

Saturday, June 3, 2023 at 7:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1984 to 2024

1,471st Concert Worldwide, 1,137th in New York, 679th 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

- FAURÉ: *Requiem in D Minor, Op. 48*
- I. Introit et Kyrie (chorus)
 - II. Offertory (baritone and chorus)
 - III. Sanctus (chorus)
 - IV. Pie Jesu (soprano and chorus)
 - V. Agnus Dei (chorus)
 - VI. Libera Me (baritone and chorus)
 - VII. In Paradisum (chorus)

TRAM SPARKS, *Conductor*
COLIN BOOTHBY, *Organ*
MICHELE SEXTON, *Soprano*
SAMUEL WEISER, *Baritone*

Participating Choruses

Fargo-Moorhead Youth Choir, Fargo, ND (Joshua Dahl, Director)
San Diego Festival Chorus, Encinitas, CA (Yewon Lee, Director)
Toppenish High School, Toppenish, WA (Naomi Wickson, Director)
USC Thornton School of Music, Los Angeles, CA (Tram Sparks, Director)

Intermission

- 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)

(program continued)

JEFFREY L. WEBB, *Conductor*
CHRISTINA MAJOR, *Soprano*
DEVONY SMITH, *Mezzo-Soprano*
JEREMY BRAUNER, *Tenor*
JASON DETWILER, *Baritone*

RUTTER: *Gloria*

CARMEN FLÓREZ-MANSI, *Conductor*
CHRISTINA MAJOR, *Soprano*

Participating Choruses

Santa Fe High School, Santa Fe, NM (Caleb Heaton, Director)
St. Michael High School and Cathedral Basilica of St Francis of Assisi, Santa Fe,
NM (Carmen Flórez-Mansi, Director)
University of Pittsburgh at Johnstown and Johnstown Symphony Chorus,
Johnstown, PA (Jeffrey L. Webb, Director)

Intermission

BEETHOVEN: *Symphony No. 7 in A Major, Op. 92*
I. Poco sostenuto - Vivace (A major)
II. Allegretto (A minor)
III. Presto (F major)
VI. Allegro con brio (A major)

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*

Participating Choruses

Fargo-Moorhead Youth Choir, Fargo, ND (Joshua Dahl, Director)
San Diego Festival Chorus, Encinitas, CA (Yewon Lee, Director)
Santa Fe High School, Santa Fe, NM (Caleb Heaton, Director)
St. Michael High School and Cathedral Basilica of St Francis of Assisi, Santa Fe,
NM (Carmen Flórez-Mansi, Director)
University of Pittsburgh at Johnstown, Johnstown, PA (Jeffrey Webb, Director)
USC Thornton School of Music, Los Angeles, CA (Tram Sparks, Director)

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.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Notes ON THE PROGRAM

GABRIEL FAURÉ: *Requiem in D Minor, Op. 48*

*Born May 12, 1845, in Pamiers, France
Died November 4, 1924, in Paris, France*

Gabriel Fauré, a musical prodigy, displayed exceptional talent from an early age. Recognizing his potential, renowned composer and teacher Louis Niedermeyer accepted him as a pupil. Fauré further honed his skills under the tutelage of Camille Saint-Saëns, who introduced him to the music of Franz Liszt and Richard Wagner. Even as a student, Fauré showcased his talents, publishing his first composition, the piano work titled “Trois romances sans paroles” in 1863.

Throughout his career, Fauré excelled not only as a songwriter but also as a composer in various chamber music forms. His repertoire included over 100 songs, such as “Après un rêve” (c. 1865) and “Les Roses d’Ispahan” (1884), as well as song cycles like “La Bonne Chanson” (1891-92) and “L’Horizon chimérique” (1922). He enriched piano literature with original works, including the renowned 13 nocturnes, 13 barcaroles, and 5 impromptus. Other notable compositions include the “Ballade” for piano and orchestra (1881), two sonatas for violin and piano, the “Berceuse” for violin and

piano (1880), and the “Élégie” for cello and piano (1880; arranged for orchestra, 1896).

Fauré’s Requiem holds a distinct place among compositions of its kind. While works like Verdi’s and Berlioz’s Requiems address death, resurrection, and final judgment in grandiose and theatrical tones, Fauré’s composition offers solace and supplication, providing comfort to mourners rather than emphasizing the magnitude of death. It can even be seen as an invitation to embrace death as the culmination of life’s journey. Fauré deliberately omits the terrifying “Dies irae” and the mighty antiphonal trumpeting of the “Tuba mirum” to focus on passages that serve as prayer and consolation. This approach reflects Fauré’s refined aesthetic sensibilities and agnostic beliefs, guiding him towards the more spiritually universal aspects of the Mass.

