



**Florian Bisbrouck, Bass**

After a Unanimous First Prize in piano and a Gold Medal in musical training, Florian Bisbrouck trained in lyric singing with Mariam Sarkissian. He holds the Higher Concertist Diploma which he obtained in 2017 at the ENM Alfred Cortot in Paris. Several times awarded in international competitions, he is recently Figaro (*Le nozze di Figaro* by Mozart) at the Clermont Auvergne Opera, then he is Enrico (*l'Isola Disabitata* by

Haydn) and Hall (*L'italienne à alger* by Donizetti). He is Count Schopp (*The Carrot King* by Offenbach) at the Lille Opera (directed by Laurent Pelly).

This season, he was among others Escamillo (*Carmen*) in Le Touquet and Pezenas, Norbert Pitoul (On stage) and Leonardo da Vinci (*In Sur les pas de Leonardo da Vinci*) at the Clermont Auvergne Opéra, and in Ernesto (Opera Locos) at the Bobino Theater and on tour in France.

### **Orchestre Symphonique Bel'Arte**

Orchestre Symphonique Bel'Arte has achieved remarkable success with a diverse audience from France and beyond. Founded by Richard Boudarham, who was influenced by the teachings of RP Chouteau and S. Celibidache, alongside his academic pursuits. Boudarham, a seasoned educator and a dedicated pedagogue, served as a full professor, state-qualified, imparting his knowledge in clarinet and chamber music for over twenty-five years.

Over the span of more than four hundred concerts, the orchestra has collaborated with esteemed soloists such as Igor Oistrakh, Aldo Ciccolini, Yury Boukoff (performing complete concertos for piano and orchestra by L.V. Beethoven), Yves Henry, Patrice Fontanarosa, Sumi Jo, Christophe Boulier, Jean-Marc Phillips, the choir of Carnegie Hall in New York, Le Jeune Chœur d'Île de France, Sarah Nemtanu, Serge Lama, Sanderson, and Rolando Villazón, among others.

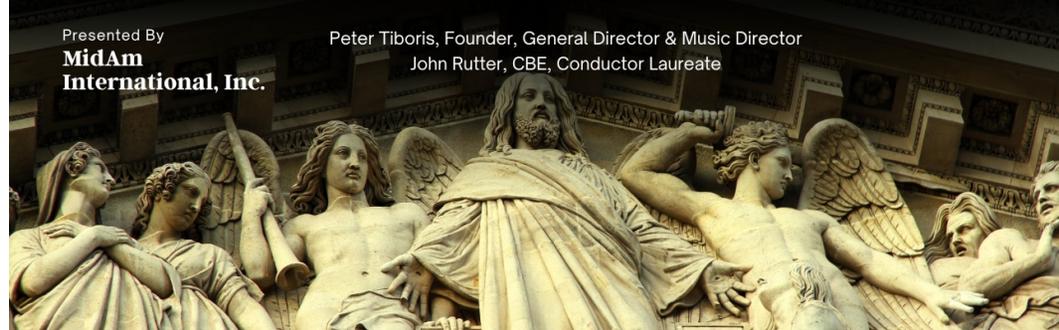
**With great and sincere appreciation to Maestro Francis Bardot for his guidance and assistance in creating this event**

### **MIDAM INTERNATIONAL, INC.**

265 Sunrise Highway, Suite 1-183 Rockville Centre, NY 11570  
Phone: (212) 239-0205 [www.midamerica-music.com](http://www.midamerica-music.com)

Presented By  
**MidAm  
International, Inc.**

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



**TUESDAY, JUNE 11, 2024, AT 8:30 PM**  
**L'ÉGLISE DE LA MADELEINE**  
**PARIS, FRANCE**

Founder and General Music Director for  
MidAmerica Productions, Inc. and MidAm International, Inc.

