

Sunday, June 18, 2023 at 2:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023

1,472nd Concert Worldwide, 1,138th in New York, 680th 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

NUNES GARCIA: *Missa de Requiem, CPM 185*

- I. Introitus (soprano, mezzo-soprano,
tenor, bass and chorus)
- II. Kyrie (chorus)
- III. Graduale (soprano, mezzo-soprano,
tenor, bass and chorus)
- IV. Dies Irae (soprano, mezzo-soprano,
tenor, bass and chorus)
- V. Ingemisco (soprano)
- VI. Inter Oves (soprano, mezzo-soprano,
tenor, bass and chorus)
- VII. Offertorium (bass and chorus)
- VIII. Sanctus (soprano, mezzo-soprano,
tenor, bass and chorus)
- IX. Benedictus (soprano, mezzo-soprano,
tenor and chorus)
- X. Agnus Dei (chorus)
- XI. Communio (chorus)

MARK A. BOYLE, *Conductor*

LARA LYNN MCGILL, *Soprano*

JESSICA ANN BEST, *Mezzo-soprano*

ISAAC HURTADO, *Tenor*

BENJAMIN SIEVERDING, *Bass*

DAVID EMANUELSON, *Continuo*

Participating Choruses

Greensburg Salem Show Choir, Greensburg, PA (Emily Hazlett, Director)

Heard County High School, Franklin, GA (Alyssa Pinson, Director)

Hempfield Area High School Spartan Chorale, Greensburg, PA (David Emanuelson, Director)

Seton Hill University Una Voce, Greensburg, PA (Mark A. Boyle, Director)

University High School Chamber Choir, Fresno, CA (Alyson Moore, Director)

University of Tennessee Southern Choirs, Pulaski, TN (Andrew Martin, Director)

Intermission

(program continued)

JIM TAYLOR: *Cambridge Songs Suite No. 1*

1. Rota modos arte (Choir, soprano, and baritone)
2. Veni, veni, karissime! (Choir)
3. Qui habet vocem serenam (Choir and baritone)
4. Vestiunt silve tenera ramorum (Soprano)
5. Gaudet polus (Choir)

JIM TAYLOR, *Conductor*
ELIZAVETA ULAKHOVICH, *Soprano*
SUCHAN KIM, *Baritone*

OLA GJEILO: *Dreamweaver*

This performance of Ola Gjeilo's *Dreamweaver* is dedicated to the memory of Guelph Collegiate Vocational Institute chorister, **Joshua Ché Ablack**, who passed away on March 19, 2023. Joshua was a dedicated musician, son, friend and ally.

1. Prologue
2. Dreamsong
3. The Bridge
5. Paradise
6. Dominion

KIRA OMELCHENKO, *Conductor*
JESSICA ANN BEST, *Mezzo-soprano*
GEORGE HAMBOS, *Pianist*

Participating Choruses

Guelph Vocational CI Chamber Choir, Guelph, ON (Lane Osborne, Director)

*Lehigh Valley Chorale, Easton, PA (Nicholas Sienkiewicz, Director)

*LeTourneau Singers, Longview, TX (Jim Taylor, Director)

Longview Civic Chorus, Longview, TX (Jim Taylor, Director)

Intermission

KARL JENKINS: *Te Deum*
RENEE WILSON-WICKER, *Conductor*
KELLY HORSTED, *Pianist*

LEAVITT: *Bound For Glory*

1. Poor Wayfaring Stranger
2. Keep Your Lamps
3. Deep River
4. Steal Away
5. Bound for the Promised Land
6. All My Trials
7. The Old Ship of Zion

(program continued)

WENDI DICKEN, *Conductor*
KELLY HORSTED, *Pianist*

Participating Choruses

Arcadian Chorale, Matawan, NJ (Marina Alexander, Director)

Hightstown High School Advanced Choir, Hightstown, NJ (Jason Allen, Director)

*Midwest Center For Creative Arts, Lake St. Louis, MO (Wendi Dicken, Director)

Mountain View High School Chorus, Lawrenceville, GA (Renee Wilson-Wicker, Director)

*Richmond Choral Society, Staten Island, NY (Marina Alexander, Director)

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

*Prior MidAmerica Productions appearance(s).

