

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,489th Concert Worldwide, 1,153rd in New York, 698th 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 1 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

ANTONIO VIVALDI
(1678–1741)

Magnificat, RV 610

- I. Magnificat (Chorus)
- II. Et exultavit (Soprano, Mezzo-Soprano, Tenor,
and Chorus)
- III. Et misericordia (Chorus)
- IV. Fecit potentiam (Chorus)
- V. Deposuit potentes de sede (Chorus)
- VI. Esurientes implevit bonis (Soprano and
Mezzo-Soprano)
- VII. Suscepit Israel (Chorus)
- VIII. Sicut locutus est (Soprano, Mezzo-Soprano,
and Baritone)
- IX. Gloria patri (Chorus)

Lorissa Mason, Conductor
Samarie Alicea, Soprano
Madison Marie McIntosh, Mezzo-Soprano
Ziwen Xiang, Tenor
Gustavo Feulien, Baritone

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

JOHANN
SEBASTIAN BACH
(1685–1750)

Magnificat, BWV 243

- I. Magnificat (Chorus)
- II. Et exsultavit (Mezzo-Soprano)
- III. Quia respexit (Soprano)
- IV. Omnes generationes (Chorus)
- V. Quia fecit mihi magna (Baritone)
- VI. Et misericordia (Mezzo-Soprano, Tenor)
- VII. Fecit potentissimam (Chorus)
- VIII. Deposuit potentes (Tenor)
- IX. Esurientes implevit bonis (Mezzo-Soprano)
- X. Suscepit Israel (Chorus)
- XI. Sicut locutus est (Chorus)
- XII. Gloria Patri (Chorus)

Yulan Piao, Soprano
Samarie Alicea, Soprano
Madison Marie McIntosh, Mezzo-Soprano
Ziwen Zhang, Tenor
Gustavo Feulien, Baritone
Anne Lyman, Conductor

Participating Choruses

Mid-Columbia Mastersingers, Tri-Cities, WA (Justin Raffa, Director)
Ozark Festival Singers, Little Rock, AR (Lorissa Mason, Director)
Sine Nomine: Renaissance Choir, Seattle, WA (Anne Lyman, Director)
Steilacoom High School Chamber Choir, Steilacoom, WA (Kasey Eck, Director)
Tacoma Community College Chamber Choir, Tacoma, WA (Anne Lyman, Director)
The Gregory School, Tucson, AZ (Chris Fresolone, Director)

INTERMISSION

HALE SMITH
(1925–2009)

The Valley Wind (arr. Lenora Helm Hammonds)

- I. The Valley Wind
- II. Spring
- III. Envoy in Autumn
- IV. Velvet Shoes

Courtney Rochelle Bailey, Soprano

LENORA
HELM HAMMONDS /
MAURICE MYERS

A Conversation with God (Instrumentally known
as *Dear Lord* by John Coltrane (1926-1967))

Aissa Paul, Soprano
Maurice Myers, Baritone
Lenora Helm Hammonds, Conductor

GLENN BURLEIGH
(1949–2007)

The Nguzo Saba Suite (orch. Brian Nabors (b. 1991);
Orchestration World Premiere)

- I. Umoja
- II. Kujichagulia
- III. Ujima
- IV. Ujamaa
- V. Nia
- VI. Kuumba
- VII. Imani

Jillian Harrison-Jones, Conductor

Participating Choruses

Alcovy High School Choir, Covington, GA (Manuel Martinez, Director)

Hightstown High School Advanced Choir, Hightstown, NJ (Jason Allen, Director)

North Carolina Central University Vocal Jazz Ensemble, Durham, NC

(Lenora Helm Hammonds, Director)

The Performing Arts Conservatory, Indianapolis, IN (Robert Townsend, Director)

Witherspoon Presbyterian Church of Indianapolis, Indianapolis, IN (Jillian Harrison-Jones, 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

Translation of *Magnificat*

My soul proclaims the greatness of the Lord.
and my spirit has exulted in God my saviour.
because he has regarded the lowly state of his slavegirl;
for look! from now on [they] will say that I am blessed
every generation.

because he who is mighty has done great things for me, and holy is his name.
and his mercy [continues] from generation to generation for those who fear
him.

