

Saturday, May 27, 2023 at 7:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023
1,469th Concert Worldwide, 1,135th in New York, 677th 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

SOUTH AFRICAN TRAD: *Arr. DANIEL JACKSON;*
“Wahamba Nathi” (World Premiere)
Jordan Klein, *Solo*

VIVALDI: Domine Ad Adjuvandum Me Festina

MARTINI: Domine Ad Adjuvandum Me Festina
SARAH LUEBKE, *Soprano*
TERESA BUCHHOLZ, *Mezzo-soprano*
DANIEL O’HEARN, *Tenor*
PETER KENDALL CLARK, *Baritone*

OLA GJEILO: “The Lake Isle”
Makena Williams, *Guitar, Piano*
Melva Morrison, *Piano*

ĒRIKS EŠENVALDS: “Lux Aeterna”

TRADITIONAL: *Arr. DANIEL JACKSON:* “Hold On” (World Premiere)
Monique Sanderlin, Emma Wilhite, Megan Schulze: *Solos*

DANIEL JACKSON, *Conductor*

Participating Choruses:
Mt. Whitney High School Alumni, San Diego, CA (Daniel Jackson, Director)
Point Loma Nazarene University Concert Choir and Alumni, San Diego, CA
(Daniel Jackson, Director)

Intermission

(program continued)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

VIVALDI: *Magnificat*, RV 610

- I. Magnificat (chorus)
- II. Et exultavit (soprano, mezzo-soprano, tenor, and chorus)
- III. Et misericordia (chorus)
- IV. Fecit potentiam (chorus)
- V. Deposuit potentes de sede (chorus)
- VI. Esurientes implevit bonis (chorus)
- VII. Suscepit Israel (chorus)
- VIII. Sicut locutus est (trio)
- IX. Gloria patri (chorus)

SARAH LUEBKE, *Soprano*
TERESA BUCHHOLZ, *Mezzo-soprano*
DANIEL O'HEARN, *Tenor*
PETER KENDALL CLARK, *Baritone*
ADAM LUEBKE, *Conductor*

VAUGHAN WILLIAMS: *Five Mystical Songs*

- I. Easter
- II. I Got Me Flowers
- III. Love Bade Me Welcome
- IV. The Call
- V. Antiphon

JOE LODATO, *Baritone*
JOEL TRANQUILLA, *Conductor*

Participating Choruses:

City Honors High School Chorale, Buffalo, NY (Karen E. Saxon, Director)
Lancaster Mennonite School Campus Chorale, Lancaster, PA (Emily Grimes, Director)
Langley Fundamental Secondary School, Langley, BC (Joel Tranquilla, Director)
Trinity Western University Choirs, Langley, BC (Joel Tranquilla, Director)
Wagner College Choir, Staten Island, NY (Thomas Juneau, Director)

Intermission

(program continued)

BEETHOVEN: *Symphony No. 3 in E-flat Major, Op. 55* (“*Eroica*”)

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

MOZART: *Ave verum corpus, K. 618*

PETER TIBORIS, *Conductor*

Participating Choruses:

City Honors High School Chorale, Buffalo, NY (Karen E. Saxon, Director)
Lancaster Mennonite School Campus Chorale, Lancaster, PA (Emily Grimes, Director)
Mt. Whitney High School Alumni, San Diego, CA (Daniel Jackson, Director)
Point Loma Nazarene University Concert Choir and Alumni, San Diego, CA (Daniel Jackson, Director)
Trinity Western University, Langley, BC (Joel Tranquilla, Director)
Wagner College Choir, Staten Island, NY (Thomas J. Juneau, Director)

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.

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

DANIEL JACKSON, “Wahamba Nathi”
(You Walk with Us)

Wahamba Nathi, sung in Zulu, is a traditional South African song that was most likely conceived in a spontaneous manner. The arrangement begins and ends with the men singing a call and response to the women signifying that we are not alone in life’s struggles. The context of this song is based on the biblical story of Shadrach, Meshach, and Abednego where God delivers these men from the fiery furnace of King Nebuchadnezzar. The word *Wahamba* signifies a past tense event and represents a joyful celebration of “rough times” that are over. On a personal note, I arranged this piece after I was diagnosed with cancer and it was performed for the first time in March 2020, just before the horrific pandemic occurred. The text gave me comfort through a dark time in my life. I am now cancer free with a prognosis of a healthy full life to enjoy my grandchildren!

