

Saturday, May 13, 2023 at 7:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023
1,466th Concert Worldwide, 1,133rd in New York, 675th 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*

JOHN RUTTER: *Gloria*
PAMELA McDERMOTT, *Conductor*

ADOLPHUS HAILSTORK: *I Will Lift Up Mine Eyes*
KRISTOFER SANCHACK, *Conductor*
ZIWEN XIANG, *Tenor*

Participating Choruses

Alabama State University Choir, Montgomery, AL, (Kristofer Sanchack, *Director*)
Fairfield High Preparatory School, Fairfield, AL (Twanisha Brooks, *Director*)
Longwood University, Farmville, VA (Pamela McDermott, *Director*)
New Dominion Choraliers of Prince William County, Woodbridge, VA
(Katherine Nelson-Tracey, *Director*)
Ramsay IB High School Concert Choir, Birmingham, AL (Zachary A. Banks, *Director*)

Intermission

ORFF: *Carmina Burana*

JILL BURGETT, *Conductor*
RACHEL BLAUSTEIN, *Soprano*
MORGAN MASTRANGELO, *Tenor*
ANDREW MANEA, *Baritone*

Participating Choruses

ChildrenSong of New Jersey, Haddonfield, NJ (Polly Murray, *Director*)
Limon Junior/Senior High School, Limon, CO (Cara Pedone, *Director*)
University of Northern Colorado Choirs and Alumni Choir, Greeley, CO
(Jill Burgett, *Director* and Dolhathai Intawond, *Assistant Director*)
University Schools High Schools, Greeley, CO (Travis Kornegay, *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

JOHN RUTTER, *Gloria*

Born September 24, 1945, in London, England

John Rutter's *Gloria* was written in 1974 in response to a commission from The Voices of Mel Olson, a concert choir based in the Midwest. It was Mr. Rutter's first work that was written especially for performance in the United States and he directed the premiere. The division of the work into three movements — respectively proclamatory, prayerful, and joyfully affirmative — corresponds to the divisions in the text. Most of the melodic material derives from a Gregorian chant associated with this text. The music is simple and direct in style, with the instrumentalists playing an important role as equal partners with the voices.

—Louise Luegner

Translation of the Latin text:

1. Glory be to God on high, and on earth peace, good will towards men.

We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory.

2. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

3. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

ADOLPHUS HAILSTORK *I Will Lift Up Mine Eyes*

Born April 17, 1941, in Rochester, New York

This piece was written to conclude a concert at a Baptist Church in Norfolk, Virginia. Three styles of church music are represented: Black solo song, Black spiritual, and gospel. The four-note opening timpani motive is the genesis for all the music material. The work may be viewed as a spiritual journey moving from Affirmation of Faith, to Questioning of Faith, to Return.

Program Note by the Composer

1. Psalm 121:1-4, 6-7

I will lift up mine eyes to the hills, from whence cometh my help.

My help surely cometh from the Lord. Maker of heaven and earth.

He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

He that keepeth thee shall not slumber nor sleep.

The sun will not smite thee by day, nor the moon by night.

The Lord shall preserve thee from all evil: he shall preserve thy soul.

2. Psalm 13:1-2a, 3

How long, O Lord, will Thou forget me? How long will Thou hide Thy face from me?

How long must I suffer anguish in my soul and grief in my heart?

Look now and answer me O Lord.

Give light to my eyes, lest I sleep the sleep of death.

3. Psalm 23 (Alleluia)

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pas-

tures: he leadeth me beside [the] still waters.

He restoreth my soul: [he leadeth me in the paths of righteousness for his name's sake.]

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies:

thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

CARL ORFF, *Carmina Burana*: Cantiones Profanae, for Solo Voices, Chorus and Orchestra

Born July 10, 1895, in Munich, Germany

Died March 29, 1982, in Munich, Germany

The full Latin title of this remarkable work tells us that the piece is a collection of “Songs from [the town of] Beuern,” and that it consists of “profane” or simply “secular songs for singers and choirs, accompanied by instruments and magic images.” The “images” were perhaps intended to be something like slide projections. The song texts were selected by the composer from a thirteenth century manuscript anthology that was rediscovered in the ancient monastery at Benediktbeuern, in the Bavarian Alps, and was published for the first time in 1847. *Carmina Burana* is primarily a concert piece, but it may also be produced as a “scenic cantata,” with costumed mimes and dancers on stage, while the chorus and solo voices join the orchestra in the pit.

