

Presented at Carnegie Hall by
MidAmerica Productions Inc.

1,482nd Concert Worldwide, 1,146th in New York, 691st in Carnegie Hall

Peter Tiboris: Founder and General Music Director

John Rutter, CBE: Conductor Laureate

Saturday, March 23, 2024 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

Mass in C Major, K. 317, “Coronation”

- I. Kyrie (Soprano, Tenor, and Chorus)
- II. Gloria (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)
- III. Credo (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)
- IV. Sanctus (Chorus)
- V. Benedictus (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)
- VI. Agnus Dei (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)

Brittany Hebel, Soprano | **Emily Hughes**, Mezzo-Soprano | **Minghao Liu**, Tenor
Andrew Dwan, Bass-Baritone | **Leslie Dala**, Conductor

This evening's program is continued on the following page.

MARC-ANDRÉ BOUGIE Magnificat (New York Premiere)

(b. 1976)

- I. Magnificat (Chorus)
- II. Quia respexit (Soprano and Chorus)
- III. Et misericordia/Fecit potentiam (Chorus)
- IV. Esurientes (Soprano)
- V. Sicut locutus est (Chorus)
- VI. Lord, now dismiss your servant (Baritone)
- VII. Gloria Patri (Soprano, Baritone, and Chorus)

Alaysha Fox, Soprano | **Suchan Kim**, Baritone | **Marc-André Bougie**, Conductor

Participating Choruses

Huntington High School, Shreveport, LA (Arnese Brass, Director)

Liberty-Eylau High School Varsity Choir, Texarkana, TX (Sherri Pickering, Director)

Shorter College Choir, North Little Rock, AR (Henry Parker, Director)

Texarkana Regional Chorale & Texarkana College Choir, Texarkana, TX

(Marc-André Bougie, Director)

Vancouver Bach Choir, Vancouver, BC (Leslie Dala, Director)

Westchester Country Day School Concert Choir, High Point, NC (Shelley Jennings, Director)

INTERMISSION

**WOLFGANG
AMADEUS MOZART**

(1756–1791)

Overture to *Le Nozze di Figaro*, K. 492

**LUDWIG
VAN BEETHOVEN**

(1770–1827)

Symphony No. 5 in C Minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro

Peter Tiboris, Conductor

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

The Program

WOLFGANG AMADEUS MOZART (1756–1791)

Mass in C Major, K. 317, “Coronation”

Mozart was proud of this mass, and when he was in Munich in 1780 for the first performance of *Idomeneo*, he sent home for the music so that he could have the mass performed there. From his letters, we learn of performances in and around Vienna in 1781 and 1791, and there were probably others in between. Many bits of melody and turns of phrase in the Mass seem to foretell famous compositions that were still to be in his future, the most obvious being the Agnus Dei theme that is almost a pre-quotation (as it were) of the beautiful aria, “Dove sono” in *The Marriage of Figaro*.

—Susan Halpern

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father, Amen.

Gloria

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

Credo

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father,
God from God, light from light,
true God from true God, begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation He came down from heaven.
He became incarnate from the Virgin Mary by the power of the Holy Spirit, and was made man.
For our sake He was crucified under Pontius Pilate; He suffered death and was buried.

He rose again on the third day in accordance with the Scriptures; He ascended into heaven, and is seated at the right hand of the Father; He will come again in glory to judge the living and the dead, and His kingdom will have no end.

And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic Church; I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

Benedictus

Blessed is He who comes in the name of the Lord,
Hosannah in the highest.

Agnus Dei

Lamb of God, who takes away the sin of the world,
have mercy on us.

Lamb of God, who takes away the sin of the world,
have mercy on us.

Lamb of God, who takes away the sin of the world,
grant us peace.

Sanctus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your
glory,
Hosannah in the highest.

MARC-ANDRÉ BOUGIE (b. 1976)

Magnificat (New York Premiere)

Program Note by the Composer

The conception of *Magnificat* came to me in early 2022 as we were about to perform the Carnegie Hall premiere of my Requiem in March of that year. Right after the concert, Maestro Peter Tiboris and MidAmerica Productions honored me with the title of honorary composer and conductor for the company. I reached out to them shortly thereafter to discuss this new project I was working on and suggested a New York premiere in 2024. The offer was accepted, and a more in-depth thematic work of the music began.

