

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,490th Concert Worldwide, 1,154th in New York, 699th in Carnegie Hall

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

"To play a wrong note is insignificant; to play without passion is inexcusable." —From the letters of
Beethoven, 1825

Saturday, June 1, 2024 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

TERRE JOHNSON
(b. 1959)

Song of Hope (World Premiere)

- I. The Gift to Sing (Chorus)
- II. Hurricane (Soprano and Chorus)
- III. The Light Is Bright (Baritone and Chorus)
- IV. I Believe in the Sun (Soprano and Chorus)
- V. You Are the Light - (Chorus)
- VI. How Can I Keep from Singing (Soprano,
Baritone, Chorus)

Jenny Anne Flory, Soprano
Michael Kelly, Baritone
Terre Johnson, Conductor

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

ERIC WHITACRE

(b. 1970)

Selections from *The Sacred Veil*

I. The Veil Opens

II. In a Dark and Distant Year

III. Home

VII. I Am Here

XII. Child of Wonder

Joseph Walker, Piano

Christopher Cortez, Cello

Jamila McWhirter, Conductor

Participating Choruses

Blair Oaks High School Choir, Jefferson City, MO (Julie Patterson-Moon, Director)

Georgia Southern University Choir, Statesboro, GA (Shannon Jeffreys, Director)

Middle Tennessee State University Alumni Choir, Murfreesboro, TN (Jamila McWhirter, Director)

Mill Creek High School Chorus, Hoschton, GA (Samuel Potts, Director)

Wallace Community College Sound, Dothan, AL (Cameron Johnson, Director)

Warner Robins High School Chorus, Warner Robins, GA (Deanna Weber, Director)

INTERMISSION

ELAINE HAGENBERG *Illuminare*

(b. 1979)

I. Splendor

II. Caritas

III. Nox

IV. Munera pacis (Tenor and Chorus)

V. Illuminare

Ethan Ellis, Tenor

Deborah Buck, Piano

Jennifer Lang, Conductor

Participating Choruses

Greystone Singers, University of Saskatchewan, Saskatoon, SK, Canada (Jennifer Lang, Director)

Saskatchewan Aurora Voce, Saskatoon, SK, Canada (Jennifer Lang, Director)

Saskatoon Acoustic Theory, Saskatoon, SK, Canada (Justin La, Director)

INTERMISSION

WOLFGANG
AMADEUS MOZART
(1756–1791)

Requiem in D Minor, K.626

- I. Requiem (Soprano and Chorus)
- II. Dies irae (Chorus)
- III. Tuba mirum (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone)
- IV. Rex tremendae (Chorus)
- V. Recordare (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone)
- VI. Confutatis (Chorus)
- VII. Lacrimosa (Chorus)
- VIII. Domine Jesu (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)
- IX. Hostias (Chorus)
- X. Sanctus (Chorus)
- XI. Benedictus (Soprano, Mezzo-Soprano, Tenor,
Bass-Baritone, and Chorus)
- XII. Agnus Dei (Soprano and Chorus)

Christina Major, Soprano
Rebecca Ringle Kamarei, Mezzo-Soprano
Fan Yong Du, Tenor
Jeremy Gaylon, Bass-Baritone
Joseph Napoli, Conductor

Participating Choruses
Athens Master Chorale, Athens, GA (Joseph Napoli, Conductor)
Montezuma-Cortez Choirs, Cortez, CO (Marla Sitton, Director)
Panoramic Voices, Austin, TX (Juli Orlandini, Director)

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

TERRE JOHNSON

Song of Hope (World Premiere)

Song of Hope seeks to magnify the voices of the students who have experienced unusual disruptions in their schooling, families, and routines due to the societal circumstances of their high school and college years. Whether because of the COVID-19 pandemic and its shutdown, the loss of lives and serious illnesses among their families and friends caused by the virus, the political unrest of those years due to other factors, or just the angst of that stage of life, this musical setting seeks to offer a voice to the feelings created for those people during those experiences.

In addition to poetry and prose gathered from such inspiring sources as American writer James Weldon Johnson, Congressman John Lewis, an American folk hymn, and a famous quotation from victims of the Holocaust, two poems are set to music that were written by Creative Writing students at Clayton State University in 2023, Ebony Mason and Anthony Jarrett. Following a prompt and helpful instruction from their professors, these students wrote vividly about their experiences, using metaphors of a hurricane and a bright light to help us understand their perspectives. It is hoped that this music creates a path for reflection on the individual and societal challenges of recent years, and draws particular attention to their effect on the youth of our country, both as an effort to voice their feelings and as a way of helping them seize the opportunities for growth and success that come as a result of facing those challenges.

