyright © by Halpern Program Notes*

# THE Artists

## **LESLIE W. HICKEN**, *Conductor*

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Leslie W. Hicken, Professor Emeritus and the Charles E. Daniel Professor of Music, taught on the faculty of Furman University from the fall of 1993 until his retirement in 2019. Within the music department, his responsibilities included the directorship of the Symphonic Band and Wind Ensemble; professor of music education and instrumental

conducting; and Assistant Director with the Marching Band. He was also the Director of the Furman Music by the Lake Concert Series and the Lakeside Concert Band. Currently, Dr. Hicken is the Artistic Director of the Carolina Youth Symphony and Co-Director of the Poinsett Wind Symphony. Prior to his appointment at Furman, Hicken was the Director of Bands at Youngstown State University in Youngstown, Ohio. Previously, Hicken was employed as an instrumental music teacher in the Durham (NC) County School system. He began his musical career serving as a clarinetist in the United States Military Academy Band at West Point, NY. In 2002, he was elected into the American Bandmasters Association. Dr. Hicken received his Bachelor of Performance degree from the Eastman School of Music, a Masters of Arts in Teaching from Teachers College, Columbia University, and a Doctorate in Music Education from Indiana University.

## **BUDDY JAMES**, *Conductor*

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Buddy James is Professor of Music at California State University, East Bay, where he serves as Chair of the Department of Music, was Founding Director of the School of Arts and Media, was the 2015-16 George and Miriam Phillips CSUEB Outstanding Professor, and is the 2022-2023 recipient of the Faculty Excellence Award in the College of Arts, Letters, and Social Sciences. He previously taught at Millersville University of Pennsylvania where he was named Professor of the Year in 2004. He was named the Outstanding Doctoral Graduate in Choral Music at the

University of Southern California and was a Chancellor's Fellow at the University of California Irvine. He has held leadership positions in ACDA, CCDA, NAFME, and IMC and was a Founding Officer and Past-President of the National Collegiate Choral

Organization. His teachers included William Dehning, Joseph Huszti, Edward Maclary, Morten Lauridsen, and Robert Page and he is currently the Artistic Director for Schola Cantorum Silicon Valley and the San Francisco Bay Area Chamber Choir.

## **ANTHONY SEARS,** *Conductor*

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Proud New Orleans native, Anthony Sears, earned degrees in music education from Southeastern Louisiana University, and Westminster Choir College (where he studied with Dr. Joseph Flummerfelt, and sang with the Westminster Choir). There he performed under the baton of Helmuth Rilling, Esa-Pekka Salonen, Wolfgang

Sawallisch, and Kurt Masur. After graduation, Mr. Sears taught at Clearview Middle School in Mullica Hill, NJ, where he built a program of 365 singers. In 2002, he was selected as middle school teacher of the year and as conductor of the NJ Junior High State Honor Choir. In 2003, he returned home and taught at Eleanor McMain Secondary School. Unfortunately, in 2005, Hurricane Katrina ruined the dreams of those students, who were selected to perform at Carnegie Hall. A few years after teaching in Chapel Hill, NC, Mr. Sears had the delightful experience of conducting the ACDA Eastern Division Junior High Honor Choir in Hartford, CT. Since 2009, Mr. Sears has served as Director of Choral Activities at Isidore Newman School in New Orleans (where he was honored as middle school Teacher of the Year in 2014). Teaching choir has greatly aided his quest to help rebuild his beloved city, one chorister at a time.



## JASON IANNUZZI, *Conductor*

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Jason Iannuzzi is celebrating his 14th year as Director of Choruses at Lexington High School, conducting the LHS Chorale, Chamber Singers, Concert Choir and Madrigal Singers, and overseeing a large student-directed cappella program. Mr. Iannuzzi holds a BM in Music Education *summa cum laude* from Westminster Choir College and an MM in Conducting from Carnegie Mellon University, where he studied with Robert Page. Mr. Iannuzzi has taught at the secondary and collegiate levels in both public and private school settings for the past 24 years. He has also conducted a number of community and church music programs. As Assistant Conductor of the Mendelssohn Choir of Pittsburgh, Iannuzzi prepared the professional, symphonic chorus for performances with the Pittsburgh Symphony and world-renowned maestros including Rafael Frühbeck de Burgos, Leonard Slatkin, Mariss Jansons, Yan Pascal Tortelier and Richard Hickox. Iannuzzi is serving in his first season as Artistic



Director for Cantemus Chamber Chorus, the premiere chamber ensemble of Boston's North Shore. LHS choruses have presented ten world premieres and the first complete high school performance of Whitbourn's *Annelies*. The choirs have appeared in a number of important Boston-area venues, as well as on tour in Sweden, Finland, Estonia, China, Greece and Bulgaria.