The bulk of the composition happened in 2023, following a survey of various *Magnificat* pieces from the masters. I wanted to create an original musical setting of the text, but also to follow in the footsteps of the great minds who had set the prayer to the music through generations.

The *Magnificat* prayer is extracted from the Gospel of Luke, and traditionally referred to as the *Canticle of Mary*. The prayer speaks of Mary's yes to God, and of her exultant spirit as she had been the chosen to carry the Son of God. The prayer also references the whole of salvation history leading to the birth of the Messiah.

I divided the piece into seven movements, including the insertion of the *Nunc dimittis* (*Canticle of Simeon*) right before the final doxology (*Gloria Patri*). This prayer, sung by the solo baritone in English at that point in the piece to create a direct connection with the audience, speaks of old Simeon who encounters the newborn Messiah, and asked to be dismissed in peace as his eyes have finally set on the promised one of Israel.

The first movement, "Magnificat," is an exultant and joyful attempt to convey the excitement of Mary and of the infant in the womb. It leads into the more introspective "Quia respexit" set for solo soprano, with choral interjections. Follows the "Et misericordia/Fecit potentiam," set as a two-sided contrasting unit, with a pensive first half, and an intense fugal second section. "Esurientes" follows, set exclusively for solo soprano. With "Sicut locutus est," the choir is brought back, making way for the glorious entrance of the solo baritone in "Lord, now dismiss your servant." At the end of the solo, an orchestral crescendo leads to the re-entry of the chorus for the final peroration of the composition: *Gloria Patri*. The two soloists join in that exultant conclusion as the opening joyous theme is sounded anew.

I. Magnificat

Magnificat ánima mea Dóminum. *My soul doth magnify the Lord.*

Et exultávit spíritus meus: in Deo salutári meo. *And my spirit hath rejoiced in God my Savior.*

II. Quia respexit

Quia respéxit humilitátem ancillae suae: *Because He hath regarded the humility of His slave:*

Ecce enim ex hoc beátam me dicent omnes generatiónes. *For behold from henceforth all generations shall call me blessed.*

Quia fécit mihi mágna qui pótens est: et sánctum nómen eius. *Because He that is mighty hath done great things to me; and holy is His name.*

III. Et misericordia/Fecit potentiam

Et misericórdia eius in progénies et progénies tíméntibus eum.

And His mercy is from generation unto generations, to them that fear Him.

Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui.

He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart.

Depósuit poténtes de sede: et exaltávit húmiles.

He hath put down the mighty from their seat, and hath exalted the humble.

IV. Esurientes

Esuriéntes implévit bonis: et dívites dimísit inánes.

He hath filled the hungry with good things; and the rich He hath sent empty away.

Suscépit Ísrael púerum suum: recordátus misericórdiae suae.

He hath received Israel His servant, being mindful of His mercy:

V. Sicut locutus est

Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula.

As He spoke to our fathers, to Abraham and to his seed for ever.

VI. Lord, now dismiss your servant

Lord, now dismiss your servant in peace according to your word. For my eyes have seen the salvation, which you have prepared in the sight of all people: A light to reveal You to the nations, and the glory of Your people Israel.

VII. Gloria Patri

Glória Patri, et Fílio, et Spirítui Sancto,

Glory be the Father, and to the Son, and to the Holy Spirit,

Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum. Amen.

As it was in the beginning, is now, and ever shall be, forever and ever, Amen.

WOLFGANG AMADEUS MOZART (1756–1791)

Overture to *Le Nozze di Figaro*, K. 492

Le Nozze di Figaro, K. 492, was the first of three celebrated collaborations between Mozart and the librettist da Ponte (the others being *Don Giovanni* and *Così fan tutte*). It premiered at the Burgtheater in Vienna on May 1, 1786.

