

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,499th Concert Worldwide, 1,159th in New York, 704th in Carnegie Hall

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

Saturday, March 22, 2025 at 8:30 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Ensemble Spotlight Series

James Madison University

TRADITIONAL	“Shenandoah” (arr. James Erb)
TARIK O’REGAN	<i>Where Once We Stood</i> (based on <i>Triptych</i>) I. Threnody II. As We Remember Them III. From Heaven Distilled a Clemency

Rebecca Ringle Kamarei, Mezzo-Soprano
Rubén Graciani, Choreographer
Jo-Anne van der Vat-Chromy, Conductor

JMU Carnegie Hall Collective: Dance, Percussion, and Choral Areas, College of Visual and Performing Arts, James Madison University, Harrisonburg, VA
Rubén Graciani, CVPA Dean and Choreographer
Jo-Anne van der Vat-Chromy, Director of Choral Activities
Casey Cangelosi, JMU Studio Percussion

INTERMISSION

This performance was made possible through the generous support of James Madison University.

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

**ANTHONY
BERNARDUCCI**

*Kyrie, from Missa Brevis San Francesco
d'Assisi*

**WOLFGANG
AMADEUS MOZART**

Mass in C Major, K. 317, "Coronation"
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

Eilana Lappalainen, Soprano
Rebecca Ringle Kamarei, Mezzo-Soprano
Bernard Holcomb, Tenor
Victor Clark, Bass
Anthony Bernaducci, Conductor

Participating Choruses:

Clemson University Choirs, Clemson, SC (Anthony Bernaducci, Director)

High Point Academy Honors Concert Choir, Spartanburg, SC (Chase McAbee, Director)

Indian Land High School Choirs, Lancaster, SC (Darby Pereira, Director)

SC GSSM Chamber Singers, Hartsville, SC (Miranda Easterling-Averill, Director)

Marlborough Chamber Choir, Los Angeles, CA (Angela Lin, Director)

INTERMISSION

**LUDWIG
VAN BEETHOVEN**

Symphony No. 5 in C Minor, Op. 67
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro

Giovanni Pompeo, Conductor

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

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The Program

Program notes for this performance are available in the digital playbill at midamerica-music.com/programnotes322 or by scanning the QR code below.



Please note that the use of any type of mobile device during the performance is strictly prohibited.

The Artists



Jo-Anne van der Vat-Chromy, Conductor

Director of Choral Activities Dr. Jo-Anne van der Vat-Chromy brings a diverse international career in performance and teaching to James Madison University. Her research interests include kinesthetic connections in conducting pedagogy, the integration of Kodály methodology in complex choral audiation and performance, and the sociological impact of choral cultures on learning and flow states. The 2025 College of Visual and Performing Arts Distinguished

Teacher Award winner, van der Vat-Chromy is known for her innovative teaching practices and dedication to mentorship, which have transformed the student experience at JMU. Her blend of pedagogical rigor, compassion, and creativity has empowered students and choirs both in the classroom and on national stages. As JMU's director of choral activities, van der Vat-Chromy directs the Madison Singers, the JMU Chorale, the University Chorus Soprano/Alto Ensemble, and the Virginia Mennonite Retirement Community Generations Choir, an intergenerational choral practicum in Harrisonburg, Virginia. An active guest conductor and

certified Kodály music educator, van der Vat-Chromy is a proud faculty member of the Kodály Institutes at Midwestern State University and James Madison University. Currently, she serves as director of the JMU Vocal Arts Summer Camp and as co-coordinator of the Ensemble Area at JMU. Affectionately dubbed “our collective fairy godmother” by the renowned choral ensemble The King’s Singers, van der Vat-Chromy is the recipient of the 2022 College of Visual and Performing Arts Outstanding Student Mentor Award, the 2016 JMU Woman of Distinction Award, and the 2021–2022 Shirley Hanson Roberts ’56 and Richard D. Roberts Endowment for Faculty Excellence.