Fauré began working earnestly on his Requiem in 1886, shortly after his father’s death, and completed it by the end of the following year.

ANTONIO VIVALDI: *Magnificat, RV 610*

*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 inven-

tion, mastery of instrumental colors and structures, and his dramatic power.

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.

- © Susan Halpern, 2023

JOHN RUTTER: *Gloria*

Born September 24, 1945, in London

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

BEETHOVEN: *Symphony No. 7 in A Major, Op. 92*

Written mostly during 1811 and finished by early 1812, this work is without doubt a complete reflection of the happy times and optimistic personal attitude of the composer at that time in his life—both professionally and personally. We are all familiar with the struggles and depressive moments in his emotionally up and down life, but times were good about then. The beloved “Pastoral” symphony was finished in 1808, and he then busied himself with important works, among them, the “Emperor” piano concerto and the music for Egmont. Sketches for both the seventh and the eighth symphonies were all part of his activity during this time.

He had already suffered health problems by early 1811, and traveled to the spa in the Bohemian town of Teplice, where work on the symphonies went

on during that summer. Both symphonies were finished the next year, and together they more or less marked the end of an era. From that time on, until the end of his life in 1827, Beethoven the man, and his musical works underwent significant changes. His health underwent further deterioration, with debilitating family squabbles and failures in personal relationships all contributing to the change. While there were great works still to be written, the flow of inspiration was lessened, his social isolation increased, and the style of his composition took on a new, abstract quality.

So, the uplifting joy and vigor of Symphony No. 7 is a turning point. Beethoven, himself, conducted the première—contemporary accounts entertainingly describe his energetic and exaggerated gesticulations

on the podium. And in the orchestra were some of the luminaries of the musical

scene. It must have been an inspiring concert, indeed. © 2015 William E. Runyan

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 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.

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THE Artists

TRAM SPARKS, *Conductor*



Dr. Tram Sparks is Chair and Associate Professor of Practice at the University of Southern California Thornton School of Music, where she conducts the Chamber Singers and teaches graduate courses in conducting, choral music, and sacred music. Prior to her work in Los Angeles, Sparks was Associate Professor and Associate Director of Choral Activities at Temple University Boyer College of Music &

Dance, where she taught graduate and undergraduate courses in choral literature, conducting, and aural theory, and conducted the Concert Choir, University Chorale, Women's Chorus and University Singers.

A native of Vietnam, Sparks's earliest musical training was in Okinawa, Japan and subsequently, at the San Francisco Conservatory of Music's Pre-College Division. Sparks holds a Bachelor of Music degree in Piano Performance and a Master of Music in Choral Conducting from Temple University, and a Doctor of Musical Arts in Choral Conducting from Yale University. While at the Yale School of Music, she also completed the interdisciplinary certificate program in Music and Worship at the Yale Institute of Sacred Music. Sparks is a frequent guest conductor and choral clinician, has served as music director at churches and synagogues in Philadelphia and Los Angeles, and serves on the Board of Directors of Tonality.

MICHELE SEXTON, *Soprano*



Soprano Michele Sexton has been hailed in the press as “tremendous”, “an artist worth discovering” with her “magnificent”, “big, flexible voice and shining tone” and character portrayals that are “mesmerizing”, “stirring” and “affecting”. Michele's is a passionate, life-long love of music and performing that has taken this versatile performer to the stages of opera, operetta, concert, and musical theater. Ms. Sexton's repertoire of operatic roles includes Mozart's Donna Anna in *Don Giovanni*, Fiodiligi in *Così fan Tutte*, Countess Almaviva in *Le Nozze di Figaro*, Konstanze in

Entführung aus dem Serail, Pamina and First Lady in *Die Zauberflote*, Verdi's Violetta in *La Traviata* and Alice Ford in *Falstaff*, Mimi and Musetta in *La*

Boheme, Lucia di *Lammermoor*, as well as Antonia in *Les Contes d'Hoffmann*, Juliette in Gounod's *Romeo et Juliette*, and Micaela in *Carmen*.