Arr. DANIEL JACKSON, “Hold On”

Hold On is a beloved spiritual and has become an American favorite. There is no record of when it was written or who is the author. The piece was possibly written by several individuals and was most likely composed between 1780 and 1840. The text of most spirituals was taken from the Bible and the meaning of the text was applied to the context of the people. The simple tune and text of *Hold On* captured the hearts and imagination of America when Mahalia Jackson recorded it in the 1950’s under the title of “Keep your Hands on the Plow.” Furthermore, it was sung extensively during the Civil Rights Movement of the 1960s. The text is a call to solidarity as people unite during difficult times. When we face challenges today, we must hold on to what we know is good and true. During the pandemic, *Hold On* was a song that gave hope to the Point

Loma University Choir when optimism was vague, but hope was strong.

-*Program notes by Daniel Jackson*

VIVALDI:

Magnificat, RV610

Born March 4, 1678, in Venice

Died July 28, 1741, in Vienna

In his lifetime, Vivaldi’s single best-known piece was *Magnificat*, for which he drew on contemporary operatic forms of recitative and aria text-setting when he was writing for solo voices. In it, Vivaldi demonstrates his superb melodic invention, mastery of instrumental colors and structures, and his dramatic power.

Following the convention of his time, Vivaldi divided the *Magnificat* into separate movements consisting of the verses of the canticle text (Luke 1:46-55) plus the doxology (a hymn of praise to God) set as a single movement. In Catholic worship, *Magnificat* occupied the most prominent place as the musical culmination of Vespers. The text, in Latin, (except for the first movement, “Kyrie,” in Greek), is Luke’s account of the pregnant Mary’s Visitation to her cousin Elizabeth, herself pregnant with John the Baptist. The last movement, “Gloria Patri” (“Glory to God”) is the hymn of praise Mary sings after she has understood the significance of her pregnancy, when she learns she will be Jesus’ mother. Her words are filled with joy, praise, and acceptance.

Vivaldi made several versions of the *Magnificat*. The best known, RV 610, is scored for vocal soloists, four-part choir, oboes, and string orchestra. Girls and women were the performers, even for the lower vocal parts. Vivaldi composed the first version around 1715 and revised it in 1730, when he divided its text into nine movements. It follows the Baroque practice of using instruments together with voices in *concertato* style, with independent and

contrasting voices. Its musical text-painting illustrates the emotional content of the words. Vivaldi relies on a broader stylistic distinction between the Baroque Italian church music's newer-style solos, often operatic in sound, and older-style choruses, often in technically strict musical styles.

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VAUGHAN WILLIAMS: *Five Mystical Songs*

Born October 12, 1872, in Down Ampney
Died August 26, 1958, in London

In 1911, Vaughan Williams completed *Five Mystical Songs*, a setting of poems by George Herbert (1593-1633), which premiered at the Three Choirs Festival. Despite his declared atheism, which mellowed into what his wife called "cheerful agnosticism," Vaughan Williams took inspiration from the liturgy and Anglican Church music, the King James Bible, and religious verse.

In *Five Mystical Songs* (Herbert's title for the group), Vaughan Williams set four of Herbert's poems to music balancing faith and uncertainty with gentleness, severity, and even hints of impressionism, from his time of study with Ravel. The first and second songs, from the poem "Easter," which was divided in two parts, gives voice to joy at the Resurrection. In the first, the lute and its music are a metaphor for the poet's emotions at Easter. In the second, "I Got Me Flowers," a simple, moving melody for the soloist joined by the chorus in the third verse, the poet visualizes his presence at Christ's resurrection. In the third song, "Love," the chorus intones the chant melody "O sacrum convivium," which celebrates Christ's last supper with his apostles. The fourth song, "The Call," for baritone solo, has a simple folk-like melody. In the last song, the chorus predominates in a triumphant song of praise with an accompaniment suggestive of pealing bells.

