

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,485th Concert Worldwide, 1,149th in New York, 694th in Carnegie Hall

Peter Tiboris: Founder and General Director

John Rutter, CBE: Conductor Laureate

Saturday, April 13, 2024 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

DAN FORREST
(b.1978)

Selections from *LUX: The Dawn From
On High*

- I. Illuminare (Chorus, Tenor, and Soprano)
- III. The Sun Never Says (Chorus)
- IV. Gloria in Excelsis (Chorus)

Adelaide Boedecker, Soprano | **David Blalock**, Tenor
Linda McGinn, Organ
Nathan Payant, Conductor

FRANZ SCHUBERT
(1797–1828)

Mass No. 2 in G Major, D. 167

- I. Kyrie (Chorus and Soprano)
- II. Gloria (Chorus, Soprano, and Bass)
- III. Credo (Chorus)
- IV. Sanctus (Chorus)
- V. Benedictus (Solo Trio and Chorus)
- VI. Agnus Dei (Soprano, Bass, and Chorus)

Adelaide Boedecker, Soprano | **David Blalock**, Tenor | **Calvin Griffin**, Bass-Baritone
Linda McGinn, Organ
Joy Paffenroth, Conductor

Participating Choruses

Colorado State University Concert Choir, Fort Collins, CO (Nathan Payant, Director)

First United Methodist Church, Fort Collins, CO (Nathan Payant, Director)

Kaukauna High School Choirs, Kaukauna, WI (Joy Paffenroth, Director)

Laudamus Chamber Chorale, Fort Collins, CO (Nathan Payant, Director)

INTERMISSION

KARL JENKINS

(b. 1944)

Selections from *Gloria*

- I. The Proclamation
- II. The Prayer
- III. The Psalm: Tehillim
- V. The Exaltation

Valerie R. Harris, Organ

Megan Rudolph, Conductor

**WOLFGANG
AMADEUS MOZART**

(1756–1791)

Mass in C Major, K. 317, “Coronation”

- I. Kyrie (Soprano, Tenor, and Chorus)
- II. Gloria (Chorus and Solo Quartet)
- III. Credo (Chorus and Solo Quartet)
- IV. Sanctus (Chorus)
- V. Benedictus (Chorus and Solo Quartet)
- VI. Agnus Dei (Chorus, Soprano, and Solo Quartet)

Renata Vari, Soprano | **Heather Petrie**, Contralto

Taylor P. Comstock, Tenor | **Valerian Ruminski**, Bass

Daniel Gordon, Conductor

Participating Chorus

Frostproof High School Concert Choir, Frostproof, FL (Jonathan Carter)

Houston Academy Choir, Dothan, AL (Amy Griffin, Director)

Lawson State Community College Concert Choir, Birmingham, AL (Bruce Henderson, Director)

Nashville in Harmony, Nashville, TN (Wesley King, Director)

Southeastern University Chamber Singers, Lakeland, FL (Daniel Gordon, Director)

The Choirs of Miles College, Fairfield, AL (Valerie R. Harris, Director)

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

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

The Program

“Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and lends to all that is good, just and beautiful.”

—Socrates

DAN FORREST

Selections from *LUX: The Dawn From On High*

LUX: The Dawn From On High is Dan Forrest’s third major work for chorus and orchestra (after *Requiem for the Living* and *Jubilate Deo*). This five-movement work explores various facets of LUX (Latin for “light”), in texts ranging from ancient liturgical chant to Scripture to modern secular love poetry. The music of *LUX*, written in 2018, was inspired thematically and spiritually by these profound texts; visually by the light in the Reims Cathedral in France and at the Poul nabrone Dolmen in Ireland; and musically by a variety of musical sources from ancient chant to modern minimalist composers.

The title invokes the dual meaning of the text of the first movement, where the light of dawn gradually ascends into the sky, yet the light of the world descends from the sky—a “Dawn from on High.” As a whole, the five movements trace a symmetrical journey through time—from ancient prophecy, to today (“even after all this time”), and then back again; or from another perspective, from a day’s dawn, through the sun’s high point in the sky, and then to the setting of the sun on the horizon at the end of day.