—Program notes by the composer

ERIC WHITACRE

Selections from *The Sacred Veil*

The Sacred Veil is a 12-movement work and the most recent collaboration between Eric Whitacre and poet/lyricist Charles Anthony Silvestri telling a story of life, love and loss. Silvestri's wife, Julie, died of ovarian cancer at age 36 in 2005, leaving two young children. Including texts from Silvestri, Whitacre, and Julie herself, the intimate, compelling score tells a story of courtship, love, loss, and the search for solace. Although inspired by this extraordinary and moving friendship, the piece does not mention Julie by name and shares a very human journey—one that so many of us can relate to.

—Program notes by the composer

ELAINE HAGENBERG

Illuminare

Illuminare is Elaine'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.

—Program notes by the composer

WOLFGANG AMADEUS MOZART

Requiem in D Minor, K.626

In the summer of 1791, a man dressed in dark gray appeared at Mozart's door and handed him an unsigned letter asking him to compose a requiem and to name his own price for it. With some trepidation, Mozart accepted the commission, and part of the fee was immediately paid to him. The balance was to be paid when the completed work was delivered. Mozart was about to begin work on the Requiem when he received a commission from the city of Prague for an opera, *La Clemenza di Tito*, which had to be ready in four weeks for the coronation of Emperor Leopold II as King of Bohemia. He also had to finish *The Magic Flute* because the premiere was to take place in Vienna less than a month after that of *La Clemenza di Tito*. As Mozart was getting into his carriage to go to Prague, the mysterious stranger appeared again and asked when the Requiem would be finished. The composer, whose health and spirits were low, is said to have believed that the gray-cloaked stranger was a messenger of Death, and that the Requiem was to be his last work. After the first performance of *The Magic Flute* on September 30, he began diligently working on this Mass for the Dead. On December 4, he was still laboring over it. He even sang parts of it for his family and a few friends, but at the opening of the Lacrymosa, he burst into tears, and the impromptu performance came to an end. In a few hours, he was dead. It was soon learned that the stranger in gray was in the employ of Count Franz Walsegg von Stuppach, a dilettante who commissioned works from prominent composers and sometimes tried to pass them off as his own. After Mozart's death, his widow looked for someone to finish the composition. The assignment fell to Mozart's pupil, Franz Süssmayr. Köchel, the cataloger of Mozart's works, wrote that "Süssmayr copied everything that Mozart had only sketched and then filled out the instrumentation in the manner that seemed to conform with Mozart's intentions." The first public performance of the Requiem took place in Vienna in 1792.

—Program notes © Susan Halpern

I. INTROITUS

Requiem

Grant them eternal rest, Lord,
and let perpetual light shine upon
them.

Thou art praised O God in Zion,
and to Thee a vow shall be fulfilled
in Jerusalem.

Hear my prayer:
unto Thee all flesh shall come.

II. KYRIE

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

III. SEQUENZ

1. Dies irae

Day of wrath, that day the world
will dissolve in embers, as
prophesied by David and the Sibyl.
How great the trembling will be
when the Judge will appear and
scatter all things!

2. Tuba mirum

The trumpet, sending its wondrous
sound throughout the tombs of
every land, will summon all before
the throne.

Death and nature will be astounded
when all creation rises again to
answer to the Judge.

A written book will be brought forth
in which all will be contained,
and by which the world will be
judged.

When therefore the Judge is seated,
whatever lies hidden shall be
revealed:
No wrong shall remain unpunished.

What then am I, a poor wretch, to
say?
Which protector shall I ask for,
when even the just are scarcely
secure?

3. Rex tremendae

King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.

4. Recordare

Remember, merciful Jesus,
that I am the cause of your earthly
sojourn:
Do not cast me out on that day.

Seeking me, you sat down, weary;
having suffered the cross, you
redeemed me.
May such great labor not be in vain.

Just Judge of Vengeance,
grant the gift of remission
before the day of reckoning.