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BEETHOVEN: *Symphony No. 3, in E-flat minor, Op. 55 ("Eroica")*
Born December 16, 1770,

in Bonn, Germany
Died March 26, 1827, in Vienna, Austria

Beethoven's heroic Third Symphony is the work with which he outgrew the 18th century and finally abandoned the limitations of form and style left from the time of Haydn and Mozart. He told one of his pupils, when he was writing it, "I am unsatisfied with my work up to now. From here on I take a new course." It is a completely new kind of symphony, of and for the 19th century, a huge work, double the length of his First Symphony which had been written only three years earlier. The Third Symphony was so big that some early critics thought it could never become popular.

This great symphony, first performed in public on April 7, 1805, in Vienna, puzzled many early listeners. One critic called it a "wild fantasy." Beethoven's friends said that the public simply was not yet ready for his advanced musical thought. Others found it strange and violent, and another critic wrote, "If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it." Beethoven himself was unmoved by all the complaints. He made no changes in his work. He is reported to have replied to complaints about its length by saying, "If I write an hour-long symphony, it will be short." The nearest he came to admitting the possibility of anything that was then problematic was a note in the first edition saying, "Since this symphony lasts longer than usually, it should be played nearer the beginning than the end of a concert for if heard later, the audience will be tired from listening to other works, and the symphony will not make its proper effect."

— © by Burkat Program Notes
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 pro-

vides 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 Artists

DANIEL JACKSON *Conductor*



Daniel Jackson is Professor of Music at Point Loma Nazarene University, where he conducts the University Choir and is chair of the Music Department. Under Jackson's direction, his choirs have performed for seven CMEA state conventions, three Western Division ACDA conventions, two National MENC conventions, and three National ACDA conventions. Dr. Jackson has conducted honor choirs, presented workshops, and adjudicated throughout the United States and Canada. His ensembles have toured overseas on numerous occasions, performing over 100 concerts

throughout Europe, Eastern Europe, Scandinavia, and Africa.

Daniel has lectured at numerous ACDA and MENC conferences and has served on the CMEA Central California Board, ACDA State Board, the planning committee for the 2005 ACDA National Conference and presently serves on the ACDA Western Division Board. His compositions have been performed at ACDA and NCCO national and ACDA regional conferences. Nearly all of his compositions have been awarded "Editor's Choice" by J.W Pepper. During his tenure at Point Loma Nazarene University, Dr. Jackson's choirs performed throughout the Western United States, Hawaii, and Europe.

Dr. Jackson resides in San Diego with his wife, Connie, where they are enjoying their "empty nest" in Pacific Beach. Daniel has had the privilege of teaching both of his sons at Point Loma Nazarene University and presently is passionate about his four grandchildren. Dr. Jackson's most honored moments in his career of forty-two years are giving countless young people a life changing opportunity to create and give beauty to their world through the art of choral music.

SARAH LUEBKE, *Soprano*

Soprano Sarah Luebke has appeared in opera, musical theater, and concert stages throughout the United States. Recent performances include Juno in Jean Sibelius' *The Tempest* with Buffalo Philharmonic Orchestra and Irish Repertory Theatre, residency with composer Chen Yi at the Chautauqua Institute, and soprano soloist in Buffalo Philharmonic Chorus' performance of James Whitbourn's *Annelies*. Stage roles include Masha (*Enemies: A Love Story*), Isabelle Eberhardt (*Songs from the Uproar*), Yum-Yum (*Mikado*), Rose Maybud (*Ruddigore*), La Fée (Cendrillon), Fiordiligi (*Così fan tutte*), Lauretta (*Gianni Schicchi*), Najade (Ariadne auf Naxos), Monica (*The Medium*), Serpina (*La Serva Padrona*), Nora (*Riders to the Sea*), Nella (Gianni Schicchi), Lucinda (*Into the Woods*), and Jane McDowell (*The Stephen Foster Story*). Ms. Luebke was a young



artist with Twin Cities' Opera Guild and Janiec Opera Company of the Brevard Music Festival. She currently serves on the faculties of SUNY Fredonia and the Eastman School of Music.

