

Presented at Carnegie Hall by
MidAmerica Productions Inc.

40th Anniversary Season

January 7, 1984–January 7, 2024

1,480th Concert Worldwide, 1,144th in New York, 689th in Carnegie Hall

Peter Tiboris: Founder and General Director

Eilana Lappalainen: Associate General Director

John Rutter, CBE: Conductor Laureate

Norman Dunfee: Executive Director and Production Manager, Emeritus

Sunday, January 7, 2024 at 3 PM

Isaac Stern Auditorium / Ronald O. Perelman Stage

MidAmerica Productions, Inc. Celebrates 40 Years

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

Peter Tiboris and John Rutter, CBE, Conductors

JOHN RUTTER, CBE

Magnificat (1990)

Magnificat anima mea (Chorus)

Of a Rose, a lovely Rose (Chorus)

Quia fecit mihi magna (Chorus)

Et misericordia (Soprano, Chorus)

Fecit potentiam (Chorus)

Esurientes (Soprano, Chorus)

Gloria Patri (Chorus)

John Rutter, Conductor

Juliet Ariadne Papadopoulos, Soprano

Participating Choruses

***Bergen County Academies Chamber Choir**, Hackensack, NJ (Louis Spinelli, Director)

***Cranford High School Concert Choir**, Cranford, NJ (Anthony Rafaniello, Director)

East Ridge Middle School Chamber Choir, Ridgefield, CT (Lauren Verney-Fink, Director)

***Highland Chorale**, Butler, NJ (Doug Heyburn, Director)

Matanzas Singers, Palm Coast, FL (Jens Oliva, Director)

Metuchen High School Concert Choir, Metuchen, NJ (Stefeny Stofa-Krombholz, Director)

***Ridgefield High School Concert Choir**, Ridgefield, CT (Lauren Verney-Fink, Director)

Scotts Ridge Middle School, Ridgefield, CT (Lauren Verney-Fink, Director)

Please kindly hold your applause until the end of the *Magnificat*.

INTERMISSION

A reading in German and English the text
by Schiller sung during the fourth movement
of Beethoven's Symphony No. 9

Eilana Lappalainen, Reader

LUDWIG
VAN BEETHOVEN

Symphony No. 9 in D Minor, Op. 125
Allegro ma non troppo, un poco maestoso
Molto vivace
Adagio molto e cantabile
Finale

Peter Tiboris, Conductor
Courtney Johnson, Soprano
Reveka Mavrovitis, Mezzo-Soprano
Abraham Bretón, Tenor
Philip Skinner, Bass

Participating Choruses

Bergen County Academics Chamber Choir, Hackensack, NJ (Louis Spinelli, Director)

Clarum Sonum, Berkeley Heights, NJ (Rider Foster, Director)

***Continuo Arts Symphonic Chorus**, Summit, NJ (Candace Wicke, Director)

Greater South Jersey Chorus, Haddonfield, NJ (Christopher B. Thomas, Director)

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

Rowan University Concert Choir, Glassboro, NJ (Christopher B. Thomas, Director)

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

Please kindly hold your applause until the end of the fourth movement.

*Prior MidAmerica Productions appearance(s).

This afternoon, Mr. Tiboris conducts with an ivory baton from his private collection, previously owned and used by conductor Leonard Bernstein from 1958 to 1969.

This event is sponsored in part by Global Travel Collection-Tzell Travel, City Cruises by Hornblower, and Go In NY bus company.

Celebrating 40 Years

On behalf of the Carnegie Hall team, I wanted to extend our warmest congratulations on MidAmerica Productions 40th anniversary. We are delighted to celebrate this milestone with you, recognizing MidAmerica's many contributions to the world of music.

Since 1986, MidAmerica has presented more than a thousand concerts at Carnegie Hall, providing invaluable opportunities for performers from around the globe to experience the thrill of making music on our three stages. Over the years, MidAmerica's varied concert program—filled with a wide range of repertoire, including many important premieres have enriched the cultural landscape of our city. Notably, your organization has presented more choral concerts at Carnegie Hall than any other, a testament to your deep commitment to the choral community.