—Dale Zeidman

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 5 in C Minor, Op. 67

Beethoven began to work on music found in the Fifth Symphony in 1804, but set it aside around 1806 to finish the Fourth, and then worked simultaneously on the next two symphonies. The Fifth was completed early in 1808 and the Sixth in autumn. On December 22, 1808, Beethoven gave a concert of his latest works, all performed for the first time. The program included the Fifth and Sixth Symphonies; the concert aria “Ah! perfido;” “Sanctus” from the Mass in C Major; a fantasia for piano solo; Fantasia, Op. 80, for piano, chorus, and orchestra; and the Fourth Piano Concerto. Beethoven conducted and also played all the solo piano parts. A contemporary observer said that the concert lasted from 6:30 to 10:30 in the evening, that the unheated hall was bitterly cold, and that he “experienced the truth that one can have too much of a good thing.” In addition, the orchestra broke down several times, and the soprano who sang the aria was so nervous that she had to be given a sedative. Small wonder that the evening was no great success. Nevertheless, the Fifth Symphony went on to be considered the masterwork of all time.

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The Artists



Leslie Dala, Conductor

Conductor and pianist Leslie Dala enjoys a multifaceted career spanning the genres of opera, symphonic music, choral, and contemporary works. On the podium, he is known for his passionate, dynamic, and charismatic approach to music making. Named one of the top 10 artistic leaders by the Vancouver Sun, Dala is well-known nationally with guest conducting appearances with orchestras and opera companies across the country. Internationally, he has performed in France, Germany, Switzerland, Italy, Ireland, the Czech Republic, China, Taiwan, and the US, including recently at Carnegie Hall. Currently, he is a member of the music staff at the Santa Fe Opera.

Dala presently holds the positions of music director of the Vancouver Bach Choir, associate conductor and chorus director of Vancouver Opera, and music director emeritus of the Vancouver Academy of Music Symphony Orchestra. Recently, he conducted Vancouver Opera's production of Wagner's *The Flying Dutchman*, the Canadian premiere of George Benjamin's *Into the Little Hill* produced by Astrolabe Musik Theatre, and the world premiere of Frank Horvat's *Memories of Self-Isolation* with the Vancouver Bach Choir.



Brittany Hebel, Soprano

Soprano Brittany Hebel is a sought-after opera and oratorio performer based in Connecticut. Other highlights include Gretel in *Hansel and Gretel* (Opera Theater of Connecticut), Orff's *Carmina Burana* (Greenwich Choral Society), and Handel's *Judas Maccabaeus* (Rochester Oratorio Society). Additional roles include Leïla in *Les pêcheurs de perles*, Calisto in *La Calisto*, Vixen in *The Cunning Little Vixen*, and Ida in *Die Fledermaus*. After receiving a Master of Music degree from DePaul University, Hebel was a studio artist with Sarasota Opera where she covered roles in *Le nozze di Figaro* (Susanna), *The Golden Cockerel* (Queen of Shemakha), and *Don Carlos* (Thibault), and was an apprentice artist with Teatro Nuovo Bel Canto Festival. She is thrilled to make her debut performing Mozart's "Coronation" Mass at Carnegie Hall.



Emily Hughes, Mezzo-Soprano

Emerging Mezzo-Soprano Emily Hughes has become a favorite of many regional companies, covering Cherubino in *Le nozze di Figaro*. She returned to Geneva Light Opera to sing Tisbe in *La Cenerentola* and then to sing Giannetta in *L'elisir d'amore*. She made two role debuts with Panopera in Northampton, Connecticut—first, Cherubino in *Le nozze di Figaro*, and then Rosina in *Il barbiere di Siviglia* for which the *Springfield Republican* praised her “coquettish, fiery Rosina,” calling her *Una voce poco fa* “a highlight of the evening.” Hughes also sang the role of Shepherdess in New Camerata Opera’s production of John Blow’s *Venus and Adonis*, and returned to sing the title role in their production of Kamala Sankaram’s *The Infinite Energy of Ada Lovelace*. Most recently, she was featured in the title role of their immersive performance of the song cycle, *Camille Claudel: Into the Fire* by Jake Heggie, staged by John de los Santos.