He has made known the power of his arm, scattered those who are arrogant
in the thoughts of their heart.

He has put down the mighty from their seats [of power] and raised up those
who are lowly.

The hungry he has filled with good things, and the rich he has sent away
empty.

He has taken under his protection Israel his boy, and remembered his mercy.
in accordance with what he said to our fathers,
to Abraham and to his seed for ever.

As it was in the beginning and [is] now and always
and throughout ages of ages.
Amen.

ANTONIO VIVALDI *Magnificat*, RV610

Vivaldi made several versions of the *Magnificat*. The best known, RV 610, is scored for vocal soloists, four-part choir, oboes, and string orchestra. Girls and women were the performers, even for the lower vocal parts. Vivaldi composed the first version around 1715 and revised it in 1730, when he divided its text into nine movements. It follows the Baroque practice of using instruments together with voices in *concertato* style, with independent and contrasting voices. Its musical text-painting illustrates the emotional content of the words. Vivaldi relies on a broader stylistic distinction between the Baroque Italian church music's newer-style solos, often operatic in sound, and older-style choruses, often in technically strict musical styles.

—Program note © Susan Halpern

JOHANN SEBASTIAN BACH

Magnificat, BWV 243

Bach's only setting of the familiar and beautiful Cantic of the Virgin Mary was written for performance on Christmas Day, 1723, at St. Thomas' Church, Leipzig—Bach's first Christmas there. He had taken up the post of Kantor at St. Thomas' only a few months previously, and the *Magnificat* was one of the first fruits of a new concentration on choral composition. A stream of church cantatas also date from this year, and the *St. John Passion* was to follow in 1724. Four more dazzlingly productive years culminated in the *St. Matthew Passion* of 1729, after which Bach began to revise and recycle earlier works—something he could scarcely have had the time to consider before. The *Magnificat* was revised with some care, probably around 1730. Bach cut out four “interpolated” movements whose texts, specific to Christmas, did not belong to the canticle itself; this meant that the work could be performed on other occasions during the year, such as Easter and the feasts of the Virgin Mary. At the same time, he transposed the music down a semitone so that the main choruses were in the favorable key of D major, making many incidental improvements to the writing as he did so. This revised version of the *Magnificat* is the one generally heard, and the one performed today. Bach's resources—a five-voiced chorus with divided sopranos, soloists, and orchestra with flutes, oboes, trumpets, drums, and strings—are the same as those used in much of the B minor Mass, and the splendor of the opening and closing choruses of the *Magnificat* indeed recalls the latter work. However, there is an appropriately feminine gracefulness and intimacy in such movements as the *Quia respexit* and *Esurientes* which belong to the *Magnificat* alone. As one of Bach's most immediately appealing, succinct, and consistently inspired larger works, it holds a deserved place as an imperishable favorite.

—Program note © John Rutter

HALE SMITH

The Valley Wind

The Valley Wind was composed between 1952 and 1955 (originally titled *Four Songs*) to the texts of various poets (Lu Yün, William Shakespeare, Tu Fu, Elinor Wylie), with each poem referring to a season of the year. Smith set the poems in an atonal (but not serial) manner, using a descending “trichord” figure subjected to subtle transformations throughout the cycle. In 2013, Smith's widow Juanita provided Professor Lenora Helm Hammonds with his jazz compositions for a recital: *Six Songs in Jazz Style*. Fascinated by the work of this dynamic 20th-century composer, who balanced these two musical worlds, Helm Hammonds presents his “formal” music in a jazz setting of jazz voices and chamber ensemble, adapting the four movements of *The Valley Wind*: I. *The Valley Wind*; II. *Spring*; III. *Envoy in Autumn*; IV. *Velvet Shoes*.