**PETER TIBORIS**  
conductor



**MOZART'S**  
**Requiem, K.626**  
**Symphony No.40 in G Minor, K.550**  
with **Orchestre Symphonique Bel'Arte de Paris**

**Eilana Lappalainen**, Soprano  
**Jeanne de Lartigue**, Mezzo Soprano  
**Cyril Verhulst**, Tenor  
**Florian Bisbrouck**, Baritone

Participating Chorus:

- Chattanooga School for the Arts and Sciences, Chattanooga, TN (Aisha Allen, Director)
- City of Lights Singers, The Villages, FL (Mark Lehnowsky, Director)
- Clark University Choirs, Worcester, MA (Cailin Marcel Manson, Director)
- Essence 2 LTD, State College, PA (Anthony Leach, Director)
- Essence of Joy, Penn State University, University Park, PA (Anthony Leach, Director)
- Essence of Joy Alumni Singers, Philadelphia, PA (Anthony Leach, Director)
- Germantown Concert Chorus, Philadelphia, PA (Cailin Marcel Manson, Director)
- Keene Chorale, Keene, NH (Cailin Marcel Manson, Director)
- Palmetto Voices Spiritual Ensemble, Sumter, SC (Sonja Sepúlveda, Director)
- Queens University of Charlotte Choirs, Charlotte, NC (Justin Smith, Director)
- Symphony Chorus of New Orleans, New Orleans, LA (Steven Edwards, Director)
- The Ladies of Lee, Cleveland, TN (Cameron Weatherford, Director)
- The Ile de France Choral Academy, Paris, France (Francis Bardot, Director)

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**Tuesday, June 11, 2024 at 8:30 PM**

L'église De La Madeleine, Paris, France

MIDAM INTERNATIONAL AND FRANCIS BARDOT

Peter Tiboris, Founder, General Director and Music Director

John Rutter, CBE, Conductor Laureate

40th Anniversary Season 1984 to 2024 | 1,491st Concert Worldwide

Presents

ORCHESTRE SYMPHONIQUE BEL'ARTE DE PARIS

**WOLFGANG AMADEUS MOZART**

**Symphony No. 40 in G minor, K.550**

- I. Molto allegro
- II. Andante
- III. Menuetto. Allegretto
- IV. Allegro assai

PETER TIBORIS, CONDUCTOR

INTERMISSION

**WOLFGANG AMADEUS MOZART**

**Requiem In D Minor, K.626**

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

EILANA LAPPALAINEN, Soprano

JEANNE DE LARTIGUE, Mezzo-soprano

CYRIL VERHULST, Tenor

FLORIAN BISBROUCK, Bass

Chœur d'enfants et Jeune Chœur d'Île-de-France

PETER TIBORIS, Conductor

Turandot, and Tosca. In addition to her international singing career, she is the for the International Festival of the Aegean, Greek Opera Studio, and Berlin Opera Studio, as well as the Artistic Administrator, Director of the Vocal Division at MidAmerica Productions and Midam International.

**Jeanne de Lartigue, Mezzo-Soprano**



Jeanne de Lartigue, a lyrical singer with an atypical career, has a voice with a rare timbre and an eclectic repertoire (oratorio, operetta, opera, French and foreign melody, etc.). Since 2005, she has performed as a soloist in Ile-de-France and in the provinces, in Cyprus, Bayreuth, Barcelona, in China... She composes for her musician friends, and also plays the piano and the transverse flute. She participates in numerous live and studio recordings. In 2011, Jeanne returned to the conservatory to complete a D.E.M in professional Lyric Singing and in 2012, she began teaching singing alongside her concert activity. In 2015, concretizing her past and future artistic path, she founded her singing school in Paris: "JeannEnchante, your well-being through singing".