We are thrilled that you will present your 40th anniversary concert at Carnegie Hall on January 7, 2024, on the exact date that MidAmerica's musical journey first began. Thank you for your unwavering dedication to the arts and your continued partnership with Carnegie Hall. We look forward to many more years of collaboration and wish you all the best as you enjoy this well-deserved celebration.

—Clive Gillinson
Executive and Artistic Director, Carnegie Hall

Welcome to a celebration of four decades of memorable musical experiences! It is with joy and gratitude that I extend my heartfelt welcome to each of you joining us today for this occasion: 40 Years of MidAmerica Productions.

Sharing this stage with my dear friend and exceptional talent—John Rutter, CBE—as he conducts his *Magnificat*, is a true honor. Our longstanding partnership has blossomed through music, uniting us in a shared passion going back to 1987.

For 40 years, this remarkable city and its iconic music hall have been a canvas for our aspirations and dreams. Today, we celebrate not just the music but the profound connections forged through it. Here's to the eternal power of music and to many more years of sharing our passion with all of you.

—Peter Tiboris
Founder, General Director, Music Director, and Artistic Director,
MidAmerica Productions, Inc.

The Program

JOHN RUTTER, CBE

Magnificat

The *Magnificat*, the canticle of the Virgin Mary, is found in the opening chapter of Saint Luke's Gospel, at the point where Mary visits her cousin Elizabeth, having just learned she is to be the mother of Christ. Traditionally, the words have been ascribed to Mary, though their strong resemblance to the Old Testament Song of Hannah and to various psalms makes it more likely that Luke himself interpolated them to express an appropriate sense of rejoicing and trust in God. Liturgically, the *Magnificat* belongs to the Office of Vespers (and its Anglican counterpart, Evensong), as well as to feasts of the Virgin Mary, and there are innumerable concise musical settings intended for use in church. Extended concert settings, however, are quite rare, J. S. Bach's being the most notable (and even this was designed for use in the Lutheran liturgy); in the general layout of its movements and in its scale and dimensions, Bach's *Magnificat* provided the obvious precedent for John Rutter's setting. There is even a parallel to Bach's Christmas interpolations in the use of a vernacular text on the Virgin Mary, *Of a Rose, a lovely Rose*, which (like so much medieval religious art) likens Mary and her child to a flower springing from the stem of Jesse. Like Bach, Rutter uses Gregorian themes associated with the text at various points in the work. But there all comparisons end, since the style and content of Rutter's *Magnificat* are not even remotely neo-Bachian, resting rather within an eclectic amalgam of more recent traditions that characterize much of the English composer's choral writing. This work was given its world premiere in May 1990 by the composer in a concert presented by MidAmerica Productions in Carnegie Hall.

—Louise Luegner

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D Minor, Op. 125

In the late phase of Beethoven's life, an eruption of creativity led to a slew of extraordinary compositions. Between 1816 and 1826, he produced a constellation of brilliance: five piano sonatas, five string quartets, and a *Solemn Mass*.

The genesis of this monumental symphony began around 1817, culminating in its completion in early 1824. Beethoven, vexed by the success of Rossini's music in Vienna, initially intended for the premiere to occur outside the city. However, moved by the plea of musicians, he relented, and the symphony debuted in Vienna on May 7, 1824, marking an unforgettable event.

During the premiere, Beethoven—profoundly deaf—sat among the performers, guiding the tempo to the conductor for each movement. The symphony’s power was such that the audience’s applause nearly drowned the music itself. When the jubilant conclusion arrived, the audience erupted in exuberance, though Beethoven, facing the performers, heard nothing. Mme. Unger, the contralto soloist, turned him towards the audience, tears in her eyes, revealing their thunderous ovation.