—Program note © Lenora Helm Hammonds

LENORA HELM HAMMONDS / MAURICE MYERS

A Conversation with God (Instrumentally known as *Dear Lord* by John Coltrane (1926-1967))

A Conversation with God (instrumentally known as *Dear Lord*), is a John Coltrane composition with a lyric by Lenora Helm Hammonds and choral vocalise by Maurice Myers, arranged for voices and jazz chamber ensemble by Hammonds and Myers. The arrangement first lived as a solo vocal with jazz quintet on Hammond's 2011 recording, *I Love Myself When I'm Laughing*, later being adapted for her Tribe Jazz Orchestra Septet, recorded as a single in 2020. A big band arrangement and vocalise were penned by Maurice Myers in 2020 and appeared on the 2020 big band record by Hammonds, *For The Love of Big Band*. The adaptation for 100+ jazz voices for this performance was a collaboration between Hammonds and Myers, featuring Myers on the duet as baritone with the soprano soloist.

—Program note © Lenora Helm Hammonds

GLENN EDWARD BURLEIGH

The Nguzo Saba Suite

Attracted by Oklahoma native Glenn Edward Burleigh's wonderful ability for synthesizing seemingly disparate styles in his music, we commissioned him to compose an original work for us. What resulted was the seven-movement *Nguzo Saba Suite*, which celebrates the African American holiday, Kwanzaa. The UW-Parkside choirs premiered his work in December of 1994 at First Presbyterian Church in Racine, Wisconsin, and have performed it on a regular basis ever since, often with area choral collaborators, and with Burleigh as accompanist before his untimely passing in 2007. "Umoja" begins as a hushed invocation before a rhythmic counterpoint builds to joyful celebration. Combining West African and quasi-military sensibilities, the extroverted "Kujichagulia" brims with unrelenting determination. While "Ujima" plaintively informs that "The 'Son' is going down," still, it offers hope. Almost playfully, "Ujamma" combines a work song with a sense of jazz. Pensive "Nia" poses the ultimate question; "Why was I born?" Playing on words from an old folksong, stately "Kuumba" invokes the Creator to inspire in us creative solutions to human needs. After an exposition of Faith, "Imani" concludes the suite by reprising its main musical ideas.

—Program note © James Kinchen

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The Artists



Lorissa Mason, Conductor

Lorissa Mason is the Director of Choral Activities and Voice Area Chair at the University of Arkansas at Little Rock, where she directs the Concert Choir, Chamber Singers, and Women's Choir and teaches undergraduate conducting, advanced conducting, and music education courses. Mason is a valued member of the UA Little Rock community and frequently collaborates with campus departments.

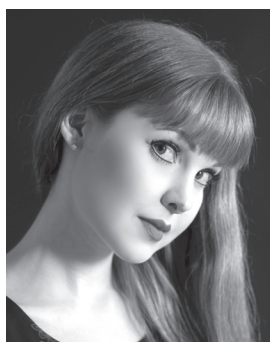
Throughout her conducting career, she has conducted workshops and performances throughout the United States and abroad. In the autumn of 2020, she joined James Meaders and the Hurst Green Singers in England as part of a panel of notable conductors to speak on the topic of structure and history of *Ein Deutsches Requiem* by Johannes Brahms. She has also performed as a conducting fellow in symposiums and concerts in Italy. Mason made her Carnegie Hall conducting debut on June 26, 2022, conducting Poulenc's *Gloria*, with UA Little Rock Choirs and additional singers from across the United States. Most recently, in June of 2023, she conducted the Ozark Festival Singers in a concert at Cadogan Hall in London entitled "The Music and Lineage of Paul Mealar" with Vox Anima London and in collaboration with the composer Paul Mealar and the ensemble Apollo 5. Often invited to speak to young conductors and future music educators, Mason is a founding member and steering committee member for the World Choral Conducting Network (WCCN), as well as an active member of ACDA, NAFME, Chorus America, and the International Conductor's Guild. She continues to present at state, regional, national, and international conferences. Her research covers a variety of topics, with a focus on the pedagogy of conducting. She holds degrees from Texas Tech University, with studies in Music Education and Conducting under the tutelage of John Dickson. In 2019, she completed a DMA in Conducting at the University of Missouri Kansas City's Conservatory of Music and Dance, where she studied conducting and choral literature with Robert Bode.

