

Sunday, June 25, 2023 at 2:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023

1,473rd Concert Worldwide, 1,139th in New York, 681st 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*

DAN FORREST: *Requiem for the Living*
I. Introit-Kyrie (choir)
II. Vanitas Vanitatum (choir)
III. Agnus Dei (mezzo-soprano and choir)
IV. Sanctus (choir)
V. Lux Aeterna (mezzo-soprano, tenor,
and choir)

WARREN COOK, *Conductor*

MADISON MARIE McINTOSH, *Mezzo-Soprano*

MORGAN MASTRANGELO, *Tenor*

Participating Choruses

Artios of Greenville Chorale, Greenville, SC (Levi Myers, Director)

*Bangor Area High School Slater Chorale, Bangor, PA (Joseph Di Minico, Director)

Bob Jones Academy Concert Choir, Greenville, SC (Tara Soloman Hamilton, Director)

*Bob Jones University Choirs, Greenville, SC (Patty Casarow & Andrew Huish, Directors)

*Central Regional High School Choir, Bayville, NJ (Elizabeth Moore, Director)

Rivertree Singers, Greenville, SC (Warren Cook, Director)

Intermission

BRAHMS: *Schicksalslied, Op. 54*

JEFFREY COBB, *Conductor*

JAKE RUNESTAD: *Into the Light*
I. The Universe of Light
II. The Lightless Dark
III. The Warm Fogs of Fear
IV. Flower into Kindness
V. Into the Light

ERIN PLISCO, *Conductor*

(program continued)

Participating Choruses

Berrien Springs High School Concert Choir, Berrien Springs, MI
(Carrie VanDenburgh, Director)
Hardin Valley Academy Chamber Choir, Knoxville, TN (John McMeen, Director)
Missouri State Choral Union, Springfield, MO (Erin Plisco, Director)
Northwestern Michigan College Choirs, Traverse City, MI (Jeffrey Cobb, Director)

Intermission

RAY: *Gospel Mass*

- I. Kyrie- Lord Have Mercy (soprano, tenor and chorus)
- II. Gloria- Glory to God in the Highest (soprano and chorus)
- III. Credo- I Believe in God (soprano and chorus)
- IV. Acclamation- Hallelujah Praise the Lord (chorus)
- V. Sanctus- Holy, Holy Lord God of Hosts (tenor and chorus)
- VI. Agnus Dei- Lamb of God (tenor and chorus)

MARIA A. ELLIS, *Conductor*
JENNIFER L. KELLEY, *Soprano*
JERMAINE SMITH, *Tenor*

Participating Choruses

*Blackburn College Choir, Carlinville, IL (Joseph D. Welch, Director)
The Maria A. Ellis Festival Ensemble, St. Louis, MO (Maria A. Ellis, Director)
Missouri Baptist University Chamber Singers, St. Louis, MO (Jordan Cox, Director)
Rossvie High School Choir, Clarksville, TN (Kristina Waugh, Director)
Saint Louis Community Gospel Choir, St. Louis, MO (Suzanne Palmer, Director)
The Sheldon City of Music All-Star Chorus, St. Louis, MO (Maria A. Ellis, Director)
Que the Music Academy, Browns Summit, NC (Quahneesha Smith, 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

DAN FORREST *Requiem For the Living*

Born January 7, 1978, in Breesport, New York

A Requiem at its core is a prayer for rest, traditionally for the deceased. The five movements of Dan Forrest's *Requiem for the Living* (2013), however, form a narrative just as much for the living—and their own struggle with pain and sorrow—as for the dead. The opening movement sets the traditional Introit and Kyrie texts—pleas for rest and mercy—using ever-increasing elaborations on a simple three-note descending motif. The second movement, instead of the traditional Dies Irae, sets scriptural texts that speak of the turmoil and sorrow which all humanity faces while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea

for deliverance and peace. The Sanctus following it becomes a response to this redemption. The Sanctus offers three different glimpses of the “heavens and earth, full of Thy glory,” all of which develop the same musical motif: an ethereal opening section inspired by images of space from the Hubble Space Telescope; a stirring middle section inspired by images of our own planet as viewed from the International Space Station; and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace and rest for both the deceased and the living. Christ's words are the answer to the Introit's prayer for rest: “Come unto me all ye who labor and are heavy laden, and I will give you rest.”