SAMUEL WEISER, *Baritone*

Praised for his “stentorian bass” voice, Samuel Weiser is quickly making a name for himself as a singer to watch. In 2022, he returned to Washington National Opera for a workshop of Jeanine Tesori and George Brant's *Grounded* and made his highly lauded role and company debut as Alberich in Nashville Opera's *Das Rheingold*, which was described by reviewers as “the standout performance” of the opera. During the summer of 2022, he will cover Farfallo in Richard Strauss' *Die schweigsame Frau* at Bard SummerScape. In the 2022-2023 season, Mr. Weiser joins the roster of The Metropolitan Opera where he will make his debut as Flemish Deputy 4 in *Don Carlo* and cover Waiter 4



in *Der Rosenkavalier* and Gretch in Giordano's *Fedora*.

JEFFREY L. WEBB, *Conductor*

Jeffrey L. Webb is Associate Professor of Music/Director of Choral Activities and head of the music department at the University of Pittsburgh at Johnstown. At the University of Pittsburgh at Johnstown, Mr. Webb has taught courses in Music Theory, Western Art Music, Critical Listening, Jazz and Popular Music, and conducts the Pitt-Johnstown Choral Ensembles. In addition to his work at Pitt-Johnstown, Mr. Webb was appointed conductor of the Johnstown Symphony Chorus in 2018. Mr. Webb has prepared choruses for performances that have included Handel's *Messiah*, Mahler's *Symphony No. 2 (Resurrection)* Still's *Plain Chant for America*, Faure's *Requiem*, Vivaldi's *Gloria*, and Schubert's *Mass in G*.



Active as a guest conductor and vocal clinician, Mr. Webb has worked with

singers and conducted festival choirs in Pennsylvania, New York, Connecticut and New Zealand. His research on vocal health in the choral rehearsal has been published in *Music Educators Journal* and presented for both the Pennsylvania and

Virginia Music Educators Associations. In 2016, his research and creation of new editions for William Grant Still's *Three Rhythmic Spirituals* led to publi-

cations in *The Choral Journal* and with William Grant Still Music. This performance marks Mr. Webb's Carnegie Hall conducting debut.

CHRISTINA MAJOR, Soprano



American Soprano Christina Major has been praised in Opera News as being a “sensitive actress” who “brought the highest emotional stakes of the evening.” San Francisco Chronicle’s Joshua Kosman describes her as having

“expressive verve and technical command.” Ms. Major has been delighting some of the most prestigious opera and concert stages for 2 decades. She returns to Carnegie Hall after previous engagements with works by Poulenc, Rutter, Vivaldi and Handel. She recently made her anticipated debut in Buenos Aires with Teatro Colón in the title role of *Norma*. She will debut as the Gingerbread Witch with Opera Tampa in 2024. A celebrated concert artist, Ms. Major has been engaged by the Greenville Symphony under the baton of Russian conductor Edvard Tchivzhel in works such as *Verdi Requiem*, *Beethoven Ninth*, *Poulenc Gloria*, *Cavalleria rusticana*, and repeat performances of Mahler No. 2. She has been engaged with the Flint Symphony, Dallas Symphony Chorus tour to South America with Brahms’ Requiem.

DEVONY SMITH, Mezzo-Soprano



California-born Mezzo-Soprano Devony Smith is known for her com-

mand of a wide variety of operatic and concert repertoire. Last season held a variety of role debuts for Devony including the title role in Rossini’s *Cenerentola* with Opera Modesto, the Rooster in a new orchestral arrangement of *The Cunning Little Vixen* with Opera Theater Freiburg, Sesto in *Clemenza di Tito* with Bronx Opera, Maddalena in *Rigoletto* with Boheme Jersey Opera, and Dido in *Dido and Aeneas* at Teatro Commuale di Giuseppe Manini di Narni. Devony frequently collaborates with composers and recently premiered both “*Little River Songs*” by Grammy-award winning composer Jennifer Higdon with LyricFest Philadelphia and “Farther

from the Heart” by Eve Beglarian with Brooklyn Art Song Society. Outside of the operatic repertoire, Devony is an established concert singer and recently made her Carnegie Hall debut as the alto soloist in Dan Forrest’s

Jubilate Deo with Manhattan Concert Productions. She was also a featured recitalist with Carnegie Hall Citywide and sang her debut of Mahler’s 4th Symphony with the Colburn Orchestra in Los Angeles.

