

Friday, May 26, 2023 at 7:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023
1,468th Concert Worldwide, 1,134th in New York, 676th 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

PERGOLESI: *Stabat Mater*

- I. Stabat Mater Dolorosa (chorus)
- II. Cujus animam gementem (soprano)
- III. O quam tristis afflicta (chorus)
- IV. Quae moerebat et dolebat (countertenor)
- V. Quis est homo (duet)
- VI. Vidit suum dulcem natum (soprano)
- VII. Eja mater fons amoris (countertenor)
- VIII. Fac ut ardeat cor meum (chorus)
- IX. Sancta mater, istud agas (duet)
- X. Fac ut portem Christi mortem
(countertenor)
- XI. Inflammatus et accensus (duet and chorus)
- XII. Quando corpus morietur
(duet and chorus)

FRANCIS BARDOT, *Conductor*
JENNY LINDSEY, *Soprano*
ZABRIEL RIVERS, *Countertenor*

Participating Choruses

The Children and Youth Choirs of New Jersey, Westfield, NJ (Candace Wicke, Director)
Dominican Academy Glee Club, New York, NY (Gwyneth Mooney, Director)
Franklin Elementary School, Westfield, NJ (Brent Geyer, Director)
Oak Knoll Ensemble, Summit, NJ (Teresa Gotanco, Director)
Saint Dominic Academy Glee Club, Jersey City, NJ (Joseph P. Napoli, Director)

Intermission

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

PAUL A. AITKEN: *Songs of Promise and Peace*
PAUL A. AITKEN, *Conductor*

1. Come Let Us Go
(from *And None Shall Be Afraid*)
2. Flanders Fields
3. The Ancient Inn
4. How Can I Keep From Singing?
5. If There Is To Be Peace
(from *And None Shall Be Afraid*)

Participating Choruses

Centenary United Methodist Church, New Bern, NC (Paul Saik, Director)
First Presbyterian Church Chancel Choir, Norfolk, VA (Joanne Whitaker, Director)
Mid-Columbia Mastersingers, Richland, WA (Justin Raffa, Director)
Pompton Lakes High School, Pompton Lakes, NJ (Christopher Nappa, Director)

Intermission

TCHAIKOVSKY: *Symphony No. 5 in E Minor, Op. 64*

- I. Andante - Allegro con anima -
Molto più tranquillo
- II. Andante cantabile,
con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale: Andante maestoso

L'interprétation ce soir de la Symphonie 5 de Tchaikovsky est dédié à mon cher ami et collègue, Maestro Francis Bardot.

MOZART: *Ave verum corpus, K.618*

As a finale to this concert, Mr Tiboris will lead a performance of Mozart's *Ave verum corpus* which is a tribute to world peace and to all those who are troubled and harmed by the war in the Ukraine and elsewhere.

PETER TIBORIS, *Conductor*

The solo voice casting for this concert is done by MidAmerica Productions Artistic Administrator Eilana Lappalainen.
Please hold your applause until the end of multi-movement works.

Notes ON THE PROGRAM

GIOVANNI BATTISTA PERGOLESI *Stabat Mater*

Born January 4, 1710, in Jesi, Italy

Died March 16, 1736, in Pozzuoli, Italy

Pergolesi's life was both short and obscure. He died at the age of 26 and was buried in a pauper's grave. Nevertheless, his final composition, *Stabat Mater*, posthumously established him as a fixture in the standard Baroque repertoire. The work was commissioned by a fraternity of Neapolitan noblemen, the Cavalieri della Vergine dei Dolori, and was based on medieval Latin poetry. *Stabat Mater*

was originally intended to accompany a devotional service during the religious feast of Our Lady of Sorrows. Following Pergolesi's death, a variety of adaptations and arrangements of the work proliferated, the first by J.S. Bach. Eventually, it became the most copied and printed work in the 18th century.

—Notes by Richard Owen

PAUL A. AITKEN *Songs of Promise and Peace*

A Note from the Composer/Conductor

Planning for today's program began more than four years ago. At that time, my family and I were happily residing in Idaho where I was working at the Cathedral of the Rockies (a flagship church of 3500 people). On December 31, 2019 our world seemingly fell apart when my wife, MacKenzie, had a massive stroke during brain surgery to clip a berry aneurysm. In the days that followed, my conversations with her included several conversations about how she *had* to get better – because she didn't want me to miss our concert at Carnegie Hall. MacKenzie's enduring optimism and physical strength became a beacon for all who followed our journey.

Our days and weeks were filled with cheering MacKenzie on as she relearned how to swallow, to talk, to walk, and to complete normal tasks (like brushing her hair and teeth). On February 17, two days before she was to be released from hospital, another tragedy struck: Caden, MacKenzie's sixteen-year-old-youngest son, had taken his own life after a multi-year struggle with depres-

sion. Then, one month later, a global pandemic sent us all into a life-altering new reality. Nothing was the same.

