

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,484th Concert Worldwide, 1,148th in New York, 693rd in Carnegie Hall

Peter Tiboris: Founder and General Director

John Rutter, CBE: Conductor Laureate

Saturday, April 13, 2024 at 1 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

ELAINE HAGENBERG *Illuminare*

(b.1979)

1. Splendor (Chorus)
2. Caritas (Chorus)
3. Nox (Chorus)
4. Munera pacis (Chorus and Tenor)
5. Illuminare his (Chorus)

WooYoung Yoon, Tenor

Adam Spiegel, Piano

Elizabeth Wilson, Conductor

This afternoon's program is continued on the following pages.

JAMES WHITBOURN
(1963–2024)

Requiem (World Premiere)

- I. Introit
- II. Pie Jesu
- III. Kyrie
- IV. Alleluia
- V. De Profundis
- VI. Sanctus and Benedictus
- VII. Pax Domini
- VIII. Agnus Dei
- IX. Lux Aeterna
- X. Amen

Jeremy Powell, Soprano Saxophone
James Jordan, Conductor

Participating Choruses

Danville High School Choir, Danville, KY (Dee Ann Gray, Director)
Henry Clay High School Chorus, Lexington, KY (Clark Cranfill, Director)
Lexington Christian Academy Chorus, Lexington, KY (Daniel Wesley, Director)
Trinity Academy of Raleigh High School Choir, Raleigh, NC (Julie Billheimer, Director)
Westminster Choir, Lawrenceville, NJ (James Jordan, Director)
Westminster Alumni Singers (Samuel Stephenson, Manager)
Woodford County High School Chorale, Versailles, KY (Taylor Strickland, Director)

INTERMISSION

KINLEY LANGE *Esto Les Digo*

ARIEL RAMÍREZ Gloria, from *Missa Criolla*

Sydney Kucine, Soprano
WooYoung Yoon, Tenor

CARLOS GUASTAVINO “Gala Del Dia” from *Indianas*

RICHARD EGÜES “El bodeguero”

JOSÉ BENITO BARROS “La Llorona”

JOSÉ GALVÁN “Son de la Vida”

RAFAEL HERNANDEZ “El Cumbanchero” (arr. Suzzette Ortiz)

Suzzette Ortiz, Piano

Seung-Ah Kim, Piano
José Rivera, Conductor

Participating Choruses

Doral Academy Preparatory Charter HS Firebird Singers, Doral, FL (Adalberto Yanes, Director)
University of North Carolina Pembroke Singers, Pembroke, NC (Jaeyoon Kim, Director)
West Orange High School Honors Chamber Choir, West Orange, NJ (John Hellyer, Director)

INTERMISSION

RUSSELL ROBINSON “De Profundis”
ENNIO MORRICONE / “Nella Fantasia” (arr. Audrey Snyder)
CHIARA FERRAU
JOSÉ SEREBRIER “Cancion Del Destino”
CRISTIAN GRASES *Gloria*
1. Gloria
2. Te Alabamos
3. Señor Dios
4. Porque Solo Tú
5. Amen

Riuben Frómata, Sr., Violin
Jacqueline Gonzalez and **Débora Sánchez**, Piano
Giselle Elgarresta Rios, Conductor

Participating Choruses

Carrollton School of the Sacred Heart, Miami, FL (Jacqueline Gonzalez and Ana Rivero, Directors)

Encore Academy of the Arts, Miami, FL (Débora Sánchez, Director)

St. Thomas the Apostle School, Miami, FL (Grisel Lussier, Director)

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

The solo voice casting for this concert is managed by MidAmerica Productions’
Associate General Director Eilana Lappalainen.

The Program

“Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and lends to all that is good, just and beautiful.”

—Socrates

ELAINE HAGENBERG

Illuminare

Illuminare is Elaine Hagenberg’s first extended work, consisting of five movements for SATB chorus and chamber orchestra. Using lesser-known sacred Latin texts, the piece takes us through a season of beauty and goodness that has been disrupted by darkness and confusion. But as light gradually returns, hope is restored, illuminating our future, and guiding us in peace.

1. Splendor

Saint Ambrose (340-397)

Splendor of God’s glory,
brings forth light from light,
light of light, light’s living spring,
Day, all days illuminates.

2. Caritas

Hildegard von Bingen (1098-1179)

Love abounds in all,
from the depths most excellent
to beyond the stars,
and loving toward all,
she has given the highest king
the kiss of peace.

3. Nox

Lord have mercy. Christ have mercy.

