

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,493rd Concert Worldwide, 1,155rd in New York, 700th in Carnegie Hall

Peter Tiboris: Founder, General Director, and Music Director
John Rutter, CBE: Conductor Laureate

Celebrating Our 700th Performance in Stern Auditorium / Perelman Stage at Carnegie Hall
since April 30, 1987

Sunday, June 16, 2024 at 2 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

JORDAN LEE
(b. 1995)

A Journey Through the Nourishment Cycle

Jordan Lee, Conductor
Chris Hansen, Conductor
Reyna Alston, Piano
Christopher Cloud, Guitar
Ramon Garcia-Martinez, Bass
Melchi Kpade, Keyboard
Jobias Jackson, Drums
Solange Maughn, Violin
Shane Wheeler, Saxophone
Marisha Williams, Viola

Participating Choruses
Chromatica, Greensboro, NC (Jordan Lee, Director)
Ragsdale Chorus, Jamestown, NC (Marcus Young, Director)

INTERMISSION

FRANCESCO
DURANTE
(1684–1755)

Magnificat a 4 in B-flat Major
I. Magnificat (Chorus)
II. Et misericordia (Soprano, Mezzo-Soprano,
and Chorus)
III. Deposuit potentes (Chorus)
IV. Suscepit Israel (Tenor and Bass)
V. Sicut locutus est (Chorus)
VI. Gloria Patri- Sicut erat in principio (Chorus)

Thomas Yackley, Conductor
Jordan Bowman, Soprano | **Devony Smith**, Mezzo-Soprano
Victor Starsky, Tenor | **Eric Lindsey**, Bass

THOMAS YACKLEY /
THOMAS GORMAN

Scenes from a Life
I. Kyrie: For the Dreamers and the Displaced
II. Dance
III. The Last Song

Thomas Yackley, Conductor
Sean Smith, Baritone
Thomas Gorman, Guitar

Participating Choruses

Alpharetta and Milton Alumni Chorus, Alpharetta, GA (Thomas Yackley, Director)
Alpharetta Community Chorus, Alpharetta, GA (Thomas and Robin Yackley, Directors)
Dublin High School Choir, Dublin, CA (Claire Yackley, Director)

INTERMISSION

ANTONÍN DVOŘÁK
(1841–1904)

Serenade for Strings, Op. 22
I. Moderato
II. Tempo di Valse
III. Scherzo: Vivace
IV. Larghetto
V. Finale: Allegro vivace

RICHARD STRAUSS
(1864–1949)

Metamorphosen, TrV 290

Alessandro Tirotta, Conductor

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

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

The Program

JORDAN LEE

A Journey Through the Nourishment Cycle

Jordan Lee and Dr. Chris Hansen share a longstanding friendship and professional partnership that blossomed during Jordan's undergraduate years while Chris pursued his doctorate. United by their passion for fostering openness and creativity, they've collaborated to challenge conventional rehearsal and performance techniques, serving as catalysts for building inclusive creative communities across various mediums.

Their bond extends to Carnegie Hall, where their collaborative prowess has left an indelible mark. In 2022, Jordan orchestrated the inclusion of CHROMATICA members under Dr. Hansen's leadership for his Carnegie Hall debut. In 2021, they orchestrated a virtual choir spanning North Carolina, Virginia, and beyond, culminating in a powerful rendition of "Total Praise," a piece set to close this year's Carnegie Hall performance. This shared history in the iconic venue underscores their commitment to pushing artistic boundaries and uniting diverse voices.

Their partnership is rooted in the nourishment cycle, which forms the cornerstone of their collaborative philosophy. Embodying the cycle, they joined forces to present the 2024 debut of *Journey Through the Nourishment Cycle*. This innovative production celebrates the four-fold nourishment cycle—a mechanism guiding growth mindset—from internal reflection to external impact. Through music and community engagement, the *Journey Through the Nourishment Cycle* seeks to build and strengthen community bonds, fostering personal growth and collective transformation.

FRANCESCO DURANTE

Magnificat a 4 in B-flat Major

Francesco Durante stood out as a composer renowned for his church music, a rarity considering the prevailing trend among composers of his era to focus on opera. Unlike his contemporaries, Durante, hailing from Naples, opted to dedicate himself predominantly to liturgical compositions. Among his notable works is the Magnificat in B-flat Major, which has stirred controversy over its true authorship. While recent research credits Durante as its originator, it has also been linked to Pergolesi, Durante's pupil, obscuring its true origins until recently. Comprising six movements, the piece showcases intricate counterpoint, particularly in its opening movement based on the eighth psalm tone cantus firmus. Each subsequent movement features overlapping, imitative polyphony, skillfully incorporating text, tempo, and vocal nuances to establish distinctive character. The practice of reprising the opening chorus

at the conclusion, increasingly popular among Neapolitan composers in the late 18th century, is evident in the sixth movement, where the “Sicut erat” echoes the Magnificat’s initial themes.