I groan like one who is guilty;
guilt reddens my face.
Spare Thy supplicant, O God.
You who absolved Mary [Magdalene]
and heeded the thief:
You have also given me hope.

My prayers are not worthy,
but kindly grant, Good One,
that I not burn in the everlasting fire.

Grant me a favored place among
Thy sheep
and separate me from the goats,
placing me at Thy right hand.

5. Confutatis

When the accursed are confounded,
consigned to the fierce flames:
Call me to be with the blessed.

I pray, suppliant and kneeling,
my heart contrite as if ashes:
Protect me in my final hour.

6. Lacrimosa

How tearful that day,
when the guilty shall rise from the
embers
to be judged.
Spare them, O God.

Merciful Lord Jesus,
Grant them rest. Amen.

IV. OFFERTORIUM

1. Domine Jesu

Lord Jesus Christ, King of Glory,
liberate the souls of all the
faithful departed
from the pains of hell
and from the deep pit;

Deliver them from the lion's mouth;
let not hell swallow them up;
let them not fall into darkness.

But let Michael, the holy standard-
bearer,
bring them into the holy light,
which once Thou promised to
Abraham
and to his seed.

2. Hostias

Sacrifices and prayers of praise,
O Lord, we offer to Thee.
Receive them, Lord, on behalf of
those souls
we commemorate this day.

Grant them, O Lord,
to pass from death unto life,
Which once thou promised to
Abraham
and to his seed.

V. SANCTUS

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of Thy glory.
Hosanna in the highest.

VI. BENEDICTUS

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

VII. AGNUS DEI

Lamb of God,
who takes away the sins of the
world,
grant them rest.

Lamb of God,
who takes away the sins of the
world,
grant them rest everlasting.

VIII. COMMUNIO

May eternal light shine upon them,
Lord,
in the company of Thy saints
forever,
for Thou art merciful.

Rest eternal grant to them, Lord,
and let perpetual light shine upon
them
in the company of Thy saints
forever,
for Thou art merciful.

The Artists



Terre Johnson, Conductor

Terre Johnson serves as Chair of The Fred and Dinah Gretsches School of Music at Georgia Southern University and holds degrees in choral music education and conducting from Troy University, Auburn University, and Florida State University. He founded and conducted the acclaimed Birmingham Chamber Chorus and the Southeastern Chamber Orchestra. A Life Member of the American Choral Directors Association, he has served as National Chair for Music in Worship and as National Coordinator for Lifelong Singing. He was Conductor-in-Residence for MidAmerica Productions in New York from 2001-2005, as well as Music Director of the New Jersey Choral Society. Under the auspices of MidAmerica Productions, his fourteen concerts in Carnegie Hall have been met with critical success. He also served as accompanist and rehearsal assistant to famed conductor Robert Shaw. In May 2014, he conducted the premiere of his first extended work, “Missa Femina,” for treble chorus and orchestra in Carnegie Hall. His second extended work, “Song of the Captive,” was premiered under his baton in Florence, Italy, with the Florence Chamber Orchestra in 2016. And in 2017 he shared conducting duties with his daughter, Cameron Johnson, in the Carnegie Hall premiere of “The Wind,” an extended work commemorating the tenth anniversary of the destruction of Alabama’s Enterprise High School by a tornado. His arrangement of the hymn “Come, Ye Disconsolate” is a best-seller, and has been recorded numerous times, including by the St. Olaf Choir and the Baylor University A Cappella Choir. In June 2019 he conducted the world premiere of his “Story of a Soul,” with the Florence Chamber Orchestra, and his “Magnificat” received its premiere in Carnegie Hall in 2022. In 2023 his “Te Deum” was premiered by the Masterworks Choir and Orchestra of South Carolina. Other recent premieres have included a commission by the Turtle Creek Chorale in Dallas, a series of pieces for the Georgia Boy Choir, and multi-year commissions for the Luther College “Christmas at Luther” broadcasts.

Jenny Anne Flory, Mezzo-Soprano

Mezzo-soprano, Jenny Anne Flory, from Harrisonburg, Virginia, graduated with her MM in Opera Performance, from the University of Maryland Opera Studio (May 2017), and a BM in Vocal Performance from James Madison University (May 2015). She is currently a Second Year Resident Artist at the Academy of Vocal Arts, and will be joining the Opéra de Lyon



Opera Studio for their 2024–2025 season. Ms. Flory recently sang the title role in Britten's *The Rape of Lucretia* at the Academy of Vocal Arts, Giovanna Seymour in their Fall 2023 production of *Anna Bolena*, and Zerlina in their 2023 production of *Don Giovanni*. She also participated in Premiere Opera Foundation's 2023 Competition and won the Mozart Prize. In November 2022, she had her professional Mainstage debut as Siebel in Detroit Opera's production of *Faust*.