Minghao Liu, Tenor

Minghao Liu is an emerging *leggiero* tenor praised for his easy and powerful high notes and well-polished bel canto musicality. Born in Qingdao, he is fluent in English, Russian, and Chinese. In 2019, he appeared in his first opera, singing Tamino in Mozart’s opera *Die Zauberflöte*, at the Miami Music Festival, for which he received a glowing review in the *South Florida Classical Review*, “(Minghao) Liu produced tones with an easy lyricism, bringing gleaming notes to the upper register in his Act I aria.” During the festival, he performed a closing night concert with director Kevin Kenner. In 2020, he won the Pesaro International Music Competition named after Rossini and was invited by MMF to perform during their first cruise tour show to entertain their board members. In 2022, he won the D’Angelo Young Artist Vocal Competition that provided him the prize and a contract of singing the leading role Don Ottavio in Opera Tampa 2024 season *Don Giovanni*. In June 2023, he received the contract to cover the role Lindoro in St. Petersburg Opera’s *L’italiana in Algeri*.

Andrew Dwan, Bass-Baritone

Andrew Dwan is a versatile performer praised for his magnetic stage presence. An avid performer and advocate of contemporary works, Dwan recently performed the role of Yaakov Odesska in the world



premiere of Aaron Zigman's oratorio *Émigré* with the Shanghai Symphony, with upcoming performances at the New York Philharmonic, Deutsche Symphonie Berlin, Beijing Symphony, and the Hong Kong Symphony, which was recorded by Deutsche Grammophon. He is also known for his comedic works, including Figaro in Mozart's *Le nozze di Figaro*, Dulcamara in Donizetti's *L'elisir d'amore*, Papageno in Mozart's *Die Zauberflöte*, and Dandini in Rossini's *La Cenerentola*. Dwan is a 2019 and 2021 alumnus of the Merola Opera Program.



Marc-André Bougie, Conductor

Praised for his visionary musical leadership, captivating performances, and engaging personality, Marc-André Bougie is rapidly establishing himself as a highly sought-after conductor, composer, and educator in North America and abroad. Among several leadership accomplishments, he is now in his 20th season as music director and conductor of the Texarkana Regional Chorale and 17th year as associate professor of music at Texarkana College. He

was also the founding music director and conductor of the Texarkana Symphony Orchestra, which he directed for 12 seasons. He has conducted the New England Symphonic Ensemble (New York, New York), Arkansas Chamber Singers (Little Rock, Arkansas), Orquesta Sinfónica de Falcón (Venezuela), Pleven Philharmonic (Bulgaria), Orchestra Cantelli (Italy), Orchestre des Sources (Canada), Shreveport Symphony, Shreveport Opera, Shreveport Chorale, and Shreveport Metropolitan Ballet—a sum of experiences which speaks to the versatility and adaptability of his conducting style. He made his Carnegie Hall conducting debut in 2010. He has collaborated with world-renowned performers such as Zuill Bailey, Tony DeSare, the Harlem String Quartet, Sharon Isbin, Sandi Patty, and many more.

Alaysha Fox, Soprano

Described as a “shining presence” (*Seen and Heard International*), soprano Alaysha Fox is quickly making her mark in the world of opera. Recently concluding her tenure with the esteemed Domingo-Colburn-Stein Young Artist Program at LA Opera, she showcased her exceptional talent through notable roles including the Female Chorus in Britten's *The Rape of Lucretia* and High Priestess in Verdi's *Aida*. In the 2022–2023, Fox joined the Lyric Opera of Chicago where she covered Élisabeth de Valois in *Don Carlos*. In



summer of 2023, she portrayed the role of Lady Clarence in Saint-Saëns's *Henri VIII* at Bard SummerScape. Recent noteworthy performances include portraying the Bridesmaid in *Le Nozze di Figaro* (Santa Fe Opera), Giorgette in *Il tabarro* (Opera Santa Barbara), Erstes Mädchen in Hindemith's *Mörder, Hoffnung der Frauen* (LA Philharmonic), Dorothee in *The Anonymous Lover*, and Mary in the world premiere of Carla Lucero's *The Three Women of Jerusalem* (LA Opera).