**Cyril Verhulst, Tenor**



Cyril Verhulst begins choral singing under the direction of Francis Bardot within the Children's Choir of the Paris National Opera. He is now a member of the Radio France Choir. In regular collaboration with amateur and professional choirs, he sings, as a soloist, all the great oratorios of Mozart, Handel, Bach, Puccini, Rossini, Dvorak and Verdi. On stage, he sings, among others, Alfredo in Verdi's *La Traviata*, Tamino in the *Magic Flute*, Pâris in Offenbach's *La Belle Hélène* and Don José in Bizet's *Carmen*. Alongside his career as a singer, he developed a production company which records and films concerts, operas, theater and corporate events ([www.cvprods.fr](http://www.cvprods.fr)). Administrator of large symphonic choirs, he was also administrator of the Estivales de Puisaye.

## THE ARTISTS



**Peter Tiboris, Conductor**

As General and Music Director of MidAmerica Productions in New York since its founding in 1983, Mr. Tiboris has presented more than 1,400 concerts worldwide, including in Carnegie Hall and at other New York City venues. 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 named "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. Mr. Tiboris has a vast repertoire, ranging from major choral works to countless symphonies, operas, and ballets, including numerous world and American premieres.



**Eilana Lappalainen, Soprano**

Eilana Lappalainen, of Finnish-Canadian descent, has performed title roles to critical claim in 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, Opera North, Staatstheater Essen, Prague State Opera, Gran

Teatre del Liceu Barcelona, New York City Opera, Seattle Opera, San Francisco Opera, Cincinnati Opera, Michigan Opera, Minnesota Opera, Nashville Opera, Arizona Opera, and Opera San Jose.

Her repertoire includes leading roles in Salome, Der Rosenkavalier, Arabella, Der Fliegende Holländer, Lohengrin, Fidelio, Peter Grimes, Wozzeck, Der Freischütz, Jenůfa, Giovanna D'Arco, Un ballo in maschera, I masnadieri, Il trovatore, Pagliacci, Cavalleria rusticana, Medea, Andrea Chénier, Madama Butterfly, Suor Angelica, Il tabarro, La fanciulla del West,

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

**Please switch off your cell phones and other electronic devices.**

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

## NOTES ON THE PROGRAM

### **WOLFGANG AMADEUS MOZART: Symphony No. 40 in G minor, K.550**

Some historians believe this work was conceived purely from an inner, emotional, expressive impulse. No record exists of the symphony's premiere; the only evidence that it may have been played during his lifetime is that he re-orchestrated it, adding two clarinets to the orchestra and revising the two oboe parts to fit the enlarged wind section. The occasion for the revision may have been a pair of concerts at the Imperial and Royal Court Theater for the benefit of the widows and orphans of musicians, on April 16 and 17, 1791, less than eight months before Mozart's death. As Mozart also changed the orchestration of two passages of the second movement, his recent biographer, Robert Gutman, believes that such modifications could have only followed as results of specific performances. Gutman thus concludes that the popular idea that Mozart never heard this symphony is a myth.

This symphony's first movement, *Molto allegro*, full of melancholy passion, begins with its first theme in octaves in the violins. A strong and forceful subsidiary theme sounds before the second wistful theme enters. The poise, the elegance and the beautiful proportions of the second movement, *Andante*, begin with an elegiac first theme in the violins, emerging from the rhythmic figure of the opening measures. Unlike most symphonic slow movements, this movement is in sonata form.

Mozart called the third movement a Minuet and marked it *Allegretto*, but it is not a graceful ballroom minuet. Instead, it is vigorous and animated, full of syncopated rhythm and clashing dissonance, with a contrasting relaxed and direct central Trio.

The final *Allegro assai*, the most spirited of the symphony's four movements, in sonata form, opens with a theme whose first eight notes are identical to the first eight notes of the initial theme of Beethoven's Symphony No. 5, but the rhythm is so different that the ear does not easily sense the similarity. The strings and then the woodwinds introduce the lyrical second theme.

The symphony is scored for one flute, two oboes, two clarinets (in the revised edition), two bassoons, two horns, and strings.

### **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 Clemenzadi 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