—Dan Forrest

Translation:

By the mercy of our God
the dawn from on high
will break upon us,
to give light to those
who sit in darkness
and in the shadow of death,
to guide our feet
into the way of peace.
Light from on high,
come illumine us.

You appeared as Light from light,
O Christ, to whom
the Magi offered gifts,
Alleluia, alleluia, alleluia.

Glory to God in the highest,
and on earth, peace.

FRANZ SCHUBERT
Mass No. 2 in G Major, D. 167

Born into a musical family, Schubert as a child was taught violin, piano, organ, and singing by his family and other local musicians, but after he surpassed their abilities, he was sent to choir school at age 11. The composer, Anton Salieri, one of the court's musical directors, personally supervised Schubert's musical progress until 1816. Schubert's first known composition, *Fantasie in G for piano duet, D.1*, dates from May 1811, when Schubert was 14. During the year 1815, Schubert composed no less than two symphonies, two masses, chamber works, and numerous songs. The Mass in G, Schubert's second mass, was composed from March 2 to 7, 1815, although the score was not printed until 1845, well after Schubert's death.

The Mass in G is both shorter and simpler in construction and forces than his first mass which premiered in Lichtenthal, his home parish, in 1814. The mass is set for chamber orchestra; organ; soprano, tenor, and baritone soloists; and choir. Two later versions of the mass came to light after the composer's death: one was written by his brother, Ferdinand, who included parts for woodwinds, brass, and timpani. In the late 20th century, parts for trumpet and timpani were discovered in Schubert's handwriting in Klosterneuburg. Since they were dated after Schubert's complete score was printed, they are now considered Schubert's final intention for scoring of the mass.

—Dale Zeidman

I. Kyrie

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

II. Gloria

Glory be to God in the highest.
And on earth peace

to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
have mercy on us
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
For thou only art holy,
thou only art the Lord,
thou only art the most high.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

III. Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
In one Lord Jesus Christ,

the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.

He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
which was spoken by the Prophets.
I acknowledge one baptism
for the remission of deadly sins.
and the life of the world to come.
Amen.

IV. Sanctus

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

V. Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

VI. Agnus Dei

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

KARL JENKINS

Selections from *Gloria*

The Latin text of the Gloria is an ancient hymn of praise from the Christian tradition derived from the song of the angels who announce the birth of Jesus, as recorded in the Gospel according to St Luke. The Gloria has formed part of the Ordinary of the Mass for many centuries, and in that context has been set by many composers; there are also independent settings by Handel, Vivaldi, and Poulenc. But the opportunity to work with such an iconic text also afforded Jenkins an opportunity to explore how

other religions perceive the Divine. This is an ongoing feature of his work, from the multi-faceted *The Armed Man: A Mass for Peace*, the Japanese haiku in his Requiem, to the ancient Arabic text in his *Stabat Mater*.

Jenkins's setting of the Gloria uses the Latin text in the first, second, and fifth movements, "The Proclamation," "The Prayer," and "The Exaltation." Other related Biblical texts appear in the middle movements. The third is called "The Psalm," and sets Psalm 150, a psalm of praise sung in Hebrew (though it may alternatively be performed in Latin). The fourth movement, "The Song," is his own English adaptation of verses from Deuteronomy, Psalm 144, and the First Book of Chronicles.

WOLFGANG AMADEUS MOZART **Mass in C Major, K. 317, "Coronation"**

Mozart was proud of this mass, and when he was in Munich in 1780 for the first performance of *Idomeneo*, he sent home for the music so that he could have the mass performed there. From his letters, we learn of performances in and around Vienna in 1781 and 1791, and there were probably others in between. Many bits of melody and turns of phrase in the mass seem to foretell famous compositions that were still to be in his future, the most obvious being the Agnus Dei theme that is almost a pre-quotation (as it were) of the beautiful aria, "Dove sono" in *The Marriage of Figaro*.

The forces required for the performance of this mass setting are four vocal soloists, a four-part chorus, and an orchestra of two oboes, bassoon, two horns, two trumpets, timpani, organ, and strings (without violas). The three trombones he customarily used in Salzburg to double the lower voices of the chorus are now generally considered to be dispensable.