-Notes by Dan Forrest

JOHANNES BRAHMS *Schicksalslied* (“Song of Destiny”)

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

In the last years of the 18th century, the great German poet Friedrich Hölderlin (1770-1843) published a two-volume epistolary novel entitled *Hyperion, or the Hermit in Greece*, in which he invoked a pantheistic vision of the world and prophesied the return of the golden age through poetry and love. One day in 1868, during his summer vacation on the North Sea Beach at Wilhelmshaven, Brahms read the free-verse passage known as “Hyperion's Song of Destiny” and decided to set it to music immediately, but the work was not to be completed for three

years. The problem was that the two-part poem first depicts heavenly bliss and then earthly suffering, but Brahms wanted to end the work positively or happily. Repeating the first part of the poem after the second had been sung did not satisfy him. In 1871, he found the solution and gave the work its final form: orchestral prelude, choral setting of the poem, and an orchestral postlude substantially the same as the prelude. On October 18, 1871, in Karlsruhe, he conducted the premiere.

-Notes © by Leonard Burkat

JAKE RUNESTAD *Into the Light*

Born May 20, 1986, Rockford, Illinois

The Reformation was a pivotal event in the history of Western culture and created waves of change across Europe that spread to the rest of the world — the impact of which is still being felt (and studied) today.

Commemorating an historical event with a work of art, especially 500 years later, is no small feat — there are centuries of complexities to unpack and the event itself cannot be summed-up in a 15-minute musical work. Rather than create a museum piece for the Reformation, I asked myself what reforming means in our world today: What are the major issues plaguing our world and what is their cause? Who has addressed these issues through their work and their words (in the vein of Martin Luther)? How can I address these issues through a musical work for chorus and orchestra in a meaningful way?

To find the right texts, I scoured through hundreds of writings by individuals who I consider reformers — those who have worked to improve their community, their country, and/or the world. Along the way, I also discovered the book “The Witness of Religion in an Age of Fear” by Michael

Kinnamon. Kinnamon addresses fear and how it has infiltrated our culture and causes many of the issues we face including institutional racism, xenophobia, cultural divisions, and fear of “the other.” Many of the writings that I collected also speak to this negative power of fear and how we must work to move beyond it.

The chorale is a staple of the Lutheran movement and I wanted it to be an important element of this work. I am especially inspired by the writers/reformers whose texts I’ve used — knowing their stories, struggles, and successes provides such depth and greatly influences the music. I encourage you and your students to delve into their lives and work in order to fully grasp the meaning of their words.

It is my hope that this new work, “Into the Light,” allows us to be immersed in the wisdom of some of the most important and influential reformers in history, and challenges us to consider how we can move beyond fear and onto a path of love, compassion, and kindness.

-Notes by Jake Runestad

ROBERT RAY *Gospel Mass*

Born February 1, 1946, in St. Louis, Missouri

Died December 2022, in St. Louis, Missouri

Robert Ray’s *Gospel Mass* was composed in 1978. Its premiere performance was sung by the University of Illinois Black Chorus, Urbana campus. It was written while Mr. Ray was a liturgy-team member of the National Office of Black Catholics. The *Gospel Mass* was created out of a need from these workshops. The Mass has become a standard part of

the choral repertoire and is performed by churches, colleges, high schools, and civic groups across the country. It has been performed by the Cincinnati Symphony Orchestra and a community chorus during the 1980 season, the Detroit Symphony Orchestra during their 1989 season, and the Tulsa Philharmonic Orchestra. Also, it was performed in a new arrangement for

Jazz Band and chorus during the 1992 season at Cleveland State University. The Compton Heights Band and the Mighty Mississippi Concert Bands of St. Louis have also performed the concert band arrangements.

Gospel Mass is Mr. Ray's interpretations of two thousand years of liturgical tradition with the more contemporary music of the Afro-American Church. For centuries, composers have taken the texts of the Ordinary of the Mass and given them musical settings. Each setting creates within the listener a dif-

ferent feeling about the worship experience.

The composer states, "It is my desire to combine centuries of old traditions of Mass settings with sounds of the contemporary Black Church. The move from Latin to English created new opportunities for composers to express their feelings about the texts of the Ordinary of the Mass. I wanted everyone to experience the sense of joy and celebration that is generally felt in true Afro-American worship."

