

Saturday, July 8, 2023 at 7:00 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

40th Anniversary Season
1983 to 2023

1,477th Concert Worldwide, 1,141st in New York, 684th in Carnegie Hall

MIDAMERICA PRODUCTIONS, INC.

PETER TIBORIS, *Founder, General Director and Music Director*
NORMAN DUNFEE, *Executive Director and Production Manager, Emeritus*
JOHN RUTTER, CBE, *Conductor Laureate*

presents

A Concert Dedicated to Norman Dunfee –
on his Retirement after 33 years with MidAmerica Productions

New England Symphonic Ensemble

PRESTON HAWES, Artistic Director

POULENC: *Gloria*

- I. Gloria in excelsis Deo (chorus)
- II. Laudamus te (chorus)
- III. Domine Deus, Rex caelestis
(soprano and chorus)
- IV. Domine Fili unigenite (chorus)
- V. Domine Deus, Agnus Dei
(soprano and chorus)
- VI. Qui sedes ad dexteram Patris
(soprano and chorus)

PHILLIP J. MORROW, *Conductor*
SARAH COOPER, *Soprano*

SPIRIT OF AMERICA

- arr.* CRAIG COURTNEY: “Lift Every Voice”
arr. LARRY CLARK & GREG GILPIN: “Armed Forces-
The Pride of America”
arr. MACK WILBERG: “America the Beautiful”
ANDRÉ THOMAS: “I Dream a World”
arr. Z. RANDALL STROOPE: “Homeland”

JEREMY TUCKER, *Conductor*
SCOTT STEIN, *Piano*

Participating Choruses

Campbell University Choir, Buies Creek, NC (Phillip J. Morrow, Director)
Deep River Singers, Raleigh, NC (Paul Anderson II, Director)
Fuquay-Varina Chorale, Fuquay-Varina, NC (Margaret B. Cook, Director)
Willow Spring High School Chorus, Fuquay-Varina, NC (Devin Hocutt, Director)
Winders Ensemble, Wilson, NC (Jana Winders, Director)

Intermission

(program continued)

BEETHOVEN: *Symphony No. 6 in F Major,
Op. 68 "Pastoral"*

- I. Allegro ma non troppo
(Awakening of cheerful feelings on arrival in the countryside)
- II. Andante molto mosso (Scene by the brook)
- III. Allegro (Merry gathering of country folk)
- IV. Allegro (Thunder, Storm)
- V. Allegretto (Shepherd's song. Cheerful and thankful feelings after the storm)

MOZART: *Ave Verum Corpus, K. 618*

PETER TIBORIS, *Conductor*

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 Eilana Lappalainen, Director of Vocal Division for MidAmerica Productions, Inc. at Carnegie Hall and Artistic Administration for MidAm International, Inc.

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

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

FROM PETER TIBORIS TO NORMAN DUNFEE

From origins in Grant City, Missouri, to the grand stages of historic Carnegie Hall and Europe, Norman Dunfee began his longstanding career and relationship with MidAmerica Productions, Inc. as the Production Manager on September 15, 1990.

All who have had the privilege of working alongside Norman hold him in the highest personal and professional regard for his professionalism, comradeship, and remarkable composure. His unwavering dedication to MidAmerica has endeared him as a cherished friend to many of his colleagues and professional associates—and is a primary reason why this season MidAmerica celebrates 40 years of concerts worldwide.

After completing his studies at William Jewell College in Liberty, MO, and obtaining a Bachelor of Science in Music, Norman pursued his passion for music at the University of Missouri-Kansas City Conservatory of Music. There, he earned his Master's and Doctor of Musical Arts (DMA) degrees in Piano Performance.

Throughout his career, he has collaborated with esteemed figures such as John Rutter, Sherrill Milnes, Helmuth Rilling, Simon Carrington, Lukas Foss, and many others.