Aurelius Prudentius Clemens (348-413)
Night and darkness and fog,
confused world and turmoil.
Dark gloom tears the earth,
beats and stabs the sun.

4. **Munera pacis**

Saint Gregory (540-604)

Behold, already night and shadows taper off
Light and dawn sparkle and quiver
We humbly beg the Lord through song
Our voices pray:
Though we are guilty, view us with compassion
Banish anguish, bestow health
Grant us everlasting goodness
Give us peace.

Peace I leave with you, my peace I give to you:
not as the world giveth, give I to you.
Let not your heart be troubled, neither let it be afraid.

5. **Illuminare his**

Canticle of Zechariah (Luke 1:68-79)

Illuminate those in darkness
and in the shadow of death are seated
direct our footpath in the way of peace.

JAMES WHITBOURN

Requiem (World Premiere)

The work that you will hear today had been planned in the mind of the composer beginning in 2010. The genesis of this work began with James Whitbourn's *Son of God Mass* and the recording of that work in 2011 on the Naxos label, sung by the Westminster Williamson Voices, and conducted by James Jordan. Whitbourn also wrote a companion piece in 2010 for Williamson Voices—the *Requiem canticorum*—to be included on that recording, titled *Living Voices* (Naxos 8.572737), and on which Jeremy Powell played the soprano saxophone. Powell returns for this premiere performance.

Sometime later, Whitbourn revealed that he had originally structured the new *Requiem canticorum* to be part of a larger work, a Requiem. When composing the *Requiem canticorum*, he wrote those movements in key relationships that would complete the harmonic structure of his conception of a Requiem. Whitbourn proposed the performance of this

Requiem when MidAmerica Productions proposed this concert to him. Both the *Son of God Mass* and the *Requiem canticorum* were originally composed for choir, organ, and soprano saxophone. This Requiem maintains the soprano saxophone (per the conductor's request), but full orchestra now replaces the organ.

The musical ideas in this work stem from several other compositions by Whitbourn. From the composer's notes: "The use of the soprano saxophone stems from a vigil service for war-torn Bosnia, held a few years earlier, for which I had written some short, mantra-like phrases, sung first by the choir and then by the whole congregation, over which the saxophonist John Harle improvised. I returned to the sound world when writing the *Son of God Mass*." In the notes for *Living Voices*, the genesis of this premiere is clear in the mind of the composer. He writes in the liner notes, "The work (*Requiem canticorum*) can be intertwined with those of the *Son of God Mass*, in a designated sequence to form a full Requiem Mass." That "intertwining" is the work you hear premiered today.

The sound world of this Requiem began with what the composer has called, "a genesis of visual imagery. Its seminal themes were composed in a response to a series of strong images—sweeping landscapes and astonishing landscapes of the Holy Land—shot for a series of fine documentary films made by the BBC between 2000 and 2001. After completing the score, I decided to use the music as the basis of a new choral Mass setting. Re-working music in the context of a setting is an idea which flourished during the Renaissance, when the so-called 'parody Mass' was a common device for composers such as Palestrina and Sheppard—who used secular songs as well as sacred motets as the bases of their parody masses. In this way, the *Son of God Mass* is a modern-day parody Mass."

As fate would have it, James Whitbourn passed on March 12 of this year after a valiant fight against cancer. Whitbourn was a friend and musical collaborator for over 20 years. The loss for hundreds of Westminster Choir College students and faculty, and the Choral Institute at Oxford is deep and profound. So, this is the premiere of what is now his last work. Whitbourn became too ill to complete the sketches of the orchestration. John Rutter brilliantly completed the orchestration of this Requiem, studying Whitbourn's orchestrations from the *Son of God* BBC score and the orchestral work *Pika*. John Rutter's brilliant orchestral realization is what you will hear today.

—James Jordan, Conductor

KINLEY LANGE

Esto Les Digo

Kinley Lange's *Esto Les Digo* is a poignant choral piece characterized by its lush harmonies and emotive text, inviting listeners into a profound introspection on faith and resilience.

Translation:

Where two or three are gathered in My name, there will I be also.

ARIEL RAMÍREZ

Gloria, from *Misa Criolla*

Ariel Ramírez's "Gloria" from *Missa Criolla* is a vibrant fusion of Latin American folk rhythms and sacred choral traditions, exuding an exuberant celebration of spirituality and cultural heritage.