Rebecca Ringle Kamarei, Mezzo-Soprano

Praised by *Opera News* for her “richly focused voice,” mezzo-soprano Rebecca Ringle Kamarei has earned acclaim on both operatic and concert stages. Her New York City Opera debut as Lola in *Cavalleria rusticana* was described as “sultry” and “sweetly sung” by *The Wall Street Journal* and London’s *Financial Times*. She later returned to NYCO as Suzuki in *Madama Butterfly* and Dorothee in *Cendrillon*. Recent engagements

included her return to the Metropolitan Opera for productions of *The Hours* and *La traviata*.



Anthony Bernarducci, Conductor

Anthony Bernarducci is an associate professor of music at Clemson University and serves as the director of music and vocal studies for the department of performing arts. He conducts the Clemson University Singers and is the founding director of Clemson’s chamber choir, Cantorei. Additionally, he directs Clemson’s newly launched Summer Master of Music Education program. Beyond his conducting duties, he teaches courses and provides private composition lessons. As an

author, Bernarducci has written on various topics, including music education and performance practice. His book, *Listening Awareness: Build Independent Creative Listeners in Choir*, was published by GIA Publications. He is also an active composer, with works published by GIA, Gentry, Hinshaw Music, and ECS Publishing. His compositions have been commissioned and performed by esteemed ensembles such as the Westminster Williamson Voices, the St. Olaf Choir, and the US Soldiers’ Chorus. His works have been performed worldwide, including in Korea, Slovenia, Italy, and South Africa, as well as at renowned venues such as Carnegie Hall, Severance Hall, Mechanics Hall, and Heinz Hall. Bernarducci earned a PhD in Music Education from Florida

State University, a Master of Music in Conducting from the University of Arizona, and a Bachelor of Music in Music Education from Westminster Choir College.

Eilana Lappalainen, Soprano

Finnish-Canadian soprano Eilana Lappalainen has performed title roles to critical acclaim in many of the world's premier opera venues, including Teatro alla Scala, Opera di Roma, Hamburgische Staatsoper, Deutsche Oper Berlin, Opéra de Montréal, Bellas Artes, Teatro Verdi Trieste, New Israeli Opera, Lithuanian National Opera, Finnish National Opera, Polish National Opera, Bergen Opera in Norway, Staatstheater Essen, Prague State Opera, Gran Teatre del Liceu in Barcelona, and Bellas Artes in Mexico. Her extensive repertoire includes leading roles in *Salome*, *Der Rosenkavalier*, *Arabella*, *Der Fliegende Holländer*, *Lohengrin*, *Tiefland*, *Fidelio*, *Peter Grimes*, *Wozzeck*, *Der Freischütz*, *Die Fledermaus*, *Die Lustige Witwe*, *Jenůfa*, *Giovanna d'Arco*, *Un ballo in maschera*, *I masnadieri*, *La traviata*, *Il trovatore*, *Pagliacci*, *Cavalleria rusticana*, *Medea*, *Andrea Chénier*, *Madama Butterfly*, *La bohème*, *Suor Angelica*, *Il tabarro*, *La fanciulla del West*, *Turandot*, and *Tosca*. In addition to her international singing career, Lappalainen serves as the general and artistic director of the International Festival of the Aegean, Greek Opera Studio, and Berlin Opera Studios. She is also the associate general and artistic director of MidAmerica Productions and MidAm International. Lappalainen dedicates this evening's performance to her husband, Peter Tiboris, the founder of MidAmerica Productions.