It was MacKenzie who first raised the idea in April 2020: "What if we sold everything, moved to Canada, and bought a bed and breakfast?" At first, I thought the idea was crazy – but over the course of a couple of weeks of quarantined conversation, it was apparent that if there was ever a time to make a life-altering, 3000-mile move, it was during a global pandemic.

In short, we bought the Maple Inn, an eight-room boutique hotel on the Bay of Fundy coast in November of 2020. Open from April through October, the Maple Inn has become our place of promise and peace. Each and every day we meet new and amazing people from all over Canada, the U.S., and the world...and in the off-season, I take time to write, arrange, and work with choirs (both in-person and virtually). Three years after the stroke (and in the three years since Caden's passing), we

continue to heal. MacKenzie's vision is still quite impaired by the stroke, she has graduated from being exclusively wheelchair-bound to walking short distances with a cane, and she has been relearning how to read music in order to participate here today. Further, the musical selections for today's program were all made with MacKenzie's journey in mind: either

selections that she knew well prior to her stroke or, as is the case with "How Can I Keep from Singing," a piece that I wrote at her bedside when she was in hospital.

These are our songs of Promise and Peace...and we sincerely hope they bring you into a place of promise and peace as well.

PYOTR ILYICH TCHAIKOVSKY *Symphony No. 5, in E minor, Op. 64*

Born May 7, 1840, in Votkinsk, Russia

Died November 6, 1893, in Saint Petersburg, Russia

Ten long years separate Tchaikovsky's Fourth and Fifth Symphonies. He had not been altogether idle in the interim, but popular opinion was that he had exhausted his creative powers, and sometimes he thought so too. In the spring of 1880, he wrote to his benefactress, Madame von Meck, from his new house in the country outside Moscow, "I am trying, with difficulty, to squeeze a symphony out of my poor, tortured brain. I shall work hard, for I want very much to prove that I am not yet written out. Often I ask myself, 'Isn't it time to stop writing music? Haven't I overstrained my imagination?'"

When the symphony was finished and he had conducted several successful performances of it, his pessimism persisted, and he wrote, "I have come to the conclusion that it is a failure. The applause and ovations were for my other works. This Symphony will never please. Perhaps I am all done, as they say." All those who love the Fifth and Sixth Symphonies and the ballets that were still to be written know that it was not yet time for Tchaikovsky to stop composing.

His problem was that: the kind of sustained musical thought that symphonic composition requires is never easy. For Tchaikovsky, who lived and worked outside the great German symphonic tradition, it was particularly difficult, but he succeeded at it as no other Russian

of the 19th century did. Nevertheless, he noted in his diary that the chairman of the board of the Hamburg Philharmonic Society, intending the greatest kindness, begged him to settle there permanently so that German high culture might convert him from Russian savagery to more civilized art. Tchaikovsky seems to have been immune to the insult implicit in this strange proposal, and it was with affection rather than irony that he later dedicated this very Russian Fifth Symphony to the man who wanted to make him into a German composer.

Tchaikovsky sought out his own ways of creating integrated, organic works that symphonies must be. He observed the essential principle of presenting his ideas in a continuity that follows the highest musical logic, but he also used an additional procedure that was still new at the time, carrying an important theme forward through the symphony from one movement to another. In the Fourth Symphony, the fateful opening horn calls return to interrupt the festive finale. In the Fifth Symphony there is a persistent musical idea that is heard in every one of the four movements, stated differently each time, but never really developed until the very end, where it is transformed into a triumphal march.

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Program Notes

WOLFGANG AMADEUS MOZART *Ave verum corpus*, K.618

Born January 27, 1756, in Salzburg (Austria)

Died December 5, 1791, in Vienna (Austria)

During the spring of 1791, Leopold Hoffmann, Kapellmeister of St. Stephen's Cathedral in Vienna, became gravely ill. And Mozart, who had never composed much sacred music, saw an opportunity to enhance his faltering income by turning his attention to church music. Mozart composed this motet for the choirmaster Anton Stoll, who often performed sacred music for a Corpus Christi Day service at his parish church. *Ave verum corpus* was written in June 1791.

In his setting of the Eucharistic hymn, Mozart created a beautiful work known for its simplicity. With only 46 bars of

music and orchestral writing that provides introduction, transition, and ending, the choral setting has great depth of feeling with the chorus mainly singing the same text at the same time. In this deceptively uncomplicated yet profound work, Mozart built upon Haydn's innovative use of motivic thorough-composition and simultaneously assimilated the implications of Bach's discovery of higher orders of modality. The text originates in a 14th-century Latin hymn of uncertain authorship, which recounts one of the most painful and heart-wrenching moments of Christ's crucifixion. The work is scored for strings and continuo.