TERESA BUCHHOLZ, *Mezzo-soprano*

Versatile mezzo-soprano Teresa Buchholz enjoys success in the realms of opera, art song, and oratorio. Verdi's *Requiem* is quickly becoming a staple of her repertoire, and she has recently performed the work with True Concord Chorus and Orchestra (Tucson, AZ), the Helena Symphony (Helena, MT), the New Jersey Choral Society, and the Lake Como Music Festival (Italy). Some recent performances include Handel's *Messiah* at Carnegie Hall with Distinguished Concerts International New York, several Holiday concerts with The Greenwich Choral Society and a guest recital at her alma mater, The University of Northern Iowa. In March 2019 she performed *Alexander Nevsky* with the Anchorage Symphony, and 2018/19 marked the debut of a newly formed collaboration with Bard colleagues Erika Switzer and Marka Gustavsson, The Blithewood Ensemble,



which has performed a program of chamber music as part of the Downtown Music at Grace series (White Plains, NY) at the Hudson Hall (Hudson, NY) and Bitò Hall at Bard College. Full information and bio at: <http://www.teresabuchholz.com/>

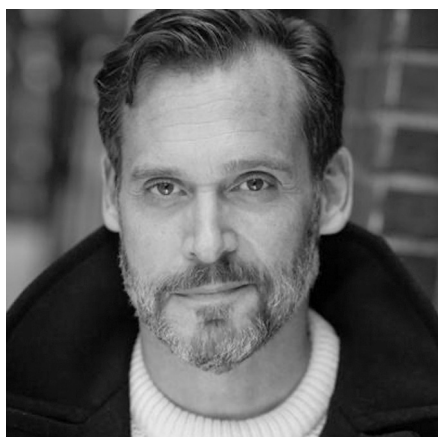
DANIEL O'HEARN, *Tenor*



Praised by Utah Arts Review as “perfect... both vocally and dramatically”, tenor Daniel O’Hearn is quickly gaining recognition for both his thrilling voice and commanding stage presence. In the 2022 season, he was named a finalist in the Metropolitan Opera Laffont Competition. This 2022/23 season, Mr. O’Hearn joins the roster of the Metropolitan Opera, going on as 1st Armored Man in *The*

Magic Flute. Additionally, he joins Washington Concert Opera to sing Cecil in *Roberto Devereux* and Vashon Opera as the Duke in *Rigoletto*, and sings a concert of Italian repertoire with the Washington Symphony Orchestra. Mr. O’Hearn also joins Pittsburgh Opera as a Resident Artist where he is seen as Don Basilio/Curzio in *Le nozze di Figaro*, Lurciano in *Ariodante* and Ruiz in *Il trovatore*. Mr. O’Hearn will return to the Metropolitan Opera in 2023-2024, and will also appear with the Opera Festival of Chicago. Mr. O’Hearn’s 2021 season marked the beginning of his time with Utah Opera, where he performed as Peter Gray in Joseph Horowitz’ *Gentleman’s Island*, Angus Munn Cannon in Margot Murdoch and Kathleen Cahill’s *The Better Man* and Lillas Pastia in *La tragédie de Carmen*. In the summer of 2021, he was chosen as an apprentice artist for Santa Fe Opera where he covered the roles of Tom Snout in Britten’s *A Midsummer Night’s Dream*, The Peasant in Tchaikovsky’s *Eugene Onegin*, and sang in the chorus.

PETER KENDALL CLARK, *Baritone*



Peter Kendall Clark appeared in the world premieres of Ricky Ian Gordon’s

The Garden Of The Finzi-Continis and Ted Rosenthal’s *Dear Erich* (NYCO), and the NYC premiere of Tom Cipullo’s *The Parting* (Chelsea Opera). Cast by Harold Prince in his valedictory production of *Candide*, he also sang with NYCO this season in the US premiere of Lera Auerbach’s “Vessels of Light” at Carnegie Hall. Regionally: Ashlawn Opera (*Annie Get Your Gun*, *Camelot*), Hawaii Opera Theatre (*Sweeney Todd*), Virginia Opera (*Street Scene*, *Camelot*), St. Petersburg Opera (*Putting It Together*, *The Music Man*), Anchorage Opera (*Candide*), Syracuse Opera (*Die Fledermaus*, *The Threepenny Opera*), Union Avenue Opera (*Glory Denied*, *Don Pasquale*, *A Little Night Music*) and Opera Roanoke (*Glory*

Denied) among others. Beginning in 2020, his nightly stoop concerts in Brooklyn received global media attention (“the hot-

test ticket in town”- New York Post); As the ‘Brownstone Baritone’ he appears in Cabaret Concerts all over.