Samarie Alicea, Soprano

Puerto Rican soprano Samarie Alicea praised by *The New York Times* for her "bright-voiced and endearing soprano" made her New York City Opera role debut as Aire in Lites's Spanish Baroque opera *Los Elementos*. Also with NYCO, she performed the role of La Statue in Rameau's *Pygmalion*. Samarie has performed with Heartbeat Opera as Zerlina (*Don Giovanni*) in New York City and Oregon, as soprano soloist in their Messy *Messiah* and *Lady M* productions. Recently, she has been seen in concerts promoting



Latin American repertoire with Opera Hispánica in NYC. Roles include Zerlina (*Don Giovanni*), Frasquita (*Carmen*) with the Axelrod Performing Arts Center, Clorinda (*La Cenerentola*) with NYCO's Park Series at Bryant Park. She has also been seen Off-Broadway in the role of Susana in Vid Guerrerio's *Figaro 90210!*. Also performed as Susanna (*Le nozze di Figaro*) with Long Island Opera and as Servilia (*La clemenza di Tito*) with dell'Arte Opera Ensemble. Samarie was a first prize winner in the Metropolitan Opera National Council District Auditions in Puerto Rico.



Madison Marie McIntosh, Mezzo-Soprano

“Sparkling” mezzo-soprano Madison Marie McIntosh has been praised for her “prodigious vocal skills” and “richly textured and strong lower register” (*Voce di Meche*). *OperaWire* has praised her “vocal power,” “velvety mezzo-soprano,” and “abundant vocal and dramatic technique, with no shortage of soaring high notes and flexible roulades.” She returned to Carnegie Hall in 2023, this time to Stern Auditorium, as the mezzo-soprano soloist in *Requiem for the Living*

with MidAmerica Productions. Madison has won The American Prize (2020); performed roles with companies such as Caramoor, the Rossini Opera Festival, Teatro Nuovo, Sarasota Opera, Teatro Grattacielo, and the Phoenicia International Festival of the Voice; and sung in concerts and other events presented by Florida Grand Opera, Fort Worth Opera, and the Kravis Center. This year, she will reprise Rosina (*Il barbiere di Siviglia*) with Camerata New Jersey and perform in Eve Queler’s annual Bel Canto Opera Concert for the third time.



Ziwen Xiang, Tenor

Tenor Ziwen Xiang has performed with the Metropolitan Opera Guild, New York City Opera, China National Opera, Turkish State Opera, and Teatro Regio di Parma. He spent five years developing his talents at China National Opera, where he quickly rose through the ranks to become a Principal Soloist. Under the auspices of this company, he was heard in operas and concerts in many countries across Asia and Europe. In the United States, Xiang has sung

with the Verismo Opera of New Jersey at Carnegie Hall’s Weill Recital Hall,

and at the Stern Auditorium stage with MidAmerica productions. In 2018, he sang Rinuccio in *Gianni Schicchi* with the Metropolitan Opera Guild's "Lecture Performances." He made his New York City Opera debut in the world premiere of *Stonewall* by Ian Bell and Mark Campbell. In 2021, he played Rodolfo in Puccini's *La bohème* in a movie co-produced by More Than Music LTD Hong Kong, Tri-Cities Opera, and Opera Omaha, which was broadcast by Boston Lyric Opera. Later that year, Xiang performed the role of Don Ottavio in *Don Giovanni* with Light Opera of New Jersey. He made his debut with the Phoenicia International Festival of the Voice as Beppe in *Pagliacci* in August 2022. In September 2022, he returned to New York City Opera as Arturo in Donizetti's *Lucia di Lammermoor* and in 2023 Ferrando in Cedar Rapids Opera's production of *Così fan tutte*.