-Notes by Robert J. Ray

TEXT AND TRANSLATION

Schicksalslied (Song of Destiny), Op. 54

*Ihr wandelt droben im Licht
auf weichem Boden, selige Genien!
Glanzende Gotterluften
Ruhren Euch leicht,
wie die Finger der Kunstlerin
Heilige Saiten.*

*Schicksallos, wie der schlafende
Saugling, atmen die Himmlischen;
Keusch bewahrt
in bescheidner Knospe
Bluhet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.*

*Doch uns ist gegeben
Auf keiner Statte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.*

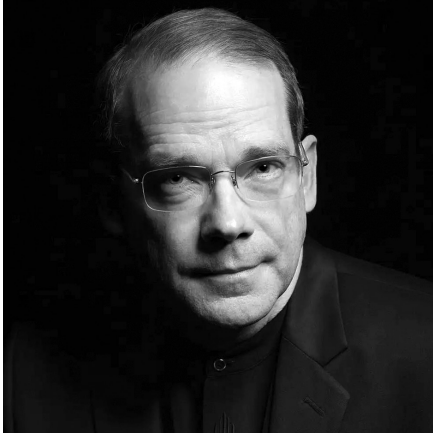
You roam above in the light
on the gentle land, blessed spirits!
Radiant, heavenly breezes
touch you lightly
like the player's fingers
on the holy strings.

Free of fate, like the sleeping
suckling, breathe the heavenly beings;
With discreetly
blooming buds,
the spirit stands guard
over you forever,
and the blessed eyes
look on with serene,
eternal light.

But to us it is given
to be nowhere at peace;
we stumble, we fall--
we suffering mortals--
blindly from one
hour to the next,
like water from reef
to reef breaking,
cast for years into the Unknown.

THE Artists

WARREN COOK, *Conductor*



Warren Cook is the founder and artistic director of the internationally acclaimed and award winning Rivertree Singers. Cook earned the DMA in choral conducting performance at the University of South Carolina and has studied at Westminster Choir College and Bob Jones University. As Director of Choral Activities at BJU he conducted the two premier choral organizations and oversaw a five-choir graded

program enrolling nearly 300 students. His choirs have been auditioned performers at international and national events including NAFME, ACDA and the World Choral Festival in Seoul, Korea. Cook regularly appears across the United States as adjudicator, clinician and conductor for choral festivals. Each summer he conducts the Rivertree Singers & Friends Choral Festival. In 2019 over 120 choral musicians from across the US joined Rivertree Singers and Festival Orchestra to perform Robert Shaw's last contribution to the choral repertory: an unpublished English edition of Brahms's *German Requiem*. Under Cook's leadership Rivertree Singers won the grand prize in the Oxford University Press Advent Competition and has also received awards for The American Prize. In 2019 Cook was honored with the South Carolina Chapter of the American Choral Directors Association's first-ever Lifetime Achievement Award. His wife Jean Flaughter Cook has been his life-long collaborative pianist.

MADISON MARIE McINTOSH, *Mezzo-soprano*



“Sparkling” mezzo-soprano Madison Marie McIntosh has been praised for her “wondrously flexible voice,” “prodigious vocal skills,” and “richly textured and strong lower register” (*Voce di Meche*). *OperaWire* has praised her “vocal power,” “enchanted voice,” “velvety mezzo-soprano,” and “abundant vocal and dramatic technique, with no shortage of soaring high notes and flexible roulades.” She won The American Prize in Vocal Performance in 2020 and then performed a benefit concert for The American Prize that featured world premieres of works by

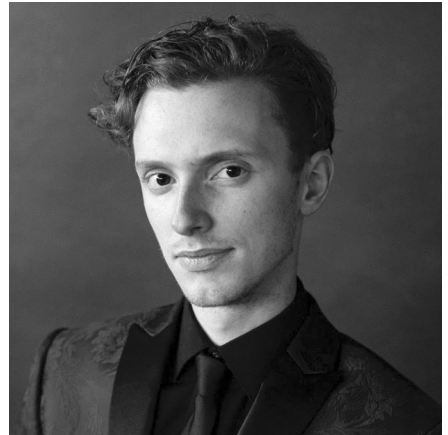
eight composers. Madison has performed Ernesta (*Un avvertimento ai gelosi*) at Caramoor, Delia (*Il viaggio a Reims*) with the Rossini Opera Festival in Pesaro, and Alto Soloist (*Messiah*) with New Amsterdam Opera. In 2022, she performed in concerts with Gulfshore Opera and will sing the title role in *La Cenerentola* with Fargo Moorhead Opera, the title role in *Giulio Cesare* with Connecticut Lyric Opera, and Francesca Da Ponte in the premiere of *Da Ponte*, by composer Roger Neill and librettist Neil Cohen.