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

Notes ON THE PROGRAM

JOSÉ MAURÍCIO NUNES GARCIA *Missa de Requiem in D minor, CPM 185*

Born 1767, in Rio de Janeiro, Brazil

Died 1830, in Rio de Janeiro, Brazil

José Maurício Nunes Garcia is widely recognized as the father of Brazilian classical music and a master of the classical European style. Previously believed to be lost, most of his works resurfaced in 1941 when musicologist Cleofe Person de Mattos (1913-2002) established the Associação de Canto Coral, an organization dedicated to the performance of Brazilian music, with a special focus on Garcia's compositions. His extensive body of work comprises over 237 pieces, primarily sacred in nature, but he also ventured into secular music, creating three songs, two overtures, a symphony, and the groundbreaking opera "Le Due Gemelle" (The Two Twins), the first opera composed in Brazil. In March 1816, Garcia composed an *Office for the Dead* and a *Requiem Mass* in tribute to the Portuguese Queen, Dona Maria. On August 31, 1977, the New York Philharmonic and Morgan State University Chorus performed Garcia's Requiem in the United States. Critic Harold Schoenberg praised Garcia's D minor Requiem as equal to

the post-Mozartean compositions of the early 19th century, occasionally hinting at emerging Romanticism, particularly in the powerful "Dies Irae" movement. Garcia's *Requiem*, sharing the key of D minor with Mozart's renowned Requiem, showcases his admiration for Mozart's work. The "Introit" reflects Mozart's quiet intensity, and Garcia conducted the first performance of Mozart's Requiem, K. 626, in South America on December 19, 1819. Notably, Garcia's use of chromatics is evident in the phrase "luceat eis." The energetic and stylistic "Kyrie" resembles Mozart's composition, and the "Gradual" and "Tract" feature variations of the "Introit" theme, with expressive solos for soprano and bass. The extensive "Dies Irae" seamlessly blends solo and choral passages, capturing contrasting moods from fear to apprehension, lyricism, and declamatory sections. This dramatic movement, reminiscent of Mozart's Requiem, situates Garcia within the Romantic era.

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JIM TAYLOR *Cambridge Songs Suite No. 1*

Born September 11, 1976, in Montreal, Canada

The Cambridge Songs are eighty-three medieval goliardic poems found near the end of an eleventh-century manuscript housed at Cambridge University. The collection has been said to be the most important collection of Latin poetry between Charlemagne and Carmina Burana. The texts deal with issues in northern Europe in the 9th and 10th centuries up to the Norman Conquest, and they vary greatly in length. Some are

sacred, telling the story of Jesus Christ or David as a minstrel would to an illiterate audience. There are panegyrics, comic or tragic anecdotes or narratives, paeans of joy over the beauty of nature, as well as fragments of earlier poets such as Boethius. The translator of these poems is Dr. Jan Ziolkowsky, Arthur Kingsley Porter of Medieval Latin at Harvard University, who has granted his translations to be used for this project.

OLA GJEILO *Dreamweaver*

Born 1978, in Skui, Norway

The text for *Dreamweaver* is based on parts of the Norwegian medieval folk poem *Draumkvedet*, an epic ballad that has a lot in common with Dante's *The Divine Comedy*. The protagonist, Olav Åsteson, falls asleep on Christmas Eve and sleeps for thirteen days. He wakes up and rides to church to describe his dreams to the congrega-

tion about his brave, beautiful, terrifying, and ultimately redeeming journey through the afterlife. For this composition, the *Draumkvedet* poem has been adapted into a playful interpretation in English penned by Charles Anthony Silvestri.

-Program Notes by Ola Gjeilo

KARL JENKINS *Te Deum*

Born February 17, 1944, in Swansea, South Wales

The British crossover composer Karl Jenkins grew up in the South Wales village Gower of Penclawdd, the son of an organist and choirmaster. His father gave him music lessons before he studied music at Cardiff University and at the London Royal Academy of Music. Originally an oboist, he also played the saxophone and established himself as a jazz musician in the 1970's. In the 1980s, he composed music for advertising, winning awards for his music for many well-known companies such as Levi's, British Airways, Renault, and Delta Airlines. Jenkins' celebratory *Te*

Deum, composed in 2008, premiered November 30, 2008, with the Royal Liverpool Philharmonic, Jenkins conducting. It is scored for strings, two trumpets, percussion, (timpani, glockenspiel and xylophone, bass drum, cymbal and suspended cymbal, and side drum), and organ, making it accessible to choruses of all sizes. Jenkins is the Patron of the Liverpool Welsh Choral, who commissioned the work for the celebration of Liverpool as European Capital of Culture.