THOMAS YACKLEY / THOMAS GORMAN

Scenes from a Life

Kyrie: For the Dreamers and the Displaced

Kyrie is a fusion of two styles. The chorus sings the repetitive chant, reminiscent of Gregorian chant with the ancient Greek Kyrie text, while the soloist sings a modern text in the vernacular similar to a pop style. The middle section is given over completely to the chorus for a polyphonic treatment of their thematic material, ending on an ambiguous sounding quintal chord before the soloist returns for a final plea. The chorus text, *Kyrie Eleison, Christe Eleison, Kyrie Eleison* is translated “Lord have mercy, Christ have mercy, Lord have mercy.” The phrase “Lord have mercy!” has found its way into American culture, particularly in the South. It can be an expression of exasperation when faced with a situation beyond control, a confession of need, or a cry for help. The phrase “Kyrie Eleison” is treated the same way in this selection.

Dance

Though on its surface it’s an invitation to dance, that is a metaphor for spending a life of love together. With its changing meters, it is as challenging to sing as it would be to dance to. Once the challenges are mastered it can be incredibly fun, though. Perhaps that is the metaphor?

Last Song

Thomas Gorman wrote “The Last Song” in honor of his brother’s high school graduation. It seems to perfectly capture the mixed emotions one feels when embarking on a transitional period of life: looking back fondly on good times with friends, the feelings that only shared experiences bring, the fear of change, then the recognition that change is inevitable.

ANTONÍN DVOŘÁK

Serenade for Strings, Op. 22

Neurosis is something of a calling card for many Romantic composers. But not Antonín Dvořák. He wrote music that is blissfully, happily, and thankfully free of neurotic or depressive tendencies. That is not to say that his works are uniformly sunny or without psychological depth: quite the contrary. But among the great composers, only Joseph Haydn can meet Antonín Dvořák on the same ground of psychological stability. Listening to Dvořák, like listening to Haydn, can be good for what ails you.

And the early Serenade for Strings, Op. 22, is a surefire tonic for troubled spirits. There isn't a mean bone in its body. Dvořák was in a happy space when he wrote it. In 1875, he and his wife had welcomed their first child—he was to prove a devoted family man—and significant recognition had come his way by way of a generous stipend from Vienna that allowed him to concentrate on a sheaf of works that include the radiant Symphony No. 5 and his first piano trio. It is said that he wrote the Serenade in 12 days, which seems altogether plausible. The piece flows forth in a stream of sustained inspiration, lyrically beguiling and, where appropriate, irresistibly exuberant.

—Scott Foglesong

RICHARD STRAUSS

***Metamorphosen*, TrV 290**

For Richard Strauss, music was life. So in 1943, when he learned of the destruction of Munich's opera house, Strauss responded with sadness and silence. "I can write no more music today," he wrote, "I am beside myself." Eventually, after months, he found the inspiration to work on a new composition. He sketched a short Adagio for strings, but the music kept growing in size and scope. Its meaning to Strauss was clear from the beginning: he wrote over one sketch, "Lament for Munich." Strauss completed the work, now called *Metamorphosen*, in March 1945. Eighteen days later, Hitler was dead. "On May 1st the most terrible period of mankind ended," wrote Strauss. "The fruits of Germany's 2,000-year-long cultural development were condemned to extinction." *Metamorphosen* manages to be both full of sorrow and radiantly beautiful. It's scoring—for 23 solo string parts—is unusual, giving the music a dark, pulsing glow, as if the ensemble of players is lit from within. The music is in no hurry: it winds a slow path to a climax of fury and pain. Why *Metamorphosen*? Unable to compose, Strauss buried himself in the works of Goethe. He was drawn to the poet's use of this word *metamorphosis*, which Goethe used to characterize the changes to our perspectives and beliefs that occur as we age. In the final bars, a revelation. From the depths emerge the opening notes of the funeral march from Beethoven's "Eroica" Symphony. Strauss scratched above this passage in his manuscript, "IN MEMORIAM!"