The symphony’s opening, marked by an agitated *Allegro ma non troppo, un poco maestoso*, sets a dramatic and questioning mood. The second movement, a *Molto vivace scherzo*, captivates with striking rhythmic patterns and a captivating five-voice fugue on the timpani. The serene third movement, with its *Adagio molto e cantabile* and *Andante moderato*, presents variations on two moving themes.

The symphony’s pinnacle arrives in the fourth movement, almost a separate cantata featuring a vocal quartet, chorus, and orchestra. Beethoven reshaped Schiller’s “Ode to Joy,” meticulously arranging it to suit his musical intentions, utilizing fragments from prior movements in a crescendo toward a majestic finale.

Beethoven’s Ninth Symphony stands as a testament to musical ingenuity and remains an immortal testament to human creativity.

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The Artists



John Rutter, CBE, Conductor

John Rutter was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student.

His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and The King's Singers. His larger choral works—*Gloria* (1974), *Requiem* (1985), *Magnificat* (1990), *Psalmfest* (1993), and *Mass of the Children* (2003)—have been performed many times around the world.

Rutter co-edited four volumes in the *Carols for Choirs* series with Sir David Willcocks, and, more recently, has edited the first two volumes in the new *Oxford Choral Classics* series: *Opera Choruses* (1995) and *European Sacred Music* (1996). A new volume in the series, *Sacred Choruses*, was published in 2018.

From 1975 to 1979, Rutter was director of music at Clare College, whose choir he directed in a number of broadcasts and recordings. After giving up the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting.

Rutter has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Africa, North and Central America, and Australasia. In 1980, he was made an honorary fellow of Westminster Choir College, Princeton, and in 1988 a fellow of the Guild of Church Musicians. In 1996, the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honored in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music. Most of his music is published by Oxford University Press. In November 2023, Rutter became a fellow of The Ivors Academy, recognizing his impact on contemporary choral repertoire. Rutter has conducted more than 130 concerts as MidAmerica Productions' Conductor Laureate.



Juliet Ariadne Papadopoulos, Soprano

Praised by the Greek *National Herald* as having a “powerful and clear voice that dazzles audiences,” young Greek-American soprano Juliet Ariadne Papadopoulos has performed in venues across the metropolitan area. She discovered a love for music while singing with NYC’s Voyces as a child and continued her classical training at Fiorello H. LaGuardia High School of Music and Art. Papadopoulos graduated summa cum laude from SUNY Purchase’s Opera program in May

2022. She is currently in the second and final year of her Master of Music degree at the Yale School of Music and the Institute of Sacred Music. With the Yale School of Music, she has performed as a soprano soloist in J.S. Bach’s *Magnificat* and *Christmas Oratorio*, and Amy Beach’s *Canticle of the Sun*. Other favorite concert credits include Vaughan Williams’s *Dona Nobis Pacem*, Vivaldi’s *Gloria*, Schubert’s *Magnificat*, Brahms’s *Liebesslieder Waltzes*, and C. P. E Bach’s *Magnificat*. Recent solo performances include Felix Mendelssohn’s *Lobgesang* at the Norfolk Chamber Festival, the world premiere of *Edensongs* by Aaron Jay Kernis at Yale’s Woolsey Hall, and the US premiere of *Theophanes the Greek* by Savvas Karantzas at Symphony Space.



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 1984, 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.

In 1995, Maestro Tiboris founded Elysium Recordings, which has a catalog of 27 releases (10 of which feature him as conductor), with other notable musicians, 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 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.