JEREMY BRAUNER, Tenor

Jeremy Brauner is a 2022 grant recipient of the Wagner Society of New York and the Olga Forrai Foundation, as well as a 2018 Regional finalist for the Met Opera National Council Auditions. In 2016 he made his debut as Alfredo in *La traviata* and since then he has performed such roles as Cavaradossi in *Tosca*, Ricardo in *Un ballo in maschera*, Calaf in *Turandot*, B.F. Pinkerton in *Madama Butterfly*, Loris in *Fedora*, and Manrico in *Il Trovatore*. In 2021 he joined New Amsterdam Opera, and performed the role of Arrigo in *I vespri sicilliani* and was described by OperaWire as “a voice of unbridled power, with a spine-tingling squillo”. In 2022, Jeremy performed the role of Giorgio in the world premiere of *The Garden of the Finzi-Continis* produced by New York City Opera, The Duke of Mantua in *Rigoletto* with Boheme Opera of NJ



and Rodolfo in *La Boheme* with Opera Modesto. This summer he performed the role of Il Montecchio, and covered the role of Romeo in Ricardo Zondanai’s *Giulietta e Romeo* produced by Teatro Grattacielo.

JASON DETWILER, Baritone

With over sixty roles to his credit, Jason Detwiler, baritone, has become well-known for his magnetic and energizing stage performances. His voice and acting have been described as “emotionally fervid”, “richly expressive”, and “commanding”, garnering acclaim as Eugene Onegin, Conte di Luna in *Il trovatore*, Zurga in *Les pêcheurs de perles*, and John Proctor in *The Crucible*, among others. Last season saw his role debut as Aeneas in a world premiere of Jake Landaus’ *Aeterna* with Teatro Comunale Manini in Italy through the Narnia Vocal Arts Festival.



Additionally, the baritone reprised Conte di Luna (Opera in the Field), *La bohème*'s Marcello (Light Opera of New Jersey), Manon's *Lescaut* (Taconnic Opera), *Le nozze di Figaro*'s Conte with Gemma Arts, and Germont in *La traviata* with South Orange Performing Arts. The baritone has performed nationally and abroad with San Diego Opera, Virginia Opera, Opéra Théâtre d'Avi-

gnon, Opera Santa Barbara, Opera Parallèle, Syracuse Opera, Sacramento Opera, Opéra Louisiane, Shreveport Opera, Festival Opera of Walnut Creek, Opera San Jose, Rimrock Opera, West Bay Opera, Vallejo Symphony Orchestra, the American Philharmonic Sonoma County, the Idaho State-Civic Symphony, the Boise Philharmonic and Master Chorale, and the Boise Baroque.

CARMEN FLÓREZ-MANSI, *Conductor*



Carmen Flórez-Mansi, a native of New Mexico, currently serves as the Pastoral Director of Music at the Cathedral Basilica of St. Francis of Assisi. Since 1989, she has performed as a vocal artist, choral conductor, and vocal instructor. She has performed with the Santa Fe Desert Chorale, The Santa Fe Symphony Orchestra & Chorus, and The Santa Fe Opera. She is also the Founding Director of the Choral Arts Society at St. Michael's High School (2014). Under her direction, they won the New Mexico Music Educators 2017 State 4A Choral Championship and the 2019 3A State Championship. She was named Choral Director of the Santa Fe Symphony Chorus in June 2018.

In 2017, she joined The Santa Fe Opera as Chorus Master and Vocal Coach for

the production of *Shoes for the Santo Niño*, an opera composed by Stephen Paulus. In October of 2019 she was Chorus Master and made her debut as music director for the world premiere of *Sweet Potato Kicks the Sun*, by composer Augusta Read Thomas with The Santa Fe Opera. In 2021 she served as music director and chorus master for The Santa Fe Opera world premiere of *Hometown to the World*, an opera composed by renowned composer, Laura Kaminsky and librettist Kimberly Reed.

Mrs. Flórez-Mansi made her debut at Carnegie Hall as choral conductor on June 18, 2017, performing *Mass of the Children* by John Rutter. Mrs. Flórez-Mansi has performed at Carnegie Hall in 2016, and 2007 under the direction of John Rutter. She and the Cathedral Basilica chorus performed with the Sistine Chapel Choir in November 2016 celebrated by His Holiness Pope Francis, at St. Peter's Basilica in Rome, Italy.

From 2008 to 2010, she led the Cathedral Basilica of St. Francis of Assisi in an 18-month liturgical and musical celebration of the 400 Years of Faith, which included the visit of the Spanish Royal Family, Vesper Service for the Papal Nuncio and U.S. Conference of Catholic Bishops.

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.

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 tal-

ent,” 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

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.