Translation:

Glory to God in the heavens
and on the earth
peace to the people whom loves the Lord.
You we-praise, You we-bless, You we-adore, we-glorify.
To-You we-give thanks for your tremendous glory.
Lord God, King of-Heaven,
God Father all-powerful.
Lord, son only, Jesus-Christ,
Lord God, Lamb of God, Son of-the Father,
You who takes-away the sins of-the world,
have mercy on us.
You who takes-away the sins of-the world,
heed our prayer.
You who reigns with the Father,
have mercy on us.
Glory to God in the heavens
and on the earth
peace to the people whom loves the Lord.
For You alone are holy,
only You, Lord You only.
You only Almighty Jesus-Christ,
with the Spirit Holy
in the glory of God the-Father. Amen.

CARLOS GUASTAVINO
“Gala del Día” from *Indianas*

Carlos Guastavino’s “Gala del Día” enchants with its elegant melodies and rich harmonies, evoking the pastoral beauty and nostalgic charm of the Argentine countryside.

Translation:

I love the light of dawn because it kisses you,
and makes you alive and fanciful.
Straight tassel to the wind of noon,
I love the sun that gilds you, ripe and mine.
Alas! heart of the night, finery of the day!
My life, I am longing for your happiness!

When the afternoon cries for its lost light,
I love the song you put in my life.
I love so much the night that is infinite,
as your sweet hour, dark and warm.
Alas! heart of the night, finery of the day!
My life, I am longing for your happiness!

RICHARD EGÜES
“El bodeguero”

Richard Egües’ “El bodeguero” captivates audiences with its infectious Cuban rhythms and lively melodies, transporting listeners to the bustling streets of Havana with its irresistible energy.

Translation:

The grocer and the cha-cha-cha are always present in your house. Go to the corner and you will see that it will always serve you. Go now, run over there, you’ll find the one with the money on the other side of the counter. Very helpful and eager to serve.

Grocer, what’s next? Why are you so happy? I believe it’s a result of what’s in the grocery.

The dancing grocer goes, and in the store he dances like this, between beans, potatoes, and garlic, the new rhythm is cha-cha-cha.

He drinks chocolate, he pays what he owes.

JOSÉ BENITO BARROS **“La Llorona”**

José Barros’s “La Llorona” is a hauntingly beautiful folkloric piece, weaving a tale of love and tragedy through its evocative melodies and haunting vocal lines, drawing listeners into the mystique of this Latin American folklore ghost story.

Translation:

On a street near the high school, they say that a crazy crybaby comes out who dances the twist like this. If you look, you will also go crazy.

The night came out to me from my semester exam. He moved his waist so much I thought it was going to break. I told him, “Stop for a moment—don’t move the engine so much!”, and seeing that it was a great fright, ah, my friend, what a run.

The crybaby reaches and grabs me from behind.

JOSÉ GALVÁN **“Son de la Vida”**

José Galván’s a cappella piece, “Son de la Vida” pulses with life, blending traditional rhythms with contemporary flair, reflecting the vibrancy and resilience of the human spirit through its dynamic choral arrangements.

Translation:

Therefore, let’s enjoy the delicious sound of life.

RAFAEL HERNANDEZ **“El Cumbanchero”** (arr. Suzzette Ortiz)

Suzzette Ortiz’s arrangement of the Latin jazz tune, “El Cumbanchero,” bursts with joy and excitement, infusing the classic Cuban tune with infectious energy and rhythmic drive, inviting audiences to revel in the irresistible spirit of Latin dance. Sung in Spanish, it features tight harmonies, nifty vocal articulations, and ostinatos.

Translation:

The fun lover, the bongo player, the “ri-ki-ti” that rings out.

The drum sounds like this: “ri-ki-ti-bom-bom-bom-bom-ba”, and the “ri-ki-ti” rings out again.

Choral Program: Giselle Elgarresta Rios, Conductor

“De Profundis” by Russell Robinson is an atmospheric, mysterious work alternating 4/4 and 5/4 time, allowing for emphases in so many different places. The modal key of D Dorian, with its absence of familiar harmonic progressions, adds to the mystery, fulfilling the composer’s desire for the piece to be contemporary, but with a strong theme and a strong text. The work is marked *Mysterioso*, and should be sung with a sense of wonder, contemplation, and drama, regardless of the dynamic markings.

“Nella Fantasia” by Ennio Morricone is a calm steady recitation for the choir. A quietness and simplicity pervade, marked by the steady four beats that are present in every measure of the piano. A contrasting middle section brings the choir into a new key, adding brightness and expression. Here, the full choir sings the melody together, before dividing into parts to build layers of sound. The quiet melody heard at the beginning returns, bringing this mysterious choral fantasia to an end.

Translation:

In my fantasy I see a world of justice, where all people live in peace and honesty.