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JOHN LEAVITT *Bound For Glory*

Born 1956, in Leavenworth, Kansas

Bound For Glory by Dr. John Leavitt premiered at the Christ Church Cathedral in Dublin, Ireland in 2018. It is a collection of seven traditional American spirituals infused with the beautiful melodic lines and scintillating harmonies created by Dr. Leavitt. From the haunting melodies of "Deep River" and "All My

Trials" to the exuberant rhythmic and harmonic climaxes of "Bound for the Promised Land" and "Old Ship of Zion", *Bound for Glory* captures both performers and audiences in a musical embrace that holds us through a sparkling musical journey that will still warm our hearts long after the concert is over.

THE Artists

MARK A. BOYLE, *Conductor*



Mark A. Boyle is the Director of Choral & Vocal Activities at Seton Hill University in Greensburg, PA, just outside of Pittsburgh. He also conducts the Pittsburgh Compline Choir. Known for his energetic and meaningful rehearsals, Boyle has led all-state, region, district, and county choirs throughout the Northeast.

A poet and composer, Boyle's work has been heard around the world, most

notably, his round, Barechu, written to honor the lives lost at the Tree of Life synagogue. His poetry has been set by Joseph Gregorio, Paul Carey, Justine Koontz, Elizabeth Gilson Voth, and his longtime writing partner, Peter de Mets.

Boyle has served ACDA in three states and assisted ACDA in implementing the 2021 Virtual National Conference. Currently, he holds the position of National App Chair, overseeing the implementation and management of the Conference App platform. An alum of Susquehanna University and Ball State University, Boyle holds the Doctorate of Musical Arts from Rutgers, the State University of New Jersey, where he studied with Patrick Gardner. While serving in the United States Navy, he conducted the Bluejackets Memorial Choir at Naval Training Center, Great Lakes. He is eternally grateful for the support of his wife, Jane, and their sons, Nathan and Patrick.

LARA LYNN MCGILL, *Soprano*



Soprano Lara Lynn McGill has been described as “a voice of size, clarity and wide coloristic range... a three-dimensional figure who combined vulnerability with strength and tugged at the heartstrings in her every breath and movement.” (Pittsburgh Post Gazette) Ms. McGill looks forward to her 9th Avenue Opera debut as Zerlina in July. She has appeared with St. Petersburg Opera in FL as Fiordiligi in *Così fan tutte*, and also sang Pamina and Antonia in their past seasons. Other favorite roles include: Cleopatra in *Giulio Cesare* and Romilda in *Xerxes* with Pittsburgh

Festival Opera, Donna Anna, Mamah Cheney in *Shining Brow*, The Foreign Women in Menotti's *The Consul* with Opera New Jersey, Susannah in Carlisle Floyd's *Susannah*, Sandrina, Lauretta, Adina, and her Pittsburgh Opera debut as Barbarina. Ms. McGill's concert soloist performances range from Baroque to

Vaughan Williams. Highlights include: Bach's Mass in B minor, Vivaldi's and Handel's *Gloria*, *Messiah* excerpts, Brahms', Mozart's, and Rutter's *Requiem*, and *In Terra Pax* by Finzi. Lara graduated with her master's from Eastman School of Music and her bachelor's from University of Miami.

JESSICA ANN BEST, Mezzo-soprano

Jessica Ann Best is a striking cross-disciplinary artist, performing nationwide in opera, musical theater, and jazz. Ms. Best premiered the roles of Mrs. Otis in Gordon Getty's *The Canterville Ghost* with LA Opera, The Stepmother in Anton Coppola's *Lady Swanwhite* at Opera Tampa, and Alice in *Alice Ryley* by Michael Ching, with the *Savannah Voice Festival*.

Ms. Best made her debut as Carmen in *Carmen* with Salt Marsh Opera in 2021. Ms. Best tours The Great American Songbook and is a returning artist with Susie Mosher in *The Lineup* at Birdland. Best has appeared as a guest artist with *The Buffalo Philharmonic*, *The New Jersey Festival Orchestra*, *The Florida Orchestra*, *The Santa Fe Opera*, and *The Savannah Music Festival*. Ms. Best appears in the roles of Bessie and Mary Rivers in Louis Karchin's *Jane Eyre* on Naxos. Ms. Best will sing and direct *Dialogues of Carmelites* (Madame Croissy) at Nazareth College



in Spring 2023. Ms. Best returned from Poland in May 2023, singing and directing opera scenes with the Rzeszów and Krakow. Ms. Best is a professor and the Artistic Director of the Nazareth College Opera. Best holds a Masters of Music in Vocal Performance from Northwestern University and a Bachelor of Music in Vocal Performance from Nazareth College.