Michael Kelly, Baritone

Baritone and librettist Michael Kelly has been praised as “expressive and dynamic” and “vocally splendid,” having recently performed with the Santa Fe Opera, Carnegie Hall, New York City Opera, the New World Symphony, Seattle Symphony, and the Cincinnati May Festival. He also performed Bernstein's Mass with the Mostly Mozart Festival under the baton of Louis Langrée and gave the world premiere of a new chamber work by David Del Tredici at NYC's Symphony

Space. In recent seasons he has been heard in *Die schöne Müllerin* with celebrated guitarist David Leisner, the role of Hannah Before in Kaminsky, Campbell, and Reed's *As One*, the role of Figaro in *Il barbiere di Siviglia*, Papageno in *Die Zauberflöte*, *Ein deutsches Requiem*, and the title role in the NY premiere of Carlisle Floyd's last opera *Prince of Players*. Mr. Kelly is also an accomplished librettist; his poetry has been set by composers John Glover and Ben Moore, and he has upcoming projects that include creating adaptations and original libretti for Laura Kaminsky and Kamala Sankaram.



Jamila L. McWhirter, Conductor

Jamila L. McWhirter is a Professor of Choral Music Education at Middle Tennessee State University. Additionally, she has served as Director of the MTSU Master of Arts in Liberal Arts program and as Coordinator of Music Education. Her earned degrees include a PhD from the University of Missouri, a master's degree from the University of Central Missouri, and bachelor's degree from Southwest Baptist University. Dr. McWhirter is active

throughout the United States as a guest conductor, clinician, presenter,

and adjudicator. She is the recipient of numerous teaching honors and service awards. She is the author of *A Creative Duet: Mentoring Strategies for Emerging Music Educators*, published by Oxford University Press. Her research has been published in the *Journal of Research in Music Education*, as well as presented on numerous occasions at multiple national conferences for the National Association for Music Education, Society for Music Teacher Education, Society for Music Education Research, and Music Teacher National Association. She has served as guest editor for the *Choral Journal* and as a contributing author for the *Choral Journal*, *ChorTeach*, and *Teaching Music*. Jamila McWhirter currently serves as the National Chair for the American Choral Directors Association Standing Committee on Education and Communication.



Jennifer Lang, Conductor

Jennifer Lang is an Associate Professor of Music Education, Director of Choral Activities, and the Acting Vice-Dean Academic in the College of Arts & Science at the University of Saskatchewan. She is a co-lead for the University of Saskatchewan's Signature Area in Health & Wellness and serves as the Pillar Lead for Music, Arts, and Wellbeing. She is the organizer of the Department of Music's Music Education in Action Series, the founder and organizer of the uSing uSask Choral Festival, the conductor of the Greystone Singers and the Founder and Artistic Director of Aurora Voce. Her choirs regularly perform with the Saskatoon Symphony Orchestra and other celebrated ensembles and composers. Jennifer has been awarded the USSU Teaching Award (2020) and the Publicly Engaged Scholar Award for Research, Scholarly, and Artistic Work in the College of Arts & Science (2023).



Ethan Ellis, Tenor

Ethan Ellis is a 2023 Manhattan School of Music Graduate. Recent roles include Peter Quint in Britten's *The Turn of the Screw* at Chicago Summer Opera, Jupiter in Offenbach's *Orpheus in the Underworld*, Jupiter at Berlin Opera Academy, Schoolmaster in Janáček's *The Cunning Little Vixen*, and Basilio in Monteverdi's *L'incoronazione di Poppea* at Trentino Music Festival.



Joseph Napoli, Conductor

Joseph Napoli, founder and conductor of The Athens Master Chorale, holds music degrees from Florida State University and the University of South Florida. Mr. Napoli performed with the Metropolitan Opera National Company during its inaugural 1965–1966 season, presenting opera performances throughout North America. He has given workshop clinics in conducting and has presented vocal recitals in Florida and Virginia.