Carl Orff had been working as a composer for many years before he wrote *Carmina Burana* in 1937. But only after the end of the Second World War

did the work bring him fame. Orff possessed a powerful creative urge that encouraged him to start writing music when he was a child, but in 1935 he withdrew most of his earlier works from circulation and started a new repertoire, in which *Carmina Burana* is almost the first work and probably the best. Orff had earlier practiced his art and his craft in the popular German theaters and opera houses, and had collaborated with several of the finest modern dancers. At the same time the composer had formulated a highly effective method of teaching music to schoolchildren that is now widely used around the world, together with a new repertoire for the youngsters to sing and to play on his newly developed instruments.

Orff's historical studies led him to the musical neo-medievalism of the *Carmina Burana*, which he combined with new ideas of rhythm and sonority. These ideas he developed from two

of Stravinsky's most original and influential works, *The Wedding* (1923, ballet with voices, chorus, four pianos and percussion), and the *Symphony of Psalms* (1930, a choral cantata with an oversize orchestra, but one lacking in violins and violas).

The cover of the medieval manuscript collection of *Carmina Burana* is a picture of Fortune, with her Wheel in her hand. The symbol is not the wheel of fortune carnival gambling device or its familiar television adaptation, but a symbolic wheel. Fortune was an ancient Italic goddess with a history older than Rome's, and her wheel, *Fortunae rota*, represented the quick and uncontrollable turns of fate that are part of human life. Orff opens and closes the work with an ode to *Fortuna impera-*

trix mundi, "Fortune, Empress of the World."

The mixture of languages that scholars call "macaronic" begins in the "On the Lawn" section, No. 6, where late and Italianate Latin join with the Bavarian German dialect of the Middle Ages and some old French. Blanziflor and Helena, in No. 24, are perhaps the names of a pair of lovers, Whiteflower and Helen. The instruments required by the score are piccolo and three flutes, three oboes and English horn, three clarinets, small clarinet in E flat and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, percussion, celesta, two pianos and strings.

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THE Artists

PAMELA McDERMOTT, *Conductor*

Dr. Pamela McDermott is Director of Choral Activities and Department Chair at Longwood University in Farmville, VA, where she directs ensembles and teaches Conducting, Choral Methods, Aural Skills, and Show Choir Techniques. She is a founding member, singer, and Associate Artistic Director of The Piedmont Singers of Central Virginia, a professional vocal octet.

McDermott earned her DMA in Choral Conducting at UNC-Greensboro, studying with Drs. Welborn Young, Carole Ott, and Kevin Gerald. Her dissertation offers an analysis of Brahms's *Ein deutsches Requiem* through the lens of semiotics in an examination of the work's relationship to the requiem genre. She earned a Masters in Theory/Composition at James Madison University and a Bachelors of Music Education at East Carolina University.

Active as a clinician, conductor, and adjudicator, Dr. McDermott enjoys collaborative projects and creative pedagogy. She recently created Rhythm Gestures, an innovative system for



physicalizing rhythms to improve rhythmic reading. Her choirs perform regularly throughout Virginia, most recently performing the Verdi Requiem in Maryland with the Defiant Requiem Foundation under the direction of Murry Sidlin. Past president of Virginia ACDA (American Choral Directors Association), Dr. McDermott is also active in VMEA (Virginia Music Educators Association) and NCCO (National Collegiate Choral Organization).

KRISTOFER SANCHACK, *Conductor*



Dr. Kristofer Sanchack serves as Assistant Professor and Director of Choral Activities at Alabama State University. Dr. Sanchack's wide-ranging musical career began with his study of piano, where he rapidly progressed to study with Curtis Institute of Music mainstay Freda Pastor Berkowitz. Dr. Sanchack continued pursuing music with a B.M. in Composition with Honors

and High Distinction from Pennsylvania State University. He holds an M.M. in Choral Conducting from the University of South Carolina, where he received an assistantship in Accompanying, and a D.M. in Choral Conducting at Indiana University. Dr. Sanchack has led choral music at several leading universities, including Brevard College, Hollins University, the University of Indianapolis, Indiana University-Purdue University Fort Wayne, and Trine University. As a pianist, Dr. Sanchack has appeared with the Asheville Symphony, Greenville Symphony, Indianapolis Symphony, and Montgomery Symphony orchestras, and continues to be in demand as a soloist and accompanist around the United States. He has accompanied in concert several notable singers from the Metropolitan Opera, including baritone Kevin Short and soprano Rachel Gilmore, and is also currently the accompanist for the statewide Melody Makers of Indiana women's chorus.