ISAAC HURTADO, *Tenor*



Isaac Hurtado has drawn critical acclaim for performances of leading tenor roles across the United States. Since making his leading role debut in with Festival Opera in the title role of *Roméo et Juliette*, his portrayals of Pinkerton in *Madama Butterfly*, Rodolfo in *La Bohème*, Don José in *Carmen*, Alfredo

in *La Traviata*, Edgardo in *Lucia di Lammermoor*, Il Duca di Mantova in *Rigoletto* among others, have been noted for “money notes worth every penny” and “wonderful acting.” He has appeared with companies including Utah Opera, Opera North, Piedmont Opera, Pine Mountain Music Festival, Opera San Jose, Phoenix Opera, The Cleveland Opera, Utah Festival Opera, Central City Opera, the Bay Area’s Midsummer Mozart Festival, Utah Lyric Opera, and Sun Valley Opera. Most recently he appeared as tenor soloist in Verdi’s *Requiem* with Salt Lake Choral Artists, Beethoven’s *9th Symphony*, with the choirs and orchestras of Brigham Young University, and “Opera Gems” with Opera Roanoke. Onstage he was seen in the role of Don José in *Carmen* for Utah Festival Opera. With Utah Opera he covered the role of Cavaradossi in *Tosca* and sang Don José in *La Tragédie de Carmen*.

BENJAMIN SIEVERDING, *Bass*



Bass Benjamin Sieverding has gained notice for his “resonant, expressive bass” (StarTribune) and for a range of characterizations spanning from “wickedly charming” (l’*étoile* magazine) to

“genuinely threatening” (Phindie). During the 2022-2023 season, Mr. Sieverding returns to Minnesota Opera for *Edward Tulane*, returns to the Metropolitan Opera to cover Boroff in *Fedora* and Pistola in *Falstaff*, returns to Madison Opera as Bartolo in *Le nozze di Figaro*, joins the Brno Philharmonic as the soloist in the *Glagolitic Mass*, and returns to Glacier Symphony as Zuniga in *Carmen*. In 2023-2024, he will appear as Colline in Minnesota Opera’s production of *La bohème*. In the fall of 2021, Mr. Sieverding made his Tulsa Opera debut as Betto / cover Simone in *Gianni Schicchi* and his Omaha Symphony debut singing excerpts from *Mozart Requiem*. In the spring of 2022, he joined The Metropolitan Opera roster as Pit Singer - Bass 1 in Brett Dean’s *Hamlet*, made

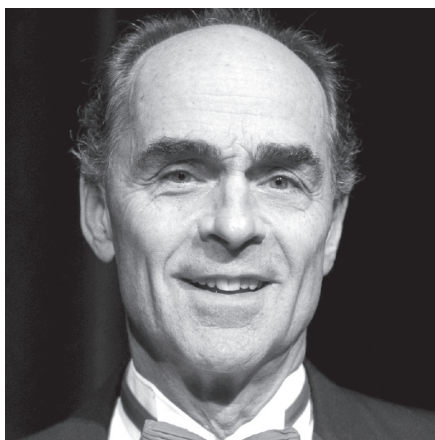
his Northern Lights Music Festival debut as Sarastro in *Die Zauberflöte*

and joined Intermountain Bozeman for *The Montana Mikado*.

JIM TAYLOR, Conductor

Dr. Jim Taylor is Professor of Music and Director of Fine Arts at LeTourneau University in Longview, TX, a Christian polytechnic university. Having played rock music in his teens, he went on to earn degrees from Florida Atlantic University (Music Composition), the University of Miami (Studio Writing and Production), and as the Narramore Scholar at the University of Alabama (Choral Conducting). His analysis of the Shaw-Parker choral arrangements has been the subject of a dissertation and an article in the *Choral Journal*. From 2009-2017 he was Director of Choral Activities at Kilgore College, where his choirs performed annual masterworks with orchestra, a tradition continued at LeTourneau University.