Madison has also performed Rosina (*Il barbiere di Siviglia*), the title role in *Carmen*, Isabella (*L'Italiana in*

Algeri), Angelina (*La Cenerentola*), Cesare (*Giulio Cesare in Egitto*), Hansel (*Hansel and Gretel*), Dido (*Dido and Aeneas*), Sara (*Roberto Devereux*), Giovanna Seymour (*Anna Bolena*), Zerlina (*Don Giovanni*), and lead roles in the world premieres of six operas. She has been featured as a soloist in venues such as Weill Recital Hall at Carnegie Hall, Avery Fisher Hall, the Kravis Center for the Performing Arts, Bruno Walter Auditorium at Lincoln Center, Symphony Space, the DiMenna Center, and the Teatro Rossini. She worked with the late Mo. Alberto Zedda as a young artist of the Accademia Rossiniana in 2014 and was an Apprentice Artist of Sarasota Opera in 2018.

MORGAN MASTRANGELO, Tenor

With singing described as “Sheer sweetness”, (The Cape Cod Times), Morgan Mastrangelo is a tenor currently based in New York City. This past summer, he joined Opera Saratoga as a festival artist, where he covered Count Almaviva in *Il Barbiere di Siviglia* and performed as Tobias in *Sweeney Todd*, in which he sang with “Clarity and much feeling”. (The Daily Gazette) Recent appearances on the concert stage include the tenor solos in Verdi’s *Requiem* with the choir of Fifth Avenue Presbyterian Church, Handel’s *Messiah* with the Hudson Valley Philharmonic Orchestra, and BWV 182, with Bach in Baltimore. This spring, Morgan joins the cast of the world premiere play “The Smallest Sound in the Smallest Space” A drama following four conservatory students studying opera. He also makes role and company debuts as Frederic in the *Pirates of Penzance* with



the New York Gilbert and Sullivan Players, Gastone in *La Traviata* with City Lyric Opera, and Wichita Grand Opera singing Almaviva in *Il Barbiere di Siviglia*. He earned a BM from Northwestern University and is represented by Harwood Management.

JEFFREY COBB, *Conductor*



Jeffrey Cobb is the Director of Music Programs and Choirs at Northwestern Michigan College, Artistic Director of the NMC Children's Choirs, and Director of Music at Traverse City Central United Methodist Church. He holds a M.M. in Choral Conducting from Oakland University and a B.A. in Music Education from Western Michigan University. Jeffrey has held

positions at Traverse City Central High School, Judson ISD in San Antonio, Texas; Parchment Schools in Parchment, Michigan; and the Leysin American School in Leysin, Switzerland. Choirs under his direction have toured throughout Michigan, Texas, Chicago, New York, Salzburg and Vienna and have been invited to perform at State and National Conferences including the Michigan Music Conference, the Michigan Youth Arts Festival, the ACDA Michigan Conference, and the ACDA National Convention. Jeffrey is a frequent clinician, adjudicator, and guest conductor, working with school groups, Honor Choirs, and All-State Choirs. In addition to his work as a conductor, Jeffrey is also a regularly commissioned composer. His pieces have won several awards and honors, and are published through his own publishing company Mysterium Music, as well as G. Schirmer, Santa Barbara Music, Walton Music, Colla Voce, and Roger Dean Publishing.

ERIN PLISCO, *Conductor*



Erin Plisco is the Associate Director of Choral Studies at Missouri State University, where she conducts multiple

choirs and teaches undergraduate and graduate choral conducting and literature. She is a frequent guest clinician across the United States and abroad, and has presented at state, regional, and national conferences of the American Choral Directors Association. She currently serves as the ACDA National Women's/SSAA Choirs Repertoire and Resources Chair and is a conducting fellow for ACDA's International Conductor Exchange Program. Choirs under her direction recently performed at both the 2022 ACDA Southwestern Region and Missouri Music Educators Association Conferences, and she was awarded both the Outstanding District Director Award and the Podium Award from the Missouri Choral Directors

Association as a result of those performances. Upcoming engagements include invited performances at the 2023 National ACDA Conference in February and at Carnegie Hall in June of 2023.