For many years, Norman has held significant positions at MidAmerica Productions, Inc. including Executive Director. He has been the bedrock of MidAmerica Productions, Inc. ensuring both ethical and procedural integrity. Without his steadfast presence, the seamless execution of countless concerts over the past 33 years would have been considerably more challenging. He excels at resolving issues, no matter their magnitude. His exceptional abilities have garnered admiration not only from those at Carnegie Hall but also from all who have had the privilege of collaborating with him worldwide.

His impact and legacy at MidAmerica Productions, Inc. will be remembered as unequalled, leaving an enduring imprint on everyone he touched. Thank you, Norman.



Peter Tiboris,
MidAmerica Productions, Inc. General Director and Music Director,

FROM JOHN RUTTER TO NORMAN DUNFEE

Dear Norman,

Every one of us that has stepped on to the stage of Carnegie Hall at a MidAmerica concert during the last thirty-three years owes you an enormous debt of gratitude. You have been the rock on which our performances have been built. First, your organizational skills are second to none: you overlook nothing, even the smallest detail, in planning the concerts, which are often complex. Every musician knows exactly where they have to be, when they have to be there, what they have to do – and you instinctively understand what they need in order to do it. It's often a scheduling and logistical nightmare, but somehow you have always made it go right. But, more than that, you have always created the right calm and encouraging atmosphere that enables everyone to give of their best. If there has ever been a backstage crisis, you head it off and we are soon in tranquil waters again. How have you done it all? I don't quite know, but the fact that you are a first-class musician yourself as well as a first-class administrator is surely part of the secret. On top of that, you are a kind, wise, sympathetic human being. We shall all miss you.

With my best wishes and my sincere regard,

A handwritten signature in cursive script that reads "John Rutter". The signature is written in dark ink and is positioned above a long, thin horizontal line that extends to the right.

John Rutter, CBE

FROM PRESTON HAWES TO NORMAN DUNFEE

Dear Norman,

I find myself at a loss for words as I attempt to express my gratitude for the extraordinary journey we have shared over the past two decades at Carnegie Hall. Iconic doesn't even begin to encompass the magnitude of your presence and the indelible mark you have left on the thousands of musicians who, through your tireless work, have made music on this storied stage.

Together with MidAmerica Productions, Inc. the New England Symphonic Ensemble has been able to bring world-class music to countless concertgoers - thousands of whom likely never before stepped foot in a formal concert hall, never mind had access to Carnegie Hall. While I know that in the grind of daily work it is sometimes difficult to see the impact one might have on others, I can confidently say that you have been the unquestionable backbone of a remarkable team that through music-making has made the world a more beautiful, equitable, and represented place. I'll be honest; after 250+ concerts I don't clearly recall the very first concert I played here at Carnegie Hall - but I know you were there.

You have ALWAYS been here. From frantic late night problem solving text messages, to rehearsals in cramped and always boiling hot studios, to the blue-lit back stage, I have always been able to rely on you knowing best what to do in any situation. Your steady and consummate professionalism, unparalleled attention to detail, and your unflappable calm - always mixed in with a wicked sense of humor - have more than I can count been the source of what stilled my nerves as I anxiously waited for the stage doors to open and the concerts begin. You are likely already rolling your eyes, being publicly extolled like this, but it is not an exaggeration to say that what you have brought to hundreds of thousands of musicians and concertgoers has together with all the music made been forever and indelibly etched into the walls of Carnegie Hall itself.

I take comfort in knowing we'll continue to flourish even without your guiding hand, because you have imbued your teammates with the same standards of excellence you have brought every single day over these past decades. But, it won't be the same. The NESE will miss you, and I will certainly miss you.

May your more than well deserved retirement be filled with the same magic that you have bestowed upon us all. The NESE will miss you, and I will certainly miss you. I thank you, my friend, for everything you have done for us.