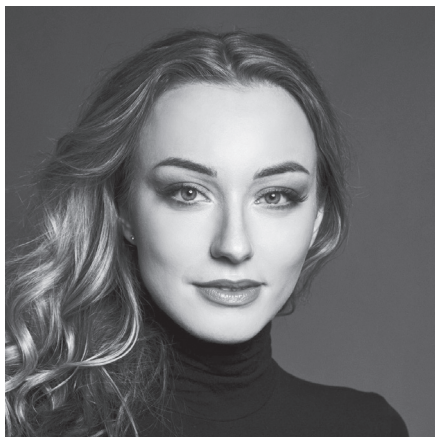
Jim is the 1995 founder of the Jacksonville (FL) Children's Chorus, which now trains 500 children per year. He studied under Helmuth Rilling at the Oregon Bach Festival in 1996 and has been invited to conduct the Kiev



Symphony Orchestra and Chorus in Ukraine on four occasions, performing the Mass in C Minor of Mozart, Walton's *Belshazzar's Feast*, and works of Handel, Britten, and Haydn. His choral compositions are published by Oxford University Press, Hinshaw, Roger Dean, Choristers Guild, and other publishers. He and his wife, Karen, have three children and six grandchildren.

ELIZAVETA ULAKHOVICH, Soprano

Elizaveta Ulakhovich was born in St. Petersburg, Russia. From 2009 to 2012, she attended the Music College N.A. Rimsky-Korsakov. At the end of the third year she entered the St. Petersburg State Conservatory. She was a member of the 2017 class of the People's Artist of the RSFSR E.S. Gorokhovskaya, where she graduated Summa cum Laude. The year before graduation she was accepted into the Young Artist Program of the Bolshoi Theatre of Russia, under the direction of Honored Art Worker D.Vdovin. During this program, Elizaveta won several awards, including Third Prize of the 9th International Competition



S.Monyushko “Ubelskaya swallow” in Minsk, Belarus, and a special award of the 32nd international competition “Ismaele Voltolini” in Buscoido, Italy. At the Bolshoi, Elizaveta was involved in the world premiere productions of the mono-opera *Cormorant*, *Samson*

and *Delilah* based on Elena Skulskaya’s novel and M. Weinberg’s opera *Idiot*. She also performed over 100 concerts on many stages of Russia, including the Beethoven Hall of the Bolshoi Theatre and Philharmonic Hall of St. Petersburg.

SUCHAN KIM, Baritone



Suchan Kim is a native of Busan, South Korea. He holds a Bachelor of Music from Korea National University of Arts, and a Master of Music and Professional Studies Diploma from Mannes College the New School for Music. Roles: Don Giovanni/Leporello (Don

Giovanni), Count/Figaro (Le Nozze di Figaro), Guglielmo (Così fan tutte), Papageno (Die Zauberflöte), Marcello/Schaunard (La bohème), Enrico (Lucia di Lammermoor), Tarquinius (The Rape of Lucretia), Ford (Falstaff), Dandini (La Cenerentola), Germano (La scala di seta), Silvio (I Pagliacci), Paquiro (Goyescas), Salieri (Mozart and Salieri), Dancaire (Carmen), Jailer (Dialogues of the Carmelites), Simeon (L’enfant prodigue). Venues: Merola Opera Program, Metropolitan Opera Guild, Carnegie Hall, Dallas Opera’s Hart Institute for Women Conductors, Sarasota Opera, Opera in Williamsburg, New Rochelle Opera, Bare Opera, Barn Opera, New Amsterdam Opera, Opera Ithaca, Lyric Chamber Music Society of New York, National Theater of Korea, Seoul Arts Center. Awards: Opera Award – Mannes Opera, Eastern District Winner – MONC Auditions.

KIRA OMELCHENKO, *Conductor*



Winner of the International Conductors Workshop and Competition, Dr. Kira Omelchenko is an Associate Dean of Performance and Recruitment, Associate Professor of Music, and the Conductor of the Symphony Orchestra at Wilfrid Laurier University Faculty of Music (Ontario, Canada). A passionate educator, Dr. Omelchenko was nominated for a Grammy Music Educator Award, the Laurier Innovation in Teaching Award, and was the recipient of the prestigious 2018 FSC Miller Distinguished Professor Award.

Dr. Omelchenko has been selected for a prestigious Fulbright Scholar Award for 2023-24 where she will be spending five months in New Zealand conducting, teaching, mentoring stu-

dents, collaborating with local composers, and conducting research in the National Library of New Zealand. During her Fulbright, she will be a visiting scholar and artist-in-residence at The New Zealand School of Music—Te Kōkī, at Victoria University, in Wellington, New Zealand. She is the 2022 winner of the Ernst Bacon Memorial Award for the Performance of American Music, a 2022 finalist in the National American Prize in Music virtual concert production category and is a past prize winner in Opera Conducting category. Upcoming conducting engagements include the Vienna Opera Academy, Orlando All-County Orchestra, Kitchener-Waterloo Symphony, Waterloo Chamber Players, and residencies in New Zealand, Thailand, South Korea, Papua New Guinea, British Columbia, Wyoming, and Hawaii.