THE Artists

FRANCIS BARDOT *Conductor*



Professor Francis Bardot started singing at the young age of 8, under the guidance of Philippe Debat, a student and friend of Dom Ireneu Segarra, the Choirmaster of the Escolania de Montserrat, who would eventually become the Choirmaster of the Cathedral of Monaco. This musical training greatly influenced his career. As a tenor soloist specializing in Oratorios since the age of 18, he has performed over 2,000 concerts both in France and abroad, alongside unique artists such as Ernst Haefliger, Roger Soyer, Rita Streich, and Barbara Schlick, and recorded over twenty albums with labels like RCA and Deutsche Grammophon.

Driven by his profound love for the humanities, Bardot became a professor at the age of 24 at the Institut Supérieur de Pédagogie (College of Education Science) of the Institut Catholique de Paris, where he founded his first choir school for children. After that, he devoted

himself entirely to conducting choirs and orchestras, and established, among other choirs, the Petits Chanteurs du Monde (The World's Little Singers) under the sponsorship of UNESCO and UNICEF.

For 23 years, Bardot has led the Children's Choirs of the Paris Opera, collaborating with the Paris Orchestra, conducted by Arthur Oldham, and developed vocal techniques specific to children. He has also given masterclasses on this topic at the University of Los Angeles and the Beijing National Conservatoire. At the same time, he has served as the Choirmaster of the Cathedral of Chartres for a decade.

As the Honorary Director of the Department of Culture of Levallois and the Conservatoire Maurice Ravel, he currently dedicates his time to mentoring the 320 members of the choirs he founded. This includes the regional children's choir (Chœur d'Enfants d'Ile-de-France), the regional young people's choir (Jeune Chœur d'Ile-de-France), the regional professional choir (Ensemble Vocal d'Ile-de-France), and the regional adult choir (Chœur Symphonique d'Ile de France), as well as the choir of the Paris Symphonic Orchestra, which he has been conducting since Cyril Diederich entrusted him with the role in June 2012.

Francis Bardot is the President of the SFCC: "Société Française des Chefs de Choeur" (French National Choral Directors Association).

JENNY LINDSEY, *Soprano*



Hailed by *The New York Times* for her “bright-hued soprano and apt comic timing,” Jenny Lindsey has sung in opera houses throughout the country. With repertoire ranging from Mozart to Verdi to Strauss operetta, her singing has been described by critics as “the vocal highlight of the evening” (*The Classical*

Review), “impressive” (*Ticket Sarasota*), and “aptly radiant” (*The South Florida Classical Review*). Favorite roles include Mozart’s three DaPonte heroines (La Contessa in *Le nozze di Figaro*, Donna Anna in *Don Giovanni*, and Fiordiligi in *Così fan tutte*, Rosalinda (*Die Fledermaus*), Pamina (*Die Zauberflöte*), Leïla (*Les Pêcheurs de Perles*), Élisabeth de Valois (*Don Carlos*), and Magda (*La Rondine*). Just as comfortable in a symphony chorus as on the operatic stage, Jenny shares Grammy honors with the Chicago Symphony and Chicago Symphony Chorus for their 2011 recording of Verdi’s *Requiem*, conducted by Riccardo Muti. When she is not singing, Jenny enjoys spending time at home with her husband, bass-baritone Eric Lindsey, and their beautiful children. They enjoy cooking for and feeding large groups of NYC-transplant opera singers and Bohemians of all types.

ZABRIEL RIVERS, *Countertenor*



Gullah-Geechie countertenor Zabriel Rivers hails from Saint Helena Island, South Carolina. Zabriel was the Alabama Music Education Association Study/Research Grant Recipient where

he participated in the Early Music; Oratorio program and conducted research in vocal science. Awarded the Presser Scholar Award, he received a Bachelor of Music in Vocal Performance from Alabama State University. The first-place winner of the European International Music Competition, Zabriel obtained a Master’s degree in Vocal Performance at the New England Conservatory of Music.

Recent credits include Jim (*Big River*), Jimmy Early (*Dreamgirls*), and Frederick J. Loudin (*Jubilee*) [Alabama Shakespeare Festival], as well as Pane (*La Calisto*), and Orfeo (*Orfeo ed Euridice*) [New England Conservatory of Music]. An avid Opera and Musical Theater singer, Zabriel has recorded the world premiere composition of the

opera *Cosmic Cowboy*, commissioned by White Snake Projects. Zabriel was a featured soloist in Leonard Bernstein's Chichester Psalms and Handel's Messiah Sing (*Parish of All Saints, Ashmont*). Zabriel is a classically-trained singer who was recently a district finalist at the Metropolitan Opera National Council Auditions. He was invited to perform

for former President Bill Clinton. He has toured alongside Common, Tasha Cobbs, and William Murphy. Zabriel is a member of Phi Mu Alpha Fraternity of America and Zabriel currently serves as the district advocate for the Atlanta Chapter of the Recording Academy, the organization that presents the GRAMMY Awards.