Bernard Holcomb, Tenor

Tenor Bernard Holcomb has “already made a name for himself in the world of opera” with his “delicate and flexible” voice (*OperaWire*) and the “appealing sweetness and clarity [of] his tone” (*The New York Times*). Katy Walsh of *Chicago Theater Beat* said it best: “Although everyone [at Lyric Opera of Chicago] can sing, Holcomb reminds us why we come to the Lyric.” Last season, Holcomb returned to the Metropolitan Opera for both *X: The Life and Times of Malcolm X* and *Fire Shut Up in My Bones*. He joined On Site Opera to perform as the Curator in *Song of the Nightingale* and the Narrator in their Bach pastiche *Coffée Cantata*. He sang Alfredo in *La traviata* with Eugene Opera, workshopped the title role in *The Pigeon Keeper* with Santa Fe Opera, performed as Beadle Bamford in Pacific Symphony's *Sweeney Todd*,



produced by UIA Presents, and joined Central City Opera to perform as Henry Davis in *Street Scene*. He also made his network television debut on the 25th season of *Law & Order: SVU*.



Victor Clark, Bass

Bass Victor Clark has made auspicious debuts both domestically and abroad. Recent appearances include Angelotti in *Tosca* with Amore Opera, Verdi's Requiem with the Wounded Warrior Project in Los Angeles, the Commendatore in *Don Giovanni* for Lyric Opera Studio of Weimar, Germany, and the Speaker in *The Magic Flute* with New York Opera Exchange. Other performances include Dr. Bartolo in *Le Nozze di Figaro* with the Atlanta Symphony

Orchestra and Athens Grand Opera, Dr. Grenvil in *La traviata* for City Center Opera, King Balthazar in *Amahl and the Night Visitors* for Oyster Bay, *Te Deum* by Dvořák with Monmouth Civic Chorale, the Speaker in *The Magic Flute* and Rambaldo in *La Rondine* for Mannes Opera. Clark has performed with Grammy-nominated artist Maureen McGovern and the Indianapolis Symphony Orchestra in the *Yuletide Celebration* and has sung for six seasons with the Atlanta Opera Chorus. He has performed under the batons of conductors ranging from Robert Spano to Jack Everly to Joseph Colaneri. He holds a master's degree in vocal performance from the City College of New York.



Giovanni Pompeo, Conductor

An Italian musician, Giovanni Pompeo studied in his hometown of Matera before training at Teatro alla Scala in Milan. During this time, he collaborated with the theater orchestra under the baton of some of the world's most renowned conductors, including Muti, Gergiev, Luisi, Temirkanov, Levine, Chung, and Sinopoli. His musical growth and artistic maturation were profoundly influenced by his relationships with Maestro Fabio Luisi, with whom he served as an

assistant, and Maestro Aldo Ceccato, a leading exponent of Maestro Sergiu Celibidache's school. Paolo Isotta, the late music critic of *Corriere della Sera* (Italy's most prominent newspaper), described Giovanni as "one of the most extraordinary musicians I know." He has conducted operas and concerts worldwide, consistently achieving great success. Notable recent performances include his sensational debut at the Musikverein Golden Hall in Vienna and acclaimed concerts with the Symphony Orchestra of the National Theatre of Brasília, Mission Opera (Los Angeles), the Southern

Arizona Symphony Orchestra, the Haifa Symphony Orchestra, the Cairo Symphony Orchestra, the Tirana State Opera House, the Orchestra Sinfonica Abruzzese, the Kazakhstan National Symphony Orchestra, the Craiova Opera House, the Bucharest National Operetta Theater, the Ploiești Philharmonic, and Filharmonia Lutosławski of Łomża (Poland). His repertoire spans from the Baroque to contemporary works, including world premieres of compositions by Georg Friedrich Haas (professor at Columbia University, New York), Nicola Campogrande, Aleksandër Peçi, Roberta Vacca, Damiano D'Ambrosio, and Gabriele Cosmi. His upcoming engagements include operas and concerts across the US, Europe, and South America. Committed to music education, he has promoted the creation of youth orchestras inspired by the “Abreu System,” supporting underprivileged children through music. He also serves as a chamber music teacher at the Matera Conservatory.

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 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 such as 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.

For over 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, Sweden, 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 Sir John Rutter (who has conducted more than 140 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.

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