—Tim Munro

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The Artists



Jordan Lee, Conductor

Jordan Lee—known creatively and professionally as LEEVILLE—is a multifaceted artist, educator, and producer renowned for his innovative contributions to modern music education and artistic expression. As a twice Grammy-nominated and CMA Give a Note Awarded music educator, Jordan is dedicated to nurturing honest and open-minded individuals through the transformative power of music. Lee began his career serving as the choral music director

at Western Guilford High School in Greensboro, North Carolina, in 2017. In 2020, Mr. Lee made a significant transition from his role as a choral director to becoming the “Curator of Entertainment Technology” for Guilford County Schools. This pivotal shift marked the beginning of a transformative journey that would redefine music education in the region. One of his groundbreaking initiatives during this time was the development of a multimillion-dollar recording studio at PGSA (Penn-Griffin School for the Arts), a prestigious institution with a rich musical heritage, once attended by jazz legend John Coltrane. Collaborating closely with the national organization Notes for Notes and GCS, Mr. Lee led this ambitious project, which stands as a testament to his unwavering commitment to enhancing musical education opportunities. As an artist, Jordan Lee, under the moniker LEEVILLE, is the maestro of Alternative Pop and Electronic R&B, and his compositions thrive in a world of harmonious melodies, seamlessly transitioning from lush arrangements to pulsating dance tracks. LEEVILLE’s music serves as windows into his synesthetic experiences, showcasing his passion for collaborative harmonic expression. This multifaceted artist is not just a creator of captivating sounds but also an educator, weaving his roles seamlessly.



Chris Hansen, Conductor

In August of 2022, Christopher Hansen joined the faculty at Virginia Commonwealth University’s School of the Arts, as Director of Choral Activities, where he oversees the choral department, conducts choral ensembles, and teaches courses on choral/vocal methods and techniques. He previously worked as Assistant Professor of Music in the South Carolina School of the Arts at Anderson University. He currently serves as the Four-Year Collegiate R&R Chair

for the Virginia chapter of the American Choral Directors Association (VA ACDA). He previously served as the SCMEA Collegiate Membership Chair as well as the Collegiate Choral R&R Chair for the South Carolina American Choral Directors Association (SC ACDA). Choirs under Dr. Hansen's direction performed at state-level music conferences as well as regional and national festivals and competitions. He is a highly active choral conductor and clinician, and is regularly invited to conduct honor choirs throughout the nation. In 2011, he was named Orange County District Teacher of the Year while teaching at Cedar Ridge High School in Hillsborough, North Carolina. Hansen earned his Doctorate and Master degrees from The University of North Carolina at Greensboro where he studied music education research and choral conducting. He earned his Bachelor of Music from The University of North Carolina at Pembroke. He studied choral conducting with Dr. Welborn (Bill) Young and Dr. Brett Nolker. He studied vocal pedagogy with Dr. Robert Wells and voice with Dr. Scott MacLeod and the late Dr. Gary Wright. He studied research with Dr. David Teachout, Dr. Constance McKoy, Dr. Rebecca MacLeod, Dr. Brett Nolker, Dr. Jennifer Walter, Dr. Patricia Sink, and Dr. Donald Hodges.



Thomas Yackley, Conductor

Thomas Yackley retired from public school teaching in 2012 after thirty-one years including twenty years at Milton High School and eight at Alpharetta High School. He served Fulton County, Georgia as the department chair for high school choruses for ten years. His music teaching work spans elementary through college and adult. He sang with the Atlanta Symphony Orchestra Chorus under Robert Shaw for five seasons. He holds a Bachelor of Music Education

degree from Bowling Green State University, where he studied with Richard Mathey; and a Master of Music in Choral Conducting from The Florida State University, where he was a student of Dr. Colleen Kirk and Clayton Krehbiel. He also studied choral conducting privately with Dr. Ann Howard Jones. Thomas has been a life member of the American Choral Directors Association since 1979. He served Georgia ACDA as R&S chair for male choruses, membership chairman, webmaster, and President. He was a member of the Georgia Music Educators Association, which he served as District Vice-Chair, District Choral Chair, and District Festival Chair. Choruses under his direction have appeared at GMEA Conferences and for Southern Division ACDA. Along with his wife, Robin, he co-founded the Alpharetta Community Chorus in 2013. They are Co-Artistic Directors of the non-auditioned ensemble that embodies the spirit of community (alpharettacommunitychorus.com). They also lead the Park Place Social Singers, a group for senior adults to revisit favorite popular songs of their youth. Additionally, Thomas is an award-winning nature photographer (thomasyackley.com) and photo workshop leader (naturephotoworkshops.com).