Your friend,
Preston



Preston Hawes
Artistic Director and Principal Violinist of New England Symphonic Ensemble

Notes ON THE PROGRAM

FRANCIS POULENC *Gloria*

Born January 7, 1899, in Paris, France

Died January 30, 1963, in Paris, France

Much has been made of the duality of Francis Poulenc's personality and music. Called "half monk, half guttersnipe" by a colleague, his superficial reputation as a bon-vivant-turned-religious-devotee has, unfortunately, trivialized his contributions to 20th-century music. As a teenager, Poulenc was introduced to the *boîtes* and music halls of Paris by his uncle. Financial security allowed the young composer to indulge his taste for the *outré*; he desired to emulate Igor Stravinsky and scandalize Paris.

But with the death of a childhood friend in 1929, Poulenc's music took on a new, nostalgic lyricism. Out of this awakening, maturity, and his return to the Catholicism of his youth came some of his most successful works, climaxing in his masterpiece, the opera *Dialogues of the Carmelites*. The 1950s found Poulenc at his most popular. Benny Goodman and Leonard Bernstein premiered his clarinet sonata in Carnegie Hall; Poulenc himself performed his piano concerto at that venerable venue and appeared in several recitals at Town Hall. He was the composer the New York Philharmonic chose to inaugurate Lincoln Center's Philharmonic Hall (now David Geffen Hall).

Always an idiosyncratic composer, Poulenc was often derided for remain-

ing aloof to the atonal drive of his modernist colleagues. "You'll have to forgive my Carmelites [nuns]; they can only sing tonal music," he once retorted. In the *Gloria* of 1959, commissioned by the Boston Symphony Orchestra, one hears equally his Parisian sophistication and the sincerity of his religious beliefs. The ceremonial grandeur of the first movement gives way to jocular thumping and solemn phrases of chant in the *Laudamus Te*, inspired, Poulenc said, by the sight of monks playing soccer. The soloist's arching melodic lines in the *Domine Deus* are undercut with dissonance and insistent rhythms that underscore the music's pathos. All these elements are masterfully combined in the dramatic final movement. After a strident unison statement of the theme, the easy gait of the music that follows is broken by brilliant trumpet fanfares that drive the music to a climactic crash, then silence. What follows then is music of truly ineffable calm: Poulenc turns his theme upside down and expands it into one of his most beautiful melodies. Those fanfares return, not as interrupting blasts, but as joyous outbursts that subside into the work's quiet close, the final chord colored not with doubt, but with mystery.

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SPIRIT OF AMERICA

When thinking of the Spirit of America, characteristics of courage, determination, optimism, individualism and compassion come to the forefront of my mind. A yearning for unity in the most diverse country in the world certainly gives us music to celebrate! The music that you will hear represents an inclusive country that continues to grow, adapt, and learn.

“Lift Every Voice” was first performed in 1900 communally within the Black American community. Referred to as the Black National Anthem the piece appeared in over 40 Christian hymnals and has widely been performed across Pop boundaries across the country. Courtney’s arrangement features “Nobody Knows the Trouble I’ve Seen,” which represents the struggles of freedom our brothers and sisters of color experienced in America. A hopeful piece of unity for all—we hope you listen for the unity and moments of harmony. If moved to do so, we invite you to stand.

“America the Beautiful” was first published in 1895 on the Fourth of July. The text continues to evolve as our country changes. Yet, this piece is widely performed across the country during National holiday celebrations. Many will enjoy the imagery through the text, while some enjoy the simply but meaningful tune.

“Armed Forces-A Salute to America” is our salute to those that have served our

country. We invite audience participation here! Please stand if you have served in one of our military branches when your anthem is performed. Everyone is invited to stand during the Pledge of Alliegance and join us in singing the National Anthem if you feel moved to do so! Here is the order of each piece that will be performed

- The United States Army
- The United States Marines
- The United States Navy
- The United States Coast Guard
- The United States Air Force

“I Dream a World” includes a moving text by Langston Hughes with music by Andre Thomas. This piece hopes for a world of peace and is dedicated to those lives lost on September 11, 2001. How far we have come and How far we have to go remains in our hands.