Gustavo Feulien, Baritone

Hailed by *The New York Times* as "rich voiced" and by *Opera News* as "the sonorous baritone Feulien cut a terrifying figure as a wolfish, analytical Scarpia." Argentinean-American baritone, Gustavo Feulien, continues his career with great success. This season he sang as Payador in Piazzolla's *María de Buenos Aires* with Opera San Antonio, a role he also performed in the Teatro Municipal in São Paulo, Brazil and with The Atlanta Opera. This season,

Feulien performed as Zurga in *Les pêcheurs de perles* at the Teatro Colón in Argentina. With New York City Opera he sang as Silvio in *Pagliacci*, Escamillo in *Carmen*, and as Marcello in *La bohème* in the Bryant Park Summer Concerts. Gustavo performed as Scarpia in *Tosca* with Maryland Symphony Orchestra, with Gulfshore Symphony, Loft Opera, and Heartbeat Opera both in New York City. His New York City Opera debut was as Silvio in *Pagliacci*, a role he sang also with Boheme Opera in New Jersey. Gustavo made his role debuts as Marcello in *La bohème* with Wichita Grand Opera and as Sharpless in *Madame Butterfly* with Gulfshore Opera. Gustavo Feulien made a successful European opera debut as Belcore in *L'elisir d'amore* and as Count Almaviva in *Le nozze di Figaro* as a regular guest artist with Theater Bremen in Germany. His American career was launched with his Carnegie Hall debut in Faure's *Requiem* and with DiCapo Opera, Gustavo Feulien was part of a US tour singing Silvio in *Pagliacci*.

Anne E. Lyman, Conductor

Anne E. Lyman is one of the Pacific Northwest's most prominent and versatile choral conductors. She serves as Director of Vocal Activities and Chair of Music at Tacoma Community College where she advises the two-year Associate of Music Major degree program. Lyman directs Cora Voce, a project-based chamber choir comprised of singers from across the



Puget Sound region. She is passionate about early music and currently serves as the Artistic Director of Sine Nomine Renaissance Choir, a community collegium ensemble of Early Music Seattle. She is also the Founder and Artistic Director of Polyphony Plus, a professional choir dedicated to celebrating polyphonic music from all eras. Lyman served as the Artistic Director of the Seattle Bach Choir for over 10 years, where she conducted period performances of the *St. John Passion*, the *Mass in B Minor*. She is a sought-after guest conductor for festival and honor choirs, and her choirs have appeared at regional conventions of the American Choral Directors Association (2012 and 2014.) In 2007 she was awarded a Fulbright Fellowship, completing a nine-month residency at the Katholieke Universiteit in Leuven, Belgium. Her work has been supported by the Society of Seventeenth-Century Music, the Belgian American Education Foundation, the Stanley Foundation, and the Tacoma Arts Commission. Lyman holds degrees from the College of Wooster, the College-Conservatory of Music at the University of Cincinnati, and the University of Iowa where she studied with Tim Stalter and Christine Getz. She lives in Tacoma, Washington, and loves hiking, cooking, and gardening with her husband Zach, son, Milo, and daughter, Eleanor.



Yulan Piao, Soprano

Korean-Chinese Soprano Yulan Piao, made a successful debut as the principle role of Princess Jia in *Dream of the red chamber* with San Francisco Opera in the summer of 2022. Summer of 2023 she made her Opera San Jose debut as the role of Dan in the new opera *Zheng* alongside legendary Mezzo-Soprano Frederica von Stade. This upcoming winter of 2024, she will be making another company and role debut at the Sarasota Opera as the leading role of Sandrina in Haydn's *Delusa l'infedelta*. Recently she also made her debut with Boston Lyric Opera and the Lubbock Symphony Orchestra as Cio-Cio San in *Madame Butterfly*. She was the soprano soloist in Mozart's *Requiem* in Alice Tully Hall at Lincoln Center. In competitions she has earned many accolades. Recently She has received 3rd prize in the Lois Alba Aria Competition. Previously she has placed 1st in the both Verismo Opera Competition and the Vienna Summer Music Festival Competition. Past major awards include 3rd prize in the Gerda Lissner International Vocal Competition, winner of the Career Bridges Grant Awards, winner of the Encouragement grant from Giulio Gari foundation, 3rd Prize from the Connecticut Opera Idol Competition, and 1st prize in the Five Towns Music and Art Foundation.