“Cancion del Destino” by José Serebrier is a short Baroque minuet arranged for voices, with the lovely layering of sopranos and altos in sweet harmony. The dramatic declamation, “what will remain of me,” finds the voices singing in declamatory chordal fashion, until a brief moment of fugal counterpoint, once again paying homage to the Baroque practice, brings the piece to its peak, before ending quietly as it began. This is a New York Premiere.

Gloria by Cristian Grases is a joy filled dance for choir, piano, bass, and percussion. The first movement, “Gloria,” is in the bright tonality of E Major. The vocal parts leap off the printed page, sometimes together, sometimes in individual parts, always coming back to join the instrumentalists in celebratory singing, concluding with a brilliant flourish for the piano, bass, and percussion. The second movement, “Te Alabamos,” is a bomba, a rollicking country dance with great rhythmic interplay between the voices and the instrumental accompaniment. The third movement, “Senor Dios,” adds a violin, which sometimes plays melodies with the choir, and more often plays melodies distinct from the choir, adding a beautiful variety to the texture. This movement is played in a very flexible rhythm, with a beat barely perceptible. The fourth movement, “Porque Solo Tu,” is languid and sad, with long melodic lines in the choir supported by rich sonorities and lush chords in the piano. The concluding “Amen” is stately and lengthy, as if summing up the preceding four movements, and bringing *Gloria* to a sonorous conclusion ending with bright chords on the piano, and the full choir in glorious harmony.

—Dr. Alan Mason

The Artists



Elizabeth Wilson, Conductor

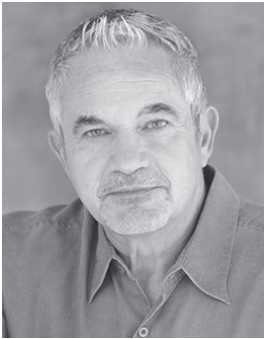
Elizabeth “Beth” L. Wilson is a sought after conductor-educator and current lecturer in choral music for the University of Kentucky. Wilson is in her ninth year as conductor of the 90-voice SATB choir, UK Choristers—recently featured performing choir at Kentucky Music Educators Association Conference in 2021 and 2022, and the oldest performing ensemble at UK. Additionally, Wilson teaches courses in choral music education and conducting, oversees student teachers, and serves as faculty advisor for the mixed a cappella group, Blue Note. Wilson’s philosophy of creating better humans through the community of excellent choral music has translated to years of invitations throughout the southeast as an honor choir conductor, interest session presenter, clinician, and adjudicator. Previously, Wilson was conductor of Georgia Tech Women’s Choir, director of student musician development for Atlanta Symphony Orchestra, and choral music educator in Cobb County for nine years at both Pope and Wheeler High Schools. Her secondary choirs in Georgia were invited to perform at music conferences, invitational events, and prestigious venues such as Carnegie Hall. Currently, Wilson serves as president of Kentucky ACDA and as local arrangements chair for ACDA Southern Region Conference as well. She is the former Kentucky ACDA college/university R and R chair and Georgia ACDA treasurer. Wilson is honored to have been named KMEA 2020–2021 District Seven College/University Teacher of the Year. Wilson earned a Bachelor of Music in Music Education from University of Georgia, Master of Music in Choral Conducting from Georgia State University, and Doctor of Musical Arts in Choral Conducting from University of Kentucky. Wilson resides in Lexington with her husband, Ken, their children, Drew and Anna, and their dogs, Coco and Daisy. Wilson is delighted to have been invited by MidAmerica Productions to conduct at Carnegie Hall to bring Elaine Hagenberg’s glorious major work, *Illuminare*, to light with these fine musicians.

WooYoung Yoon, Tenor

WooYoung Yoon has been praised for his “soaring high notes” and a voice that “conveys nobility” (*Opera News*). Upcoming performances include Rodolfo in *La bohème*, and Tamino in *Die Zauberflöte*, both with Opera San Jose. Recent performances included the Duke in Verdi’s *Rigoletto* for Opera San Jose. Yoon sang Benvolio and the role of Romeo (cover) in Gounod’s



Roméo et Juliette for Opera San Jose. Last season, he made his role debut as Edgardo with the New York City Opera in their production of Donizetti's *Lucia di Lammermoor*. He returned later in the season for a concert commemorating the heroism of Chiune Sugihara which debuted at Carnegie Hall. Recent performances include the title roles in *Les Contes d'Hoffmann* as a guest with Opera Theater Rutgers, and *La Damnation de Faust* with Maestro Nelson and the Orquesta Sinfonica Nacional de Costa Rica.