Dr. Plisco completed the DMA in choral conducting from the University of

Arizona, where she studied conducting with Bruce Chamberlain and voice with Elizabeth Futral. She also studied at Trinity College, University of Cambridge, where she was a recipient of the prestigious Gates Cambridge Scholarship and worked with Grammy-nominated conductor Stephen Layton.

MARIA A. ELLIS, *Conductor*

Maria A. Ellis is a passionate educator and conductor. She is the owner of Girl Conductor LLC, which specializes in diverse music education classroom resources and serves as the Artistic Director of The Sheldon's All-Star Chorus and the University of Missouri-St. Louis Voices of Jubilation Gospel Choir. Maria is an active clinician, adjudicator, and presenter throughout the United States and abroad. She holds a B.M. in Music Education emphasis in Voice (K-12 Certified) degree from the University of Missouri- St. Louis, Level 3 Certification from the CME Institute for Choral Teacher Education, and is currently pursuing a M.A. with emphasis in choral conducting at Webster University. Maria is the host of the Award-Winning Radio Show "Bach and Beyoncé" and "American Gospel with Maria A. Ellis" on Classic 107.3, The Voice for the Arts in St. Louis. Recent awards include The St. Louis Arts and Education 2023 Arts Innovator Award and St. Louis Suburban Music



Educators Association 2023 Merit Award Winner. Maria is an active member of the American Choral Directors Association, National Association of Music Education, Missouri Alliance for Arts Education, and serves on the board for Chorus America. This is Maria's Carnegie Hall Debut. Maria is the wife of Marion Ellis Jr. and the mother of Aria, Kendal and Noah Ellis.

JENNIFER L. KELLEY, *Soprano*



Soprano Jennifer L. Kelley is no stranger to the music scene in the midwest and beyond. Deemed by many as one of the next great sopranos, her mixture of opera, gospel and a little jazz are just examples of her vocal versatility and diversity in various genres of music. A St. Louis native, Jennifer comes from a family which has a deep musical lineage as she continues to carry on the legacy

for her generation. Her love of God and music are evident in her musical approach and passion, which resonates in every note of every selection she renders.

Jennifer currently serves as the Director of Worship at Central Baptist Church in St. Louis, MO. She has toured in recent years in the U.S as well throughout Europe with the likes of The Black Repertory Theatre of St. Louis, The famed St. Louis Symphony IN UNISON Chorus, The historic National Convention of Gospel Choirs and Choruses, Inc., The Gospel People, Chris & Kyle with True Spirit, and Jesse Williams & Total Praise to name a few.

Jennifer is the wife of St. Louis' own musician and gospel composer, Kyle E. Kelley, to whom she has been married to for the last 16 years. She is also the proud mother of 3 vibrant children.

JERMAINE SMITH, *Tenor*



The tenor is closely associated with the role of Sporting Life in *Porgy & Bess*, which he recently made his debut at Des

Moines Metro Opera, Atlanta Opera, Metropolitan Opera Artist Contract, Teatro San Carlo in Napli, Italy, Seattle Opera and Tanglewood Music Festival with the Boston Symphony Orchestra. Hollywood Bowl's premiere performance of *Porgy & Bess* in concert, Lyric Opera of Chicago's production of *Porgy and Bess* as well as in Cape Town Opera's guest engagement at the newly opened opera house in Oslo, Norway a couple of seasons ago. He has also performed the role in Japan, Germany, Sweden, Austria, The Netherlands, Italy, Spain, Sicily, The Grand Canary Islands and in this country at Union Ave Opera, Opera Pacific, and in Francesca Zambello's production at both Washington National Opera and Los Angeles Opera. Most

recently he has brought his portrayal to Paris's Opera-Comique, the Theatre de Caen, the Granada Festival, the Opera de Luxembourg, and the Santa Fe Symphony. His other operatic repertoire includes the title role/ Joshua's Boots (world premiere at Opera Theatre of Saint Louis, revival at Kansas City Lyric

Opera), Henry Davis/Street Scene and Zodetrick/ Treemonisha (both with Opera Theatre of Saint Louis). He has made numerous appearances with the St. Louis Symphony. Smith is an alumnus of the New England Conservatory of Music and University of Missouri-St. Louis.

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 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 pre-

mieres include Dinos Constantinides’ *Byron’s Greece*, *Hymn to the Human Spirit*, and *Midnight Fantasy II* for wind ensemble; John Rutter’s *Cantata 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.

Peter Tiboris, *General Director and Music Director of MidAmerica Productions and MidAm International*

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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*