ZIWEN XIANG, *Tenor*

Tenor Ziwen Xiang has performed with the Metropolitan Opera Guild, New York City Opera, China National Opera, Turkish State Opera, and Teatro Regio di Parma. Under the auspices of those companies, he was heard in operas and concerts in many countries across Asia and Europe. In the United States, Xiang has sung with the Verismo Opera of New Jersey, at Carnegie Hall's Weill Recital Hall and Stern Auditorium/Perelman Stage with MidAmerica Productions. In 2018, he sang Rinuccio in Gianni Schicchi with the Metropolitan Opera Guild. He made his New York City Opera debut in the world premiere of Stonewall by Ian Bell and Mark Campbell. In 2021, he played Rodolfo in Puccini's La Boheme in a movie co-produced by More Than Music LTD Hong Kong, Tri-Cities Opera, and Opera Omaha, which was broadcast by Boston Lyric Opera. Later that year, Xiang performed the role of Don Ottavio in Don Giovanni with Light Opera of New



Jersey. He made his debut with the Phoenicia International Festival of the Voice as Beppe in Pagliacci in August 2022. In September 2022, he returned to New York City Opera as Arturo in Donizetti's Lucia di Lamermoor. Mr. Xiang recently performed the role of Ferrando in Cedar Rapids Opera's production of Mozart's Cosi Fan Tutte.

JILL BURGETT, *Conductor*

Dr. Jill Burgett is the Director of Choral Activities at University of Northern Colorado, where she has taught for fourteen years. Prior to her tenure at UNC, she was Associate Director of Choral Activities at Ball State University. In her position at UNC she conducts the UNC Concert Choir and Chamber Choir and teaches graduate choral methods and conducting coursework. She has been active in vocal music-teacher preparation for K-12 schools in Colorado and Indiana. Her doctorate is in choral conducting, with a cognate area of study in music education from Ball State University, where she was the Don Neuen fellowship recipient. She holds a Master of Music degree (choral conducting/voice secondary area) from Ball State

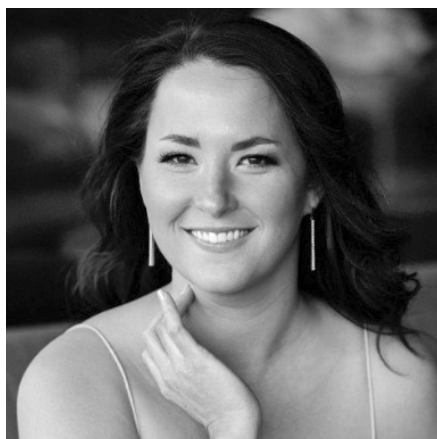


and a Bachelor of Music in music education- vocal emphasis (magna cum laude) from Heidelberg University. For over a

decade, Burgett conducted choirs in the Indiana public schools. She has served on the Indiana and Colorado American Choral Directors boards and Central Division board as Student Activities R&S Chair. She currently serves on the National Collegiate Choral Organization board, and was President, and now Past President, of Colorado ACDA. She has also served on the National ACDA Arts Equity Taskforce and Colorado CMEA Collegiate Council. Burgett is an active festival clinician, conference speaker, and All-State Choir conductor. Having maintained a voice and piano studio for more than 20 years, she has served as a staff voice teacher for the Denver School of the Arts (6-12) where she taught in classic, music theater, and vocal jazz styles. She has been a featured mezzo-soprano soloist with the Indianapolis Symphony Orchestra and the Toledo Philharmonic.

Burgett is published in *Choral Journal* and *New Grove Dictionary of Music and Musicians*. Performance venues include Varna (Bulgaria), Barcelona, Montserrat, Prague, Vienna, Budapest, London, Paris, and Rome. She has also taught conducting choral masterclasses in Rome, Bangkok, and Barcelona. Workshop topics have included *Arts Leadership Development*, *Building Choral Tone*, and *Conducting Masterclasses*. Burgett's research and publications have included the following topics: *The Sacred Choral Music of Villa-Lobos*, *The Choral Treasures of Catalonia (Spain)*, and a current focus on *The Sacred Choral Music of Colonial Mexico*. Dr. Burgett is experienced in working with students and community singers of all age-levels, with a student-centered approach to learning that is engaging, focused on musical excellence and student success.