—Susan Halpern

The Artists



Nathan Payant, Conductor

Nathan Payant is a devoted conductor, educator, and professional singer who strives to cultivate long-lasting connections with others through the choral arts. He has choral teaching and conducting experience at the middle school, high school, college, community, and professional levels. Payant is an instructor of music at Colorado State University, where he directs the Concert Choir, teaches conducting, voice skills for music therapists, foundations of music education, and music appreciation. He is also the director of music and arts at First United Methodist Church in Fort Collins, leading the Sanctuary Choir, Orchestra, and Handbell Ensembles. A native of South Dakota, Payant is a proud alumnus of Northern State University in Aberdeen, South Dakota, where he earned a Bachelor of Music Education degree. He received his Master of Music degree in Choral Conducting from Colorado State University, and a Doctor of Musical Arts degree in Choral Conducting and Literature from University of Colorado, Boulder. Outside of his professional responsibilities, Payant enjoys traveling and spending time with his beautiful wife, Natalie, and three daughters, Faythe, Ava, and Lilian.



Adelaide Boedecker, Soprano

Soprano Adelaide Boedecker has been described as “emotionally transparent and beguiling of tone” (*The San Francisco Chronicle*). In the 2023–2024 season, she will once again join the roster of the Metropolitan Opera, covering the role of Amore in Gluck’s *Orfeo ed Euridice*. In high demand on the symphony stage, Boedecker makes her debut with the Atlanta Symphony Orchestra as the soprano soloist in Handel’s *Messiah*. During the 2022–2023 season, Boedecker returned to the Metropolitan Opera to cover Tebaldo in *Don Carlo*. During the 2021–2022 season, Boedecker made her highly anticipated return to Pittsburgh Opera to sing Pamina in *The Magic Flute*, joined the Metropolitan Opera roster covering Thibault in *Don Carlos*, was a featured soloist in a concert with the Choral Artists of Sarasota, and made her Florida Grand Opera debut as Mary Johnson in *Fellow Travelers*. Professionally, Boedecker debuted at age 17 as Barbarina with the Sarasota Opera. She received her Bachelor of Music in Vocal Performance from University of Florida, where she graduated summa cum laude, and her Master of Music in Vocal Performance from the Eastman School of Music.



David Blalock, Tenor

Praised for his “fine tenor voice” (*Winston-Salem Journal*), David Blalock is becoming widely known for his beautiful lyric tone and his varied repertoire. During the 2022–2023 season, Blalock will reprise Young Thompson in *Glory Denied* with Permian Basin Opera, join Madison Opera as Second Jew in *Salome*, sing the Duke in *Rigoletto* with Opera Columbus, cover Anthony in *Sweeney Todd* with Opera Tampa, and perform Macduff in *Working for the Macbeths* at American Lyric Theatre. He will also return to the Metropolitan Opera as Gastone in *La traviata*, and cover Thierry and Chaplain in *Dialogues des Carmélites*, and in 2023–2024, he will cover Pong in *Turandot*. Blalock has received major awards from The Sullivan Foundation, the Metropolitan Opera National Council Auditions, and the Charlotte Opera Guild Vocal Competition, among others. He completed his undergraduate degree from University of North Carolina in Greensboro and was also a member of the Maryland Opera Studio at University of Maryland, where he earned his Master of Music degree.



Joy Paffenroth, Conductor

Joy Paffenroth has been teaching choir and general music to students of all ages for 25 years. Currently, she is the choir director at Kaukauna High School in Kaukauna, Wisconsin, where she conducts four curricular choirs, an extra-curricular jazz choir, and is involved in the school’s musical production each year. She has a Bachelor of Arts in music from Luther College, and a Master of Music in choral conducting from Northwestern University. Paffenroth has been very active in the Wisconsin Choral Directors Association by serving on the board in several capacities including as president from 2015 to 2017. An active performer, conductor, and clinician, she has also presented interest sessions at state, regional and national conferences of the American Choral Directors Association. In 2012, Paffenroth was the selected North Central ACDA representative to the International Conductors Exchange Program, and participated in the US/Cuba Choral Summit in Havana, Cuba. In 2020, she was one of 25 national semi-finalists for the Music Educator Grammy Award presented by the Grammy Foundation. In 2021, she was awarded the inaugural Outstanding HS Choral Director Award by the Wisconsin Choral Directors Association. She resides in Sherwood, Wisconsin with her husband Wade, daughters Molly and Gabrielle, and labradors Otis and Fred.