Courtney Johnson, Soprano

In the 2022–2023 season, Courtney Johnson covered the role of Sadie Griffith in *Champion* at the Metropolitan Opera and sang Grimgerde in *Die Walküre* with Virginia Opera. In 2018, she was in the preview performances of Ricky Ian Gordon's *Intimate Apparel* at Lincoln Center and in 2019, was Suor Angelica with the International Vocal Arts Institute, and was a studio artist at Wolf Trap Opera. In 2016, she made a highly successful Spoleto Festival debut as Clara in

the new production of *Porgy and Bess* and made her Carnegie Hall debut singing the Vivaldi *Gloria* and the Rutter *Magnificat*. Johnson is a graduate of the Mannes College of Music where she performed the title role of *Suor Angelica*, Beatrice in *Il Postino*, and Fiordiligi in *Così fan tutte*. A native of Chesapeake, Virginia, she studied at the Virginia Governor's School for the Arts. In 2009, she won the Silver Award at the National Foundation for Advancement in the Arts Young Arts program in Miami, Florida, and in 2010, she participated in La Lingua della Lirica in Novafeltria, Italy. She was a semifinalist of the Metropolitan Opera National Competition and won second place at the Giulio Gari International Vocal Competition.



Reveka Mavrovitis, Mezzo-Soprano

Reveka Mavrovitis has performed extensively on the operatic stage, in concert, and in musical theater here in the United States and abroad. As a principal artist at the Metropolitan Opera, Mavrovitis appeared in many productions including *La traviata* (Flora), *Fedora* (Dimitri), *Manon* (Rosette), *Adriana Lecouvreur* (Mlle. Dangeville), *Sly* (Rosina), and *Carmen* (Mercedes). Mavrovitis was the recipient of the Martin Segal Lincoln Center Debut Artist Award for singing

the title role in *Carmen* with the New York City Opera (NYCO) National Tour and was subsequently engaged with NYCO for performances in *Madame Butterfly* (Suzuki) and Lukas Foss's *Grifflekein* (The Statue). At Carnegie Hall, under the baton of Maestro Tiboris, Mavrovitis sang the title role of Mikis Theodorakis's *Elekra* in its American debut. Other performances with MidAmerica Productions include Mozart's Requiem, Pergolesi's *Stabat Mater*, *Missa solemnis* by Miloš Bok, and Felix Mendelssohn's Symphony No. 2.



Abraham Bretón, Tenor

Mexican-Spanish tenor Abraham Bretón has been part of the Oper Frankfurt's opera studio since last season, where he debuted as Der Gastwirt Pasek in *The Cunning Little Vixen* and then also made his debut as Prince Yamadori *Madama Butterfly*. His roles in the current season include his debuts as Count von Gloria-Cassis in *The Bandits*, First Man in Armor in *The Magic Flute*, Don José in *Carmen*, and Lucio/Gondolier in Rossini's *Otello*. In the 2013–2014 season, he made significant debuts

in his Mexican hometown of Puebla in roles such as Nemorino in *L'elisir d'amore* and Alfredo in *La traviata*. He then sang at the summer program "Oberlin in Italy" with the American Institute of Musical Studies (AIMS) in Graz and in March 2023 Verdi's Requiem at Carnegie Hall.

Philip Skinner, Bass-Baritone

Bass-baritone Philip Skinner has had great success singing roles ranging from the standard bass repertoire such as King Philip (*Don Carlo*), to the Dutchman (*Der fliegende Holländer*), and Scarpia (*Tosca*) in the helden and dramatic baritone repertoire. Recent seasons performances include Opera Parallèle as the Immigration Officer in *Flight*, the Pacific Symphony as the King in *Aida*, Baron Duphol in *La Traviata* with San Francisco Opera and Opera San Jose, Charlottesville Opera as Casaubon in *Middlemarch in Spring*, and Nikitisch in *Boris Godunov* with the San Francisco Symphony. Also, with