PAUL A. AITKEN, *Conductor*

Dr. Paul A. Aitken (b. 1970) is a Nova Scotia, Canada-based freelance composer/conductor; and Director of Music Emeritus of the Cathedral of the Rockies in Boise, Idaho. The first-ever winner of the ACDA Brock Student Composition Competition for his setting of *Flanders Fields*, Aitken is also the 2018 recipient of the Chronos Vocal Ensemble Prize, as well as a 2021 American Prize in Choral Music award winner for *How Can I Keep from Singing*. He enjoys commissions by organizations such as the American Guild of Organists, the Boise Philharmonic Master Chorale, and the Brazos Valley Chorale. Maestro Aitken made his Carnegie Hall debut in 2010 conducting his major work, *And None Shall Be Afraid* and is deeply honored to be returning to the Carnegie stage in 2023. In addition to being an Associate Composer with the Canadian Music Centre, Aitken is also published by Alfred Music, Cypress Music, Paraclete Press and at www.paulaitkenmusic.com. Dr. Aitken is a lifetime member of ACDA and has served at State, Division and National levels, including



as National Chair of Music in Worship. He holds degrees from the University of Western Ontario, Southern Illinois University at Carbondale, and the University of Oklahoma. Since 2020, he and his wife, MacKenzie, live in Nova Scotia, Canada where they own & operate the 130-year-old *Maple Inn Parrsboro* -- an eight bed, boutique hotel on the picturesque and historic Bay of Fundy.

PETER TIBORIS, *Conductor*



Greek-American conductor, music director and impresario Peter Tiboris has been a vital presence on the international music scene for more than 50 years. As General and Music Director of MidAmerica Productions in New York since its founding in 1983, Mr. Tiboris has presented more than 1,400 concerts worldwide, including in Carnegie Hall and at other New York City venues including Lincoln Center's Avery Fisher (now David Geffen) Hall and Alice Tully Hall (the site of his January 7, 1984, New York debut with the American Symphony Orchestra). In 2004 he founded MidAm International, which produces concerts in major European cultural centers including Paris, Vienna, Salzburg, Florence, Lisbon, Prague, Berlin, Warsaw, Athens, Moscow, and St. Petersburg. In 2005, he created the International Festival of the Aegean on the Greek island of Syros in the Cyclades where he presented international-caliber performances of opera, oratorios, concerti, symphonic works, Greek folk music, jazz, theater and ballet. In 2011, the Festival was named "Best cultural organization operating in the wider region of Greece" by the Awards Committee of Music Critics of the Union of Greek Theatre and Music Critics in Athens.

Mr. Tiboris has a vast repertoire, ranging from major choral works to countless symphonies, operas and ballets, including numerous world and American premieres. Among the distinguished orchestras Mr. Tiboris has conducted are London's Royal Philharmonic and Philharmonia Orchestras, Niedersächsische Orchester Hannover, Virtuosi di Praga, Brno Philharmonic, National Opera Orchestra of Cairo, American Symphony Orchestra, Moscow Radio and Television Symphony Orchestra, Société Philharmonique de Montréal, Israel Symphony Orchestra Rishon Le-Zion, Orchestra del Teatro dell'Opera di Roma, Orchestra di Verona and Orchestra di Siciliana di Palermo. His ballet engagements have included the Balletto di Verona and the Teatro dell'Opera di Roma, whose production of *Peer Gynt* with director/choreographer Renato Zanella was named "Ballet of the Year" by *Danza e Danza* Magazine. In 2016, he made his Asian debut with the Macau Orchestra and Taipei Philharmonic Chorus in Macau, China.

In 1995 Maestro Tiboris founded Elysium Recordings, which has a catalog of 27 releases (ten of which feature him as conductor), with other notables including pianist Dimitris Sgouros, members of the New York Philharmonic, and Lukas Foss. He has also recorded for Bridge Records and Albany Records. His discography includes the first commercial recording of Mascagni's opera *Silvano*; and world-premiere recordings of works by Beethoven, Mozart and Schubert incorporating the Mahler "Retuschen," as well as of David Rosen's critical edition of Verdi's *Requiem* (1874).

A Wisconsin native, Peter Tiboris studied music at the University of Wisconsin

and received a doctorate from the University of Illinois. He is married to

soprano Eilana Lappalainen, and they reside in the U.S., Germany, and Greece.

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 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.