Calvin Griffin, Bass-Baritone

Acclaimed for his “darkly lustrous voice” (*South Florida Classical Review*), bass-baritone Calvin Griffin is quickly establishing himself as an exciting talent in the opera world. In 2023–2024, Griffin makes his highly anticipated return to the Metropolitan Opera to sing Adult Robert and cover Charles in *Fire Shut Up in My Bones*. Additional engagements include thrilling debuts with the Greek Orthodox Cathedral Foundation for their Christmas Concert and the Princeton

Symphony to portray Don Alfonso in their *Così fan tutte*. Later in the season, he rejoins the Metropolitan Opera’s roster to cover the role of Grégorio in *Roméo et Juliette*. This past season, Griffin returned to the Metropolitan Opera to cover Leader of the King’s Guards in *Medea*, Doctor Grenvil in *La traviata*, and Young Emile Griffith in *Champion*, and joined Opera Project Columbus to perform as a soloist in *I, Too, Sing America*. Griffin received his master’s degree in vocal performance from Rice University’s Shepherd School of Music under the tutelage of Dr. Stephen King, and his bachelor’s degree from The Ohio State University.



Megan Rudolph, Conductor

Megan Rudolph is in her 30th year of teaching choral music/music, and is thrilled to be conducting for the third time at Carnegie Hall. Her teaching experience includes teaching all ages and types of choral ensembles. Currently she is the coordinator of music at Miles College where she directs the Men of Miles, Women of Miles, and teaches music education classes. During the summer of 2023, Rudolph assisted the Propel Center with their intensive Arts and

Entertainment Accelerator Program. Prior to beginning her collegiate career at Miles College, Rudolph spent 21 years as the choral director at Vestavia Hills High School, where she oversaw 350 students and ten choirs. These choirs included nine concert choirs, which included the award winning Vestavia Hills Singers as well as the well-known a capella pop group, Just Singin’. In 2019, Just Singin’ was invited to sing at the American Choral Directors Association’s National Conference in Kansas City. Her show choir the Singers, won their division consistently in local, regional, and most recently, the 2021 Show Choir Live national competition. The Singers were known for their vocals, and creative and unexpected show design. While at Vestavia, Rudolph’s choirs consistently received superior ratings at state, regional, and national festivals. She is Nationally Board Certified (2013, 2003), Orff Level I Certified, past president of Alabama ACDA, the proud recipient of the Alabama ACDA

Robert Wright Award for Service to Choral Music (2023), and currently serves as the ACDA Southern Division Repertoire and Resource person for vocal jazz. Additionally, Rudolph is a dedicated wife and mother of four children (Alexis, Austin, Zach, and Max).



Daniel Gordon, Conductor

Since 2005, Daniel Gordon has served as director of choral activities and professor of music at Southeastern University where he conducts the Concert Choir, Women's Choir, and Chamber Choir. His personal commitment to the proliferation of music programs in schools, communities, and churches across the US spans nearly 50 years. His previous post was artistic director for Crane Chorus and the Chamber Choir at the Crane School of Music, SUNY Potsdam, where he also served for five years as chair of music education and professor of music education. Concurrent with that post, Gordon served as the artistic director of the Ottawa Choral Society, where he prepared choirs for Pinchas Zukerman, Joel Revzen, Duain Wolfe, and Franz-Paul Decker. Gordon's choral ensembles have presented Arthur Honegger's *King David*, Mozart's Mass in C Major, K. 317, "Coronation," William Walton's *Belshazzar's Feast*, and Beethoven's Symphony No. 9 with the Imperial Symphony Orchestra. Gordon recently served as the Repertoire and Resource Chair for the American Choral Directors Association Southern Region. He presented a symposium on rehearsing church choirs and coordinated the ecumenical service for their 2022 ACDA conference in Raleigh, North Carolina. He is an active member of ACDA and is the faculty advisor for Southeastern University's chapter of the National Association for Music Education. His long career as a professional conductor includes concerts with the National Arts Centre Orchestra and the Ottawa Symphony Orchestra in Canada's capitol city and premiere performances of Lauridsen's *Lux Aeterna* with the English Chamber Orchestra and the Bath Philharmonia. He is dedicated to his wife, singer/actress Mary Grace Gordon, and their two sons, David Gordon, a senior architect with Red Hat, and Britt Michael Gordon, professional actor and member of Actors' Equity Association.