Lenora Helm Hammonds, Conductor

Dr. Lenora Z. Helm Hammonds is a Chicago, IL native, Former US Jazz Ambassador two-time Fulbright Senior Music Specialist, and a tenured, Associate Professor in the Department of Music and Jazz Studies Program at North Carolina Central University (NCCU). She is Chair for the Department of Music and Director of Graduate Programs, Jazz Studies, and author of several academic and student initiatives, including the NEA-sponsored Teaching Artist Certificate program. She teaches undergraduate and graduate courses in vocal jazz performance, jazz ear training, jazz pedagogy, and songwriting, and is Director of the NCCU Vocal Jazz Ensemble. Lenora's dream of creating access to under-served global populations interested in vocal jazz education was realized in the creation of a library of online vocal training programs at LenoraHelm.online. Her research interests are at the intersection of digital humanities, intercultural competence, and Jazz, and is a published author with Routledge, Taylor & Francis, and Springer. Inaugural recipient of the 2022 Jazz Educator of Distinction award from Jazz Music Awards foundation, academic award highlights include a Duke University-NCCU John Hope Franklin Digital Humanities Fellowship, and receiving the highest faculty honor, the 2021 UNC Board of Governors Excellence in Teaching Award. She earned a Bachelor of Music in Film Scoring and Voice from Berklee College of Music, a Master of Music, Jazz Performance from East Carolina University, and a Doctor of Musical Arts in Music Education from Boston University.



Jillian Harrison-Jones, Conductor

Jillian Harrison-Jones from Rochester (NY), is the Associate Artistic Director of Elevate Vocal Arts (DE) and the Director of Choral Music at the historic Witherspoon Presbyterian Church (IN). Jillian is a graduate of the University of Cincinnati, College-Conservatory of Music (CCM), where she earned a Doctorate of Musical Arts in Choral Conducting with a cognate in Voice. While at CCM, Harrison-Jones studied choral conducting with Earl Rivers and Brett Scott, orchestral conducting with AikKhai Pung, and studied voice with Fotina Naumenko, Mary Stucky, and Daniel Weeks. She has performed and taught throughout the United States, Asia, South America, and Europe. She recently performed as a featured soloist at the Teatro Metropolitano with the Latin Grammy Award-winning Orquesta Filarmónica de Medellín for "A Tribute to Divas" concert in Medellín, Colombia in September 2022. In June 2023, she completed a two-week

European tour with the Jeremy Winston Chorale International and was a featured soloist in the 2023 Prague PROMS concert series with the Czech National Symphony. Jillian Harrison-Jones has previously held several teaching and artistic director positions. During her studies at the University of Connecticut, where she earned a Master of Music degree in Conducting, she held appointments as the Assistant Conductor of the Willimantic Symphony Orchestra as well as the Assistant Director of the UConn Women's Choir. She also previously served as Professor of Music in the Departments of Voice and Conducting at Butler University, Thomas More University, and Ball State University. She still currently serves as the Music Director and Worship Leader of the Annual Gathering Conference of the Lilly Endowment's Thriving Congregations Initiative. She holds undergraduate degrees in music and history from The Lincoln University (PA) and Roberts Wesleyan College (NY). She is married to the Rev. Dr. Winterbourne Harrison-Jones, who serves as the Senior Pastor of the historic Witherspoon Presbyterian Church (IN), Board President of the Asante Art Institute of Indianapolis, and Professor of Urban Education at Indiana University.



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.

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