## ALEX NOWAKOWSKI, *Soprano*

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Praised by Opera News for her “impassioned singing”, Polish-American coloratura soprano Alexandra Nowakowski returns to the roster of The Metropolitan Opera for the 2022-23 season to cover Voce dal Cielo in *Don Carlo*, Barbara/ Mrs. Latch in the world premiere of *The Hours* (Puts/Pierce), and Sophie in *Der Rosenkavalier*. She sings solo recitals at the Palau de la Musica in Barcelona as a finalist of the El Primer Palau competition and for Ukraine for the Embassy Series in DC, and makes her Symphony in C debut, singing Mozart's *Exultate Jubilate*. In 2021-22, Ms. Nowakowski joined the roster of The Metropolitan Opera to cover Zerbinetta in *Ariadne auf Naxos*, Lucia in *Lucia di*



*Lammermoor* and Gilda in *Rigoletto*. She sang Shostakovich's *Seven Romances*



on *Poems by Alexander Blok*, Op. 127 with the Brooklyn Art Song Society and, as a recipient of the Beebe Fund fellowship, spent most of her season in Poland researching Polish music for her new album of Polish art song, “KRAINA (Homeland)”, available on streaming platforms through Lexicon Classics. Ms. Nowakowski has had a string of recent solo orchestral debuts, including

Mozart’s *Requiem* with the Columbus Symphony, a NYE Concert with The Philadelphia Orchestra, and as Gilda in a concert version of *Rigoletto*, broadcast on medici.tv with the Verbier Festival. No stranger to medici.tv, she was also broadcast live as a participant in Joyce DiDonato’s Masterclass at Carnegie Hall, and as a semi-finalist for the inaugural Glyndebourne Opera Cup.

## EMILY TRIEBOLD, *Contralto*

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Contralto Emily Triebold is sought after for her interpretations of a range of well-known modern and lyric roles. In her 2022 season, she was regarded as “seductive and darling” in her house debut as Giovanna in *Rigoletto* with Nashville Opera (Music City Review), was a soloist in a rare performance of Mendelssohn’s *Midsummer Night’s Dream* with the New York City Ballet,

and covered Martha in *Sky on Swings* with Opera Saratoga. In the 2022-2023 season, she returns to Pensacola Opera as a soloist in *Forty Forward*, and sings a recital of Shostakovich *Op. 38* with the Brooklyn Art Song Society. Ms. Triebold’s 2021 engagements included a house debut as Mrs. Cripps (Buttercup) in *H.M.S. Pinafore* with Pensacola Opera. Her 2019-2020 season with the company involved covers of Zerlina in *Don Giovanni* and Hannah After in *As One*, and as a soloist in the concert *Easy to Love*. Her 2018 and 2019 summer seasons particularly featured her affinity for new works as she continued her tenure with Des Moines Metro Opera, where she sang the Baroness in *Candide*, covered Julia Child in *Bon Appétit!*, made her house debut as Mrs. Splinters in *The Tender Land*, and covered the Minkswoman in *Flight*. Her 2017-2018 season included performances as Rosina in *The Barber of Seville* with OPERA Iowa.

## LAWRENCE WILIFORD, *Tenor*

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Lauded for his luminous projection, lyrical sensitivity, and brilliant coloratura, American-Canadian tenor Lawrence Wiliford is in high demand in concert, opera, and recital repertoire. In 2021-22, Mr. Wiliford appeared in Beethoven's *Symphony No. 9* with Vancouver Symphony Orchestra, Mozart's *Requiem* with Calgary Philharmonic and Britten's *Serenade for Tenor, Horn and Strings*, Op. 31 with Hamilton Philharmonic. In 2022-23, he will join both the Houston Symphony and National Arts Centre Orchestra for *Messiah*, return to Early Music Vancouver for selections by Schütz and perform Bach's *B minor Mass* with the Grand Philharmonic Choir. Mr. Wiliford has recently performed Mozart's *Requiem* with the Eugene Symphony, Seattle Symphony Orchestra (under Masaaki Suzuki), Hamilton Philharmonic, ProMusica Chamber Orchestra of Columbus, Indianapolis Symphony, Tafelmusik, the National Arts Centre Orchestra, and the Milwaukee Symphony (under Matthew Halls); Handel's *Ode for St. Cecilia's Day* with the Back Bay



Chorale; and Handel's *Messiah* with the Rochester Philharmonic, Tucson Symphony, Naples Philharmonic, Phoenix Symphony, Philadelphia Orchestra (under Nathalie Stutzmann), Toronto Symphony Orchestra, Detroit Symphony Orchestra, National Symphony, Naples Philharmonic, Louisiana Philharmonic, Philharmonia Baroque Orchestra, Edmonton Symphony, and Tafelmusik Baroque Orchestra.

## TYLER DUNCAN, *Baritone*

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With a voice described as “honey-coloured and warm, yet robust and commanding” (The Globe and Mail), baritone Tyler Duncan has performed worldwide to great acclaim in both opera and concert repertoire. Throughout his varied career, he has performed with several of the world's leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and the Kansas City Symphony. Recent engagements include Handel's *Messiah* with Houston Symphony, and Symphony Nova Scotia; *Apollo e Dafne* and Bach's *Ich habe genug* with Arizona Early



Music's Tucson Baroque Music Festival; Brahms' *Requiem* with Johnstown Symphony; and concerts with Bard Music Festival, and Aspect Chamber Concerts. He will also return to the roster of The Metropolitan Opera for their new production of Terence Blanchard's *Champion*. Future seasons will see him join Grand Rapids Symphony, New Jersey Symphony and Colorado Symphony. Mr. Duncan recently performed C.P.E. Bach's *Magnificat* with the Handel and Haydn Society, Beethoven's *9th Symphony* with

the Vancouver Symphony Orchestra, Bach's St. John and St. Matthew Passions with the Oregon Bach Festival, Handel's *Theodora* with Trinity Wall Street, and Haydn's *Creation* with Music of the Baroque. Mr. Duncan has performed at The Metropolitan Opera as Prince Yamadori in *Madama Butterfly*, Fiorello in *Il barbiere di Siviglia*, Huntsman in *Rusalka*, the Journalist in *Lulu*, and both Moralès and Le Dancaire in *Carmen*. *Mr. Duncan appears courtesy of the Metropolitan Opera.*

## **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 a 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 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.

## 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.