

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,486