“Homeland” is a thought provoking arrangement by Stroope that speaks to the struggles of all humans in the creation of and sense of home. The homeland, referred to as America, proves to still be a place of pride and unity for many but also a place of unrest and threat for many. Stroope uses Holst’s “Jupiter’s Theme” from The Planets to evoke reverence and honor of the land we call home.

Program note by Jeremy Tucker

LUDWIG VAN BEETHOVEN: *Symphony No. 6 in F Major, Op. 68, Pastoral*

Born December 17, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

In 1808 Beethoven completed his sixth symphony at a time during which he was enjoying a rising popularity, albeit one without financial security. He already had written some of his most memorable and lasting works, and was a composer fully in possession of technical mastery and supreme musicality—in other words, even if he had composed no more, his place in music history would have been secure.

And then Beethoven did something quite unexpected: he wrote a symphony about something in our real world of experience! Beethoven openly described his sixth symphony as a reflection of feelings about being in the countryside, replete with birdcalls, a rainstorm, and happy peasants. He nicknamed the work, “Pastoral,” himself, and even precisely noted in the score the names of particular species of birds when he wrote imitations of their calls. However, he was intent that the listener not try to exercise his imagination too specifically, when he cautioned that the symphony was really “. . . more the expression of feelings than painting.”

The feelings were good, though, and after the incredible intensity of the fifth symphony, this one is full of serenity, peaceful contentment, and the untroubled enjoyment of nature. Unique in Beethoven’s symphonies, the composer gave each of the five movements (he added an additional one to the more or less standard four) an explanatory title.

But Beethoven being Beethoven, we shouldn’t expect loose formal construction aimed at simply illustrating bucolic scenes with pictorialism driving the cart, like so many composers later in the century—names you know! That is, we experience the feelings and understand the allusions to birds, storms, and peasants, but all of it is thoroughly shaped by the same principles of tight, logical musical construction that we expect in a more abstract piece like a string quartet, or even a Bach organ fugue. It takes musical skill and inspiration of a high order to pull this off. It’s simply a “perfect classic symphony” that also happens to create a magic evocation of the outdoors.

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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 attentions to church music. Mozart composed this motet for the choirmaster Anton Stoll, who often performed sacred music for a Corpus Christi Day service at his parish church. *Ave*

verum corpus was written in June 1791. In his setting of the Eucharistic hymn, Mozart created a beautiful work known for its simplicity. With only 46 bars of music and orchestral writing that provides introduction, transition, and ending, the choral setting has great depth of feeling with the chorus mainly singing the same text at the same time.

Program note © 2015 Sue Halpern

THE Artists

PHILLIP J. MORROW, *Conductor*



Phillip J. Morrow is Director of Choral Activities and Associate Professor of Music at Campbell University in Buies Creek, North Carolina. Prior to teaching at Campbell, Dr. Morrow served on the faculties of North Greenville University (South Carolina) and Indiana University Southeast. He holds degrees in music from the University of North Alabama (B.S.), the University of North Carolina at Greensboro (M.M.), and the Southern Baptist Theological Seminary (D.M.A.). The Campbell University Choir, under his leadership, has performed internationally on several occasions, including tours to South Korea, England/

Wales, Italy, Ireland, and Scotland. The Choir has also been featured at ACDA state conferences in both North and South Carolina, and has collaborated on multiple occasions for large work performances with area orchestras, including the Fayetteville Symphony, the Greenville (SC) Symphony and the Duke Symphony Orchestra.

From 2003 through 2008, Dr. Morrow was lead teacher for choral music on the faculty of the North Carolina Governor's School East. The NC Department of Public Instruction's Governor's School model continues to be recognized nationally for its innovative and creative approach to teaching and learning, both in academic disciplines and in the arts.