Jordan Bowman, Soprano

Jordan Bowman is an American soprano, based in Idaho, known for her opulent vocal color, robust chest voice, and heart-wrenching dramaticism onstage. She won the Idaho/Montana District in 2019 and 2022, as well as the Utah district in 2021 for the Metropolitan Opera Laffont Competition, First Prize of the 2019 NYC SongSlam competition with composer Nathan Scalise, the 2019 Philip Friedheim Memorial Award, and was a finalist in the 2015 Idaho Falls Symphony Young Artist Competition. In 2023, Jordan performed the role of Dadga in Brian Hosefros' new operetta, *Peter Prickles*, in Boise, as well as Fiordiligi in Mozart's *Così fan tutte* with Randsman Artists Management in New York City. After, she had the pleasure of and premiered the role of Maya in Neher and Leonard's new opera, *Sense of Self*, at the New Music Gathering in Portland. Jordan studies with Andrea DelGiudice and is represented by Randsman Artists Management.

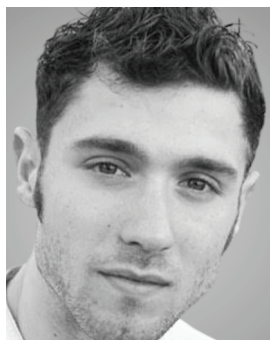


Devony Smith, Mezzo-Soprano

Recognized for her “sensual” and “strong” voice (*The New York Times*), mezzo-soprano Devony Smith demonstrates versatility across operatic and concert repertoire. Devony has several upcoming and recent role debuts including Cherubino in *Le nozze di Figaro* and the title role in *La Cenerentola* with Opera Modesto, the Rooster in *The Cunning Little Vixen* with Opera Theater Freiburg, Sesto in *Clemenza di Tito* with Bronx Opera, and Dido in *Dido and Aeneas* at Teatro Comunale di Narni. A champion of concert repertoire, Devony has performed as a featured recitalist with Caramoor Center for the Arts, Carnegie Hall Citywide, Ravinia Steans Music Institute, and Songfest where she also was the recipient of a Sorel Fellowship. Devony frequently collaborates with composers and most recently premiered “Little River Songs” by Grammy Award-winning composer Jennifer Higdon, as well as the world premiere of Luna Pearl Woolf's oratorio *Number Our Days* at the Perelman Performing Arts Center at the World Trade Center with the choir of Trinity Wall Street.

Victor Starsky, Tenor

Engagements during the 2024–2025 season for Victor Starsky include Maurizio in *Adriana Lecouvreur* with Pittsburgh Festival Opera, Cavaradossi in *Tosca* and Tenor Soloist in a Puccini Concert with New York City Opera, Tenor soloist in a Verdi Concert and the title role in



Verdi's *Stiffelio* with Sarasota Opera. Recent engagements include Radamés in *Aïda* and George Gibbs in Rorem's *Our Town* at the Utah Festival Opera. Recently he sang Roméo in *Roméo et Juliette* with New York City Opera and Rodolfo in *La bohème* with Wichita Grand Opera. In 2024, he made his Sarasota Opera debut as Don José in *Carmen* and he will sing Nemorino in Charlottesville Opera's 2024 production of *L'elisir d'amore*. He sang the role of Casy in Ricky Ian Gordon's *The Grapes of Wrath* at Carnegie Hall in April (2024). A participant in 2019's

Merola Program, he was a 2020 San Francisco Opera Adler Fellow.



Eric Lindsey, Bass

Celebrated by *Opera News* for his "fat, resonant bass" and proclaimed as "a singer to watch" by the *Virginia Gazette*, bass Eric Lindsey has sung under the direction of conductors Victor DeRenzi, Marcello Cormio, Brent McMunn, Dr. Raymond Harvey, Ward Holmquist, Pacien Mazzagatti, Chris Fecteau, and Jorge Parodi. Recent engagements include his company debut as Il Sommo Sacerdote in Teatro Gratacielo's American premiere of *La*

Vestale this past October. He has worked as a young artist with Opera North, Sarasota Opera, and Wolf Trap Opera singing the roles of Bonze, Calchas, Sciarone, Don Alfonso, Cadmus/Somnus, and Commendatore, respectively. Mr. Lindsey is from the Atlanta area resides in Manhattan with his wife, Jenny, and their three children: John, Josephine, and James. He studies with Andrea DelGiudice and is represented by Peter Randsman of Randsman Artist Management.