San Francisco Opera for *Billy Budd* and *Roméo et Juliette*. Skinner appeared in leading roles in several world premiere operas including Fray Luis in Lisa Scola Prosek's *The Lariat* (winner of the NY Center for Contemporary Opera "Atelier" Award), and Casaubon in Allen Shearer's *Middlemarch in Spring* (Composers, Inc./Operasmiths) in San Francisco. Additionally, Skinner appeared as George Benton in *Dead Man Walking* with Opera Parallèle, Priam in *Les Troyens* with San Francisco Opera, Sharpless in *Madama Butterfly* with Livermore Valley Opera, Dr. Schön/Jack the Ripper in *Lulu* with West Edge Opera, Kurtz in *Heart of Darkness* with Opera Parallèle, Sparafucile in *Rigoletto* with West Bay Opera, and Death in *Savitri* with Festival Opera. Most recently he was featured in the world premiere of John Adams' *Antony and Cleopatra* at San Francisco Opera as Lepidus.



Eilana Lappalainen, Reader

Finnish-Canadian soprano Eilana Lappalainen, is the associate general / artistic director of MidAmerica Productions, MidAm International and the general director and artistic director of the International Festival of the Aegean, the Greek Opera Studio, and the Berlin Opera Studio, as well as the casting director for all of these organizations. Lappalainen has performed title roles in *Salome*, *Der Rosenkavalier*, *Arabella*, *Der Fliegende Holländer*, *Lohengrin*, *Tiefeland*, *Fidelio*,

Peter Grimes, *Wozzeck*, *Der Freischütz*, *Die Fledermaus*, *Die lustige Witwe*, *Jenüfa*, *Giovanna d'Arco*, *Un ballo in maschera*, *I masnadieri*, *La traviata*, *Il trovatore*, *Madama Butterfly*, *La bohème*, *Suor Angelica*, *Il tabarro*, *La fanciulla del West*, *Turandot*, and *Tosca*. Upcoming performances include the title role in Puccini's *Turandot* in Romania and Greece, concerts in Como and Matera, Italy, and New York, and recordings in California.



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 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, 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. at 40

Peter Tiboris created and conducted his first concert in New York on January 7, 1984, at Lincoln Center, featuring The American Symphony Orchestra, soloists, and three choruses, the Louisiana Chorale of Acadiana, Camerata Singers of Baton Rouge, and Collegiate Chorale of New York. Although he didn’t realize it at the time, Tiboris had just created his own, successful, production company, MidAmerica Productions, which was to become the foremost independent producer of choral concerts in Stern Auditorium / Perelman Stage at Carnegie Hall.

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 (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' 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.

Over the years, MidAmerica has commissioned new works and presented numerous premieres in Stern Auditorium / Perelman Stage at Carnegie Hall and Avery Fisher Hall. World premieres have included Dinos Constantinides' *Byron's Greece*, *Hymn to the Human Spirit*, and *Midnight Fantasy II* for wind ensemble; John Rutter's *Cantate Domino*, *Distant Land*, *Magnificat*, and *Mass of the Children*; and John Leavitt's *A Christmas Garland*. US premieres have featured new and older works such as Mozart's *Die Schuldigkeit des ersten Gebots*, Reimann's Concerto for Violin and Cello, Tchaikovsky's *Ode to Joy*, Mikis Theodorakis' *Electra* and Rhapsody for Cello and Orchestra, and René Clausen's *Hellas: In the Name of Freedom*. In 2015, John Rutter conducted the New York premiere of his work, *Canticles of Creation*; in 2018, he returned to conduct the Carnegie Hall premiere of his major work, *Visions*, in 2023 he returned again to conduct the NY premiere of his work, *Taranto: A Cathedral Triptych*.

In addition to its Stern Auditorium / Perelman Stage series, MidAmerica Productions has presented nearly 400 chamber music concerts in Weill Recital Hall at Carnegie Hall since 1989. World-class soloists, chamber ensembles, and members of orchestras such as the New York Philharmonic, The Metropolitan Opera Orchestra, The Philadelphia Orchestra, Atlanta Symphony, and the Los Angeles Philharmonic have appeared on MidAmerica's chamber music series.

MidAmerica Productions
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Fadi Khair



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Fadi Khair



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