RACHEL BLAUSTEIN, *Soprano*



Praised for her “brilliant lyric soprano,” Rachel Blaustein is quickly gaining recognition for her riveting stage presence and innate musicality. Rachel was one of the ten national finalists for the 2022 Metropolitan Opera Laffont Competition, earning a spot as one of the next generation of Opera Stars, and

winning the Fernand Lamesch National Finalist Award.

This season, Ms. Blaustein will perform the role of Nanetta in *Falstaff* with Maryland Lyric Opera, the Countess Almaviva in Annapolis Opera’s production of *Le nozze di Figaro*, and Pamina in *The Magic Flute* for Opera Theatre of St. Louis’ digital series. Rachel will also be seen in concert as the soprano soloist in Mozart’s *Requiem* with New Choral Society, and in Gala concerts with Opera Edwardsville and the Mid-Atlantic Symphony Orchestra. Rachel will also make recordings of both *The Garden of the Finzi-Continis* and *The Lord of Cries*, which have commercial releases in 2023.

A native of Olney, Maryland, she holds a Bachelor’s degree in Voice with a Minor in Drama from Hofstra University and a Master of Music from the Peabody Institute of The Johns Hopkins University.

MORGAN MASTRANGELO, *Tenor*

With singing described as “Sheer sweetness”, (The Cape Cod Times), Morgan Mastrangelo is a tenor currently based in New York City. This past summer, he joined Opera Saratoga as a festival artist, where he covered Count Almaviva in *Il Barbiere di Siviglia* and performed as Tobias in *Sweeney Todd*, in which he sang with “Clarity and much feeling”. (The Daily Gazette) Recent appearances on the concert stage include the tenor solos in Verdi’s *Requiem* with the choir of Fifth Avenue Presbyterian Church, Handel’s *Messiah* with the Hudson Valley Philharmonic Orchestra, and *BWV 182*, with Bach in Baltimore. This season, he makes role and company debuts as Frederic in the *Pirates of Penzance* with the New York Gilbert and Sullivan Players, Gastone in *La Traviata* with



City Lyric Opera, and Wichita Grand Opera singing Almaviva in *Il Barbiere di Siviglia*. He earned a BM from Northwestern University and is represented by Harwood Management.

ANDREW MANEA, *Baritone*

Lauded for his “Charming...robust baritone...” rising Romanian-American baritone Andrew Manea recently made his role debut as the Duke of Nottingham in *Roberto Devereux* with the San Francisco Opera. These performances “thrust him into the spotlight, solidifying his status as the next leading baritone of his generation...” (*Opera Wire*). Mr. Manea has since made both his house and role debut with Palm Beach Opera as Figaro in *Il barbiere di Siviglia*, and was scheduled to join the roster of Lyric Opera of Chicago for *Der Ring des Niebelungen* (COVID-19 cancellation).



Last season, Andrew debuted with both Arizona Opera as Escamillo in *Carmen* and Opera Omaha as Lorenzo in *I Capuleti e i Montecchi*, performed the role of Montano in Pacific Symphony’s *Otello*, returned to Palm Beach Opera as Danilo in *The Merry Widow*, and joined Cleveland Opera Theater for

their concert Shakespeare in Cleveland. Manea’s welcomes this season with *Ermani* at Lyric Opera of Chicago, and will perform the role of Ford in *Falstaff* with Palm Beach Opera.

A native of Troy, Michigan, Mr. Manea holds his Bachelor’s degree from the

Cleveland Institute of Music and his Master's degree from the University of Cincinnati, College-Conservatory of

Music, where he studied with the prolific Bill McGraw.

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.

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.

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Fadi Khair



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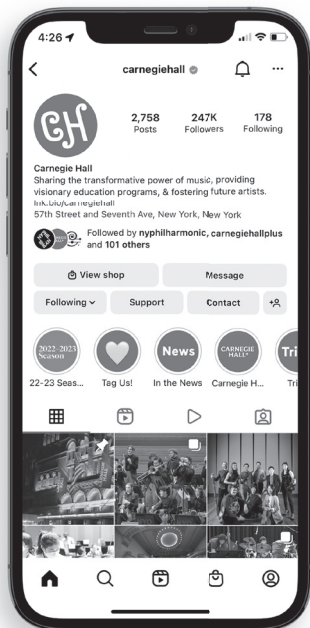
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