Dr. Omelchenko's research on health and music has been published in *Health Education Journal* (SAGE publications, UK) and her research on the delivery of remote orchestra ensemble during the COVID-19 Pandemic is published in *IAFOR International Arts & Humanities Academic Forum*. She holds degrees from Knox College, the University of New Mexico, and a doctoral degree in orchestral conducting from the University of Iowa.

RENEE WILSON-WICKER, *Conductor*

Renée Wilson-Wicker is the recently retired Director of Choral Activities at Mountain View High School in Lawrenceville, Georgia. Her degrees in Music Education and Voice Performance are from Capital University and the Manhattan School of Music with post graduate coursework from the University of Georgia. As a veteran educator and master teacher for 30 years, her groups consistently earned top ratings at Performance Evaluations and students performed in district, state and national honor events. Choirs under her direction have performed masterworks by Britten, Duruflé, Fauré, Handel, Mozart, and Vaughan Williams among others, and have performed at the Georgia Music Educators Association Conference and Carnegie Hall. Ms. Wilson-Wicker is an active conductor, clinician and soloist, has been Teacher of the Year finalist for multiple years and holds membership in GMEA, NAFME, and ACDA. She is a former Choral Division Chair and Vice



President for All-State Events and is a certified adjudicator for GMEA. Renée is the wife of Karl, Aunt to Tessa and Aubrey, Bonus Mom to Karl Seth and Valeria, Nana Née to Daniel, Rosalyn, Ariana and Pete, and Mama Wicker to current and former students, some of whom are sharing this prestigious stage tonight.

WENDI DICKEN, *Conductor*

Wendi Dicken resides in Lake St. Louis, Missouri. Spanning more than five decades, her career began at the age of four with performances as Michael Darling in the musical, Peter Pan, adding over 84 musical and operatic roles since that time. She studied under the tutelage of Margaret Styling (piano), Robert Cavally (flute), Joan Moynagh, Russell Hosler, and Bard Suverkrop (voice) in Cincinnati. Mentored in conducting by John Wabrick, Russ Hinkle, and Cynthia Gray, she went on to perform under the baton of Thomas Schippers and Margaret Hillis. A composition student of Winfred Cummings at Miami University (OH), Ms. Dicken counts a piano concerto, several piano pieces, six patriotic works for choir, and many pieces for children's choir.



She served as music director for Bethel, Salem and Wentzville United Methodist Churches in St. Louis, and led the Concert Arts Association of St. Charles County in concerts for the 90th anni-

versary of the Hawaiian State Library, Carnegie Hall and Kennedy Center (with Dr. John Leavitt). Ms. Dicken currently is Artistic Director of the Midwest Center for Creative Arts, pro-

ducing 12 to 16 musicals, plays, light opera and concerts each year. This is MCCA's second concert at Carnegie Hall and is Ms. Dicken's conducting debut.

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 lau-

reate 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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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.

Peter Tiboris, *General Director and Music Director of MidAmerica Productions and MidAm International*
James E. Redcay III, *Chief Executive Officer*

Eric Spiegel, *Chief Operating Officer*

Eilana Lappalainen, *MidAmerica Productions and MidAm International Artistic Administrator*

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Joyce Howard-Brazel, *Chief of Administration*

Giovanna Boyd, *Bookkeeper/Account Operations Associate*

Sonja Sepúlveda, *MidAm International Program Administrator & Conductor-in-Residence*

Matthew Harden, *Conductor-in-Residence & Program Development Associate*

Jack Hill, *Conductor & Program Development Associate*

Thomas Octave, *Conductor & Program Development Associate*

Stephen Pu, *Conductor & Program Development Associate*

Adam Stich, *Conductor & Program Development Associate*

Candace Wicke, *Conductor & Program Development Associate*

George Berry, *Associate Director of Program Development and Assistant Production Manager*

Dallas Wicke, *Program Development Associate*

Lily Wintringham, *Program Development Associate and Assistant in Concert Production*

Sawyer Branham, *Program Development Associate*

Tabitha Johnson, *Principal Administrative Assistant to Eilana Lappalainen*

Julie Kahn, *Principal Administrative Associate to General Music Director and Artistic Director, Peter Tiboris*