Since its inception in 1989, the Athens Master Chorale has performed many of the great choral works including *Messiah* and *Utrecht Te Deum* (Handel); *Requiem* and *Alto Rhapsody* (Brahms); *Elijah* and *Hymn of Praise* (Mendelssohn); *Gloria* and *Requiem* (Rutter); *Requiem* and *Solemn Vespers* (Mozart); *Requiem* (Faure); *Carmina Burana* (Orff); *Gloria* and *Magnificat* (Vivaldi); *Creation* and *Lord Nelson Mass* (Haydn); *Avodeth Hakodesh* (Bloch); *Mass in B minor*, *Magnificat in D*, and *Saint John Passion* (Bach); and *Requiem for the Living* and *Lux: The Dawn From on High* (Forrest).



Christina Major, Soprano

American Soprano Christina Major has been delighting audiences in the United States and abroad since 1998. Notable performances include the title role of *Norma* at Teatro Colón in Buenos Aires, engagements at Carnegie Hall in Poulenc, Rutter, and Haydn and is acclaimed in the Verdi Requiem, Brahms Requiem, and Beethoven's Ninth Symphony. She has performed with the Dallas Symphony Chorus, Flint Symphony, San Jose Symphony, Greenville Symphony, National

Symphony, Fort Worth Opera, Opera Tampa, Knoxville Opera, and Opera San Jose among others. Her acclaimed operatic repertoire includes Lady Macbeth, Norma, Abigaille in *Nabucco* and The Witch in Humperdinck's *Hansel and Gretel* which she just debuted with Opera Tampa with noted success.

Rebecca Ringle Kamarei, Mezzo-Soprano

Praised by *Opera News* for her “richly focused voice”, mezzo-soprano Rebecca Ringle Kamarei’s performances have brought her acclaim on operatic and concert stages. Her New York City Opera debut as Lola in *Cavalleria Rusticana* was hailed as “sultry” and “sweetly sung” by *The Wall Street Journal* and London’s *Financial Times*. She returned to NYCO as Suzuki in *Madama Butterfly* and Dorothee in *Cendrillon*. Last season



brought Rebecca back to The Metropolitan Opera for productions of *The Hours* and *La Traviata* as well as to Smith College for Mahler's Symphony No. 2. This season, she joins the South Florida Symphony for Beethoven's Ninth Symphony and the Philadelphia Chamber Music Society for a concert of Bach cantatas. In recent seasons, Rebecca joined The Metropolitan Opera for productions of *Akhnaten*, *Elektra*, Brett Dean's *Hamlet*, as Marnie's shadow in *Marnie*, and the cover of Rossweisse in *Die Walküre*.



Fanyong Du, Tenor

Fanyong Du has frequently performed in Italy with the renowned baritone Renato Bruson and also with Giuseppe Sabbatini. His operatic roles include Lensky in *Eugene Onegin*, Rodolfo in *La bohème*, and as a soloist in Rossini's *Stabat mater*. His role as Nemorino in *L'elisir d'amore* received rave reviews from *Opera News*, "Du brought a real sense of bel canto style to bear, with fine gradation of dynamics and tone color culminating in a really admirable 'Una furtiva

lagrima,' complete with perfectly executed messa di voce at the close." Besides opera, he has performed in recitals, concerts, and galas in America, Canada, Italy, Czech, Switzerland, Slovakia, Azerbaijan, Ukraine, Russia, and China.



Jeremy Galyon, Bass-Baritone

Jeremy Galyon, bass-baritone, is excited to return to Carnegie Hall and the Mozart Requiem. He has been a soloist with MidAmerica in Monteverdi *Gloria*, Handel *Messiah*, Mozart Requiem, Rutter *Mass of the Children*, Vaughan Williams *Hodie*, Fauré Requiem, and others. Concerts include Houston Symphony, San Francisco Symphony, San Jose Symphony, National Symphony of Mexico, National Symphony of Costa Rica, Marlboro Music

Festival, Ft. Wayne Symphony, Symphoria Syracuse, Newburyport Chamber Music, and others. As an opera singer, Galyon has performed with the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Glimmerglass Opera, Merola Opera, New Orleans Opera, Cedar Rapids Opera, Opera Grand Rapids, Tri-Cities Opera, Boheme Opera NJ, Center for Contemporary Opera in Avignon, France, and others.



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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