Renata Vari, Soprano

Soprano Renata Vari attended the Arts High School in her hometown, Baia Mare, Romania, and in 2011 graduated from bachelor and master studies of the Music University of Braşov, in Claudia Pop's canto class. An opera tour followed, with 33 performances as Abigaille in *Nabucco* by Giuseppe Verdi (short version), carried out in various theatres across Italy: Teatro Sociale di Como, As.Li.Co, Teatro Arcimboldi Milano, Teatro Reggio Torino, Teatro



dell'Aquila Fermo, Teatro Grande di Brescia, Teatro Varese. Four debuts followed at Elena Teodorini International Festival in Craiova, where Vari became a full-time singer at the beginning of 2013–2014 season: Hanna from *The Merry Widow* by Franz Lehár, the lead role in *Countess Maritza* by Emmerich Kálmán, Desdemona in *Otello* by Giuseppe Verdi, and Amelia from *A Masked Ball* by Giuseppe Verdi. Vari also resumed the role of Senta from *The Flying Dutchman* by Richard Wagner, in German, at the State Opera in Magdeburg, Germany.



Heather Petrie, Contralto

Heather Petrie made her Carnegie Hall solo debut with the Oratorio Society of New York in 2019, after winning second place in the Lyndon Woodside Oratorio Competition. Highlights of the 2023–2024 season include Verdi's Requiem, Beethoven Symphony No. 9, Mahler Symphony No. 2, and Mascagni's *Cavalleria Rusticana*.

Operatic roles include Mary (*Die fliegende Holländer*), Baba (*The Medium*), Third Lady (*Die Zauberflöte*), Marcellina (*Le Nozze di Figaro*),

Larina (*Eugene Onegin*), and Annina (*Der Rosenkavalier*). She holds degrees from Bard College and SUNY Purchase Conservatory, and is represented by Wade Artist Management.



Taylor P. Comstock, Tenor

In his emerging career, Taylor P. Comstock has already performed many standards of the tenor repertoire, notably Manrico (*Il Trovatore*), Rodolfo (*La bohème*), Rinuccio (*Gianni Schicchi*), Pinkerton (*Madama Butterfly*), and Alfredo (*La Traviata*). In concert performance, Comstock was most recently featured with the Vallejo Festival Orchestra in *Three Tenors! The Next Generation*, in which he performed excerpts from *Aida*, *Tosca*, *Turandot*, and *La Figlia di Reggimento*. Comstock

was most recently named a 2024 Semi-Finalist in the Shreveport Opera Mary Jacobs Smith Singer of the Year Competition and the 2023 1st Place Professional Artist at the Opera Mississippi John Alexander National Vocal Competition. He has also earned high acclaim in the Metropolitan Opera Laffont Competition, Jensen Foundation Vocal Competition, and was a 2018 Grand Finalist at The Dallas Opera Guild Vocal Competition.



Valerian Ruminski, Bass

Valerian Ruminski, an opera veteran, earned his Artist Diploma at The Academy of Vocal Arts. He debuted at the Metropolitan Opera and New York City Opera, later performing with renowned companies including Dallas, Seattle, and Canadian Opera Company. Recent roles include Daland in *The Flying Dutchman* and Rocco in *Fidelio*. Engagements in 2021 included Ramfis in *Aïda* for Danish National Opera. As artistic director of Nickel City Opera, he celebrates its 15th Anniversary Season in 2024. Recordings include releases with Deutsche Grammophone and Naxos. Future engagements feature *Le Nozze di Figaro* in Switzerland.



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
265 Sunrise Highway, Suite 1-183; Rockville Centre, NY 11570 | 212-239-0205
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