Sean Smith, Baritone

Sean Smith is a published singer, songwriter, and recording artist. He has received numerous music awards, including Album of the Year and Inspirational Artist of the Year in 2007. His first project, *Real*, produced by Dove and Grammy award winner Phil Naish, was Lifeway Christian's #1 National New Music Release in February 2007. As a published songwriter, Sean has written songs that have been performed on stages and in churches all over the world. His song

"Broken World", recorded by award winning group "The Talleys," spent

time at the top of Christian music charts and is considered to be one of their greatest hits. Performing concerts in churches all across the US, Sean has also performed at the famed Blue Bird Cafe in Nashville, TN, as well as The Hour of Power at the Crystal Cathedral in Garden Grove, California, reaching a global television audience of more than 20 million people.



Thomas Gorman, Guitar

Thomas Gorman served as director of music and liturgy at St. Thomas More in Bowling Green, Ohio, for 14 years. He was a finalist in the Kerrville (Texas) New Folk Emerging Songwriter Contest and was selected as a showcase act for the Philadelphia Music Conference. In addition to folk music, his writing credits include commercial jingles, music for theater, and choral music. He received an “Arizoni” theater critics award for best original score for the children’s musical *Irish Annie*. He is employed as an Assistant Dean in the College of Health and Human Services at Bowling Green State University and remains very active in the Midwest music scene. His most recent solo CDs of original music—*Route 39* and *Riddles and Mysteries*—are available from major online retailers and can be heard on all digital streaming platforms, as are several collections as one half of the duo DelGreco and Gorman.



Alessandro Tirota, Conductor

Conductor and opera singer Alessandro Tirota studied violin from an early age with F. Manara (first violinist of the Teatro alla Scala). As a singer, he trained under the guidance of his father Gaetano Tirota, and later with E. Dara, L. Serra, and U. Benelli. He studied conducting in the schools of B. Aprea, D. Renzetti, I. Karabtchevsky, and K. Morski, and composition and musical analysis with R. W. Mann, a direct student of the school of A. Schoenberg. He carries out an intense concert and opera schedule in numerous theaters and prestigious concert halls in Italy and around the world. His performances put him in close collaboration with important international personalities (soloists, conductors, and directors) and prestigious orchestras. As an opera performer, he interpreted numerous characters and works all over the world and in major theaters, and he conducted works of different eras, genres and composers: Puccini, Donizetti, Boito, Verdi, Rossini, Mozart, Cimarosa, Paisiello, Pergolesi, Vinci, Orlandini, Bellini, and others. He interprets many works from the modern repertoire, many of which are world premieres that have made their debut at prestigious

festivals. He conducts a vast symphonic and sacred repertoire and teaches and performs master activities at an international level. He has a degree in Musicology from the University of Rome Tor Vergata. He is author of the book *Bass and Baritone Voice: Dramatic Use and Evolution in Verdi's Late Works—from Rigoletto to Don Carlos*, published by Calzone.



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, NESE has drawn global critical acclaim in hundreds of concerts on the world’s most prestigious stages. In collaboration with MidAmerica Productions, 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*. 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*. 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.

First Violins

Preston Hawes*
 Funda Cizmecioglu*
 Katie Thomas
 Robert Radliff*
 Katie Pawluk*
 Marina Fragoulis
 Dylan Ebrahimian*
 Kae Nakano
 Heather Frank-Olsen
 Samuel Gray

Second Violins

Ana Milosavljevic*
 Jonathan Block*
 Rafailia Kapsokavadi

Thomas Purcell*
 Amneris Puscasu
 Agata Manka*
 Marc Szammer*
 Everhard Paredes

Violas

Mitsuru Kubo*
 Christian Barros*
 Surai Balbeisi*
 Dudley Raine IV*
 Adam Kramer*
 Kristina Giles
 Tina Clara Lee
 Luke Quintanilla

Cellos

Kevin Charlestream*
 Christopher Cortez*
 Noah Koh*
 Sonna Kim*
 Karlos Rodriguez
 Nicco Mazziotto*
 Katie Chambers
 Nick Dinnerstein

Basses

Laurence Goldman
 Kyle Colina*
 Dara Bloom*
 Lorenzo Sandi*

*Strauss soloist

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, JoAnn 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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