Suchan Kim, Baritone

Baritone Suchan Kim, a native of Busan, South Korea, recently sang the role of Bass in Opera Grand Rapids's production of Ricky Ian Gordon's *The Tibetan Book of the Dead*. He has performed as a resident in San Francisco Opera's Merola Opera Program as well as with The Metropolitan Opera Education, The Metropolitan Opera Guild, The Atlanta Opera, Carnegie Hall, Mannes Opera, Dallas Opera's The Hart Institute for Women Conductors,

Sarasota Opera, The Phoenicia International Festival of The Voice, among others. His role credits include Don Giovanni and Leporello in Mozart's *Don Giovanni*, Count and Figaro in Mozart's *Le Nozze di Figaro*, Guglielmo in Mozart's *Così fan tutte*, Papageno in Mozart's *Die Zauberflöte*, Hoël in Meyerbeer's *Dinorah*, Enrico in Donizetti's *Lucia di Lammermoor*, Belcore in Donizetti's *L'elisir d'amore*, Marcello and Schaunard in Puccini's *La bohème*, Ford in Verdi's *Falstaff*, Alfonso in Donizetti's *La Favorita*, Silvio in Leoncavallo's *Pagliacci*, David in Mascagni's *L'amico Fritz*, Roberto in Verdi's *I vespri siciliani*, Marullo in Verdi's *Rigoletto*, Giorgio Germont and Barone Douphol in Verdi's *La traviata*, Tarquinius in Britten's *The Rape of Lucretia*, Dandini in Rossini's *La Cenerentola*, and Germano in Rossini's *La scala di seta*.

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, Tiboris has presented more than 1,400 concerts worldwide, including New York City like Carnegie Hall, and 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 celebrated as the “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.

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 Tiboris has conducted are London’s Royal Philharmonic and Philharmonia Orchestras, Niedersächsische Staatsorchester 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 LeZion, 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.



Preston Hawes, New England Symphonic Ensemble Artistic Director

Hailed by the European Academy of Arts and Sciences as an “electrifying and virtuosic” performer with “exquisite taste and rare talent,” Canadian violinist 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, including 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, Hawes completed his studies by earning a Doctorate of Musical Arts from The Peabody Institute of Johns

Hopkins University. Hawes is a professor of music and director of strings at Washington Adventist University in Takoma Park, Maryland, and is the artistic director of the New England Symphonic Ensemble.

MidAmerica Productions, Inc.

During its 40 years, MidAmerica Productions has brought together conductors, soloists, and choral and instrumental ensembles from the US and abroad to appear at New York's top venues, including Stern Auditorium / Perelman Stage, Weill Recital Hall, and Zankel Hall at Carnegie Hall; and Alice Tully Hall and Avery Fisher Hall (now David Geffen Hall) at Lincoln Center. Additionally, MidAmerica Productions has presented concerts in numerous US cities and in countries throughout the world, including Greece, England, Austria, Bulgaria, the Czech Republic, Italy, France, Portugal, and Russia. MidAmerica Productions's concerts have showcased choral groups singing oratorios with talented conductors, full orchestra, and professional soloists; individual instrumental and choral groups performing as part of the Ensemble Spotlight Series; and solo recitals. Diverse programs have included Madrigal Festivals, Vocal Jazz Festivals, National Wind Ensemble, National Festival Youth Orchestra, and Sweet Adelines. Among the renowned guest conductors who have led MidAmerica's concerts are John Rutter (who has conducted more than 130 concerts in Stern Auditorium / Perelman Stage at Carnegie Hall), Sherrill Milnes, Lukas Foss, Helmuth Rilling, H. Robert Reynolds, JoAnne Falletta, Michael Morgan, and Jonathan Willcocks. More than 800 conductors have conducted on MidAmerica's series in New York and abroad, sharing the stage with 1,300 solo artists from the world's greatest opera companies and concert stages, and 3,700 choral ensembles from the US and abroad. There have been 174 youth and collegiate orchestras, as well as 146 youth and collegiate bands, jazz bands, and wind ensembles.

MidAmerica Productions

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