Morrow's theatrical credits include work as Musical Director for community and professional theaters in Florida, New Hampshire, Kentucky and the Carolinas. As a choral clinician, Dr. Morrow enjoys conducting festival events and leading workshops at schools or churches. He is a life member of the American Choral Directors Association and has held state ACDA positions in both North and South Carolina.

SARAH COOPER, *Soprano*

Soprano Sarah Cooper has been hailed for her “meltingly beautiful” (Opera News) singing and “alluring” (Don & Catharine Bryan Cultural Series) stage presence. This season, she will perform the role of Adina in two productions of Donizetti’s *L’Elisir d’amore*: the first with Boston Opera Collaborative this spring, and the second with Geneva Light Opera this summer.

Previous performances include La Charmeuse in *Thaïs* (Maryland Lyric Opera), Zerlina in *Don Giovanni* (Boston Opera Collaborative), Pamina in *Die Zauberflöte*, and Countess in *Le Nozze di Figaro* (Savannah Voice Festival). Ms. Cooper has also appeared as a soloist with the Eastern Connecticut Symphony Orchestra, the Maryland Lyric Opera Orchestra, and the Radcliffe Choral Society at Harvard



University. In 2019, she was invited to perform as a soloist with the Du Bois Orchestra in the historic world premiere of Florence Price’s long-lost cantata, *Abraham Lincoln Walks at Midnight*.

JEREMY TUCKER, *Conductor*

Jeremy Tucker (he/him) is the Artistic Director of the Raleigh Youth Choir and the Director of Arts Education for Durham Public Schools. Jeremy holds both a Bachelor’s and Master’s degree in music from the University of North Carolina at Greensboro. He has served as assistant music director for the National Broadway tour of *Oliver!* as well as the Music and Theatre Arts consultant for the NC Department of Public Instruction. His elementary and high school choirs have performed across the US in notable venues, such as Carnegie Hall and St. Patrick’s Cathedral as well as internationally across Italy, Ireland, and England. He has been recognized as a regional Teacher of the Year for North Carolina and the recipient of the Raleigh Medal



of Arts. He serves as President of the NC Chapter of the American Choral Directors Association. Much love to Mom, Dad, and Cameron!

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, Inc. 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, Inc. which produces concerts in major European cultural centers including Paris, Vienna, Salzburg, Florence, Lisbon, Prague, Berlin, Warsaw, Athens, Moscow, and St. Petersburg. In 2005, he created the International Festival of the Aegean on the Greek island of Syros in the Cyclades where he presented international-caliber performances of opera, oratorios, concerti, symphonic works, Greek folk music, jazz, theater and ballet. In 2011, the Festival was named "Best cultural organization operating in the wider region

of Greece" by the Awards Committee of Music Critics of the Union of Greek Theatre and Music Critics in Athens.

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

In 1995 Maestro Tiboris founded Elysium Recordings, which has a catalogue 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 pro-



fessor 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, Inc. 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 *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, INC.

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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 MidAm International, Inc at Carnegie Hall and MidAm International
Eilana Lappalainen, Artistic Administration for MidAm International, Inc and Director of Vocal Division for MidAmerica Productions, Inc. at Carnegie Hall
James E. Redcay III, Chief Executive Officer
Eric Spiegel, Chief Operating Officer
Joyce Howard-Brazel, Chief of Account Operations
Norman Dunfee, Executive Director and Production Manager, Emeritus
Andrea Niederman, Director of Audience Development, Public Relations and Publications
C.J. Harden, Director of Program Development
Sonja Sepúlveda, MidAm International, Inc., Program Administrator & Conductor-in-Residence
Julie Kahn, Principal Administrative Associate to General Music Director and Artistic Director, Peter Tiboris
Tabitha Johnson, Principal Administrative Assistant to Eilana Lappalainen
Giovanna Boyd, Account Operations Associate and Bookkeeper
George Berry, Associate Director of Program Development and Assistant Production Manager
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
Dallas Wicke, Program Development Associate
Lily Wintringham, Program Development Associate and Assistant in Concert Production