James Jordan, Conductor

James Jordan, one of the world's leading choral conductors, music pedagogy authors, and recording artists with over 60 books and publications, calls Westminster Choir College home. He leads the largest and most respected graduate programs in choral conducting in the country. A Grammy-nominated conductor, he is recognized and praised throughout the musical world as one of America's pre-eminent conductors, recording artists, writers, music psychologists, and innovators in choral music. His innovations in both choral pedagogy and conducting pedagogy have been lauded worldwide, and he has effectively led changes in choral conducting and pedagogy that have impacted choral music around the world. He was described as a "visionary" by the *Choral Journal*, which cited his book *Evoking Sound* as a "must read." His more than 60 books explore both the philosophical and spiritual basis of musicianship, as well as aspects of choral rehearsal teaching and learning, and they are considered to be essential references in the conducting profession. He is professor and director of choral studies at Westminster Choir College, holds the Scheide Chair in Conducting, and serves as the seventh conductor of the 103-year-old Westminster Choir and the world-renowned Westminster Symphonic Choir. Prior to these conducting responsibilities, he conducted both the Chapel Choir and the Schola Cantorum. His 12 years conducting the Westminster Williamson Voices established that choir as one of the most admired and reviewed choral ensembles in the world, with 10 CDs to its credit. The choir, under his direction, was called "the Rolls Royce of Choirs" by King's College Conductor Daniel Hyde. Their Grammy-nominated recording of James Whitbourn's portraiture seminal work, *Annelies* (Naxos), is one of the most performed choral works in the world. He was also director of the Westminster Conducting Institute and is co-director of the Choral Institute at Oxford (rider.edu/Oxford). He is artistic director and conductor of the professional choral ensemble The Same Stream (thesamestreamchoir.com).



Sydney Kucine, Soprano

Sydney Kucine recently made her Carnegie Hall debut singing the soprano solo in Mark Hayes's Gloria. In 2022, the young soprano received awards from the Gerda Lissner Foundation International Vocal Competition, as well as The Metropolitan Opera Laffont Competition: San Francisco District. Her professional debut was in 2019 as Stéphano in Gounod's *Roméo et Juliette* with the Sarasota Opera. She has performed Helena in *A Midsummer Night's Dream* for

Chautauqua, Micaëla in *La Tragedie de Carmen* for City Lyric Opera, Adina in *L'elisir d'amore*, and Naiad in *Ariadne auf Naxos* both for Festival of the Aegean.



José Rivera, Conductor

José Rivera, professor of choral music education at the University of North Carolina-Pembroke serves as the coordinator of music education and conducts the University Chorale. He is an active conductor of numerous honor and all-state choirs across the US and abroad, including Cantaré, Latin-American Honor Choir at the ACDA Southern Region Conference, and all-state choirs in North Carolina, Florida, California, and Alabama. He has also conducted and presented

choral workshops at the Universidad Nacional Autónoma de Mexico (UNAM) in Mexico City, Universidad de Las Americas (UDLAP) in Puebla, Mexico, Instituto Superior de las Artes in Havana, Cuba, Universidad de Mendoza in Argentina, and the DoDEA High School Chorus Festival in Oberwesel, Germany. His research areas include teacher preparation and Global Music with a focus on the choral music traditions of Latin America and has presented choral clinics and lectures at state, regional, and national American Choral Director Association, and the National Association for Music Educators conferences. He has published research articles of Latin American choral music in the American Choral Directors Association (ACDA) Choral Journal. Rivera has previously served as the ACDA Repertoire Resource for World Musics and Cultures chair for the Southern region and National chair. Recently, he and his partners founded La Voz Music Publishing, a music publisher specializing in choral music from Latin America. Rivera received his Ph.D, MM.E, and undergraduate degrees from Florida State University. He currently serves as president of the North Carolina American Directors Association (NC-ACDA) and serves on the North Carolina Music Educator Association executive board (NCMEA).



Giselle Elgarresta Rios, Conductor

Dr. Giselle Elgarresta Rios is the endowed director of the Institute for Immigration Studies and professor of music at Barry University. She is chorus master for the South Florida Symphony Orchestra and an international guest conductor. Rios has worked as an educator, soprano, and conductor intentionally fueling social change through music education and is deeply committed to community arts programming, practice, and collaboration as a catalyst for

global understanding leading to substantive positive change.



Preston Hawes, New England Symphonic Ensemble Artistic Director and Concertmaster

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.

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’s *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 US 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.

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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