ADAM LUEBKE, *Conductor*

Adam Luebke is Music Director of the Buffalo Philharmonic Chorus and Assistant Professor of Voice and Conducting at the State University of New York at Fredonia. He is the winner of the 2020 GRAMMY® for Best Choral Performance for his work on the recording Richard Danielpour: The Passion of Yeshua with the Buffalo Philharmonic Orchestra and conductor JoAnn Falletta.

Critics have described his choruses as “splendid” (Gramophone), “excellent” (Musical America), and “articulate, unified and vividly expressive” (Chautauqua Daily). He has appeared at Lincoln Center, the Chautauqua Institution, and the Metropolitan Museum of Art; and in 2023 he will make his Carnegie Hall and European debuts. He has collaborated with conductors JoAnn Falletta, John Morris Russell, Carl St. Clair, and Rossen Milanov; singers Hila Plitmann, Angela Brown, and Nicole Cabell; and composers Chen Yi, Richard Danielpour, and Pulitzer Prize winner Paul Moravec.



His choirs have appeared on the nationally broadcast radio show Performance Today, and locally on WNED Classical and WNED-TV.

Luebke received his musical training at the American Boychoir School, St. Olaf College, Westminster Choir College, and Florida State University.

JOEL TRANQUILLA, *Conductor*

Dr. Joel Tranquilla is a Canadian conductor and music educator noted for his versatile musicianship and creative programming. After spending the last nine years as the Director of Choral Activities at Trinity Western University in Langley, British Columbia, Joel will return to Atlantic Canada to assume the position of Artistic Director of the Halifax Camerata Singers and Chorus Master of Symphony Nova Scotia. Joel has led choirs on performance tours throughout Canada as well as China, Hong Kong, Japan, and Taiwan.

A singing member of the Canadian Chamber Choir since 2007, Joel was named the pro-

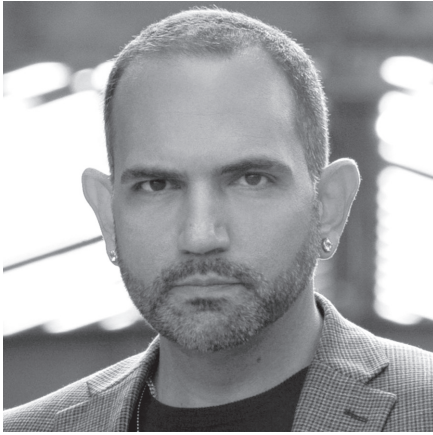


fessional ensemble's Associate Conductor in 2013. As such, he contributes to the programming and long-term artistic visioning of that organization. He is in high demand as an adjudicator, clinician, and guest conductor across Canada. He holds degrees from Mount Allison University, the University of Michigan, and Michigan State University

where his doctoral research was in the area of Canadian choral-orchestral works.

Joel believes in the power of choral music to build and strengthen community. His wife, Meghan is an audiologist, and they have three precocious children – Everett, Penelope, and Felix.

JOE LODATO, *Baritone*



Italian-American Baritone Joe Lodato, “*an artist the world is excited to see,*” is a top contender for the Verdi Baritone repertoire on the international scene. Having sung the title roles of *Rigoletto* and *Don Giovanni*, Amonasro in *Aida*, Renato in *Un Ballo in*

Maschera, Germont in *La Traviata*, Peter in *Hansel und Gretel* all to great acclaim, he has diligently prepared many of the core roles in the fach with the world's top maestri. Projects in 2022/23 include Joe's feature film debut as “The Opera Singer” in “*Kill Room*” starring Uma Thurman, Samuel L. Jackson and Joe Manganiello, his Lincoln Center concert debut on the American Songbook series with composer Huang Ruo, Pa Zegner in Mizzoly/Vavrek's *Proving Up* with Opera Las Vegas, Dikson in New Amsterdam Opera's production of Boïdelieu's *La Dame Blanche* and Scarpia in Puccini's *Tosca* with Penn Square Music Festival and Heartbeat Opera; along with concert appearances with Terpsikord, Vero Beach Opera, Boheme OperaNJ, and Opera at Florham. Mr. Lodato was educated at Westminster Choir College, The Frost School of Music at The University of Miami, and Salzburg College.

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.

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

MIDAMERICA PRODUCTIONS
265 Sunrise Highway, Suite 1-183
Rockville Centre, NY 11570
Phone: (212) 239-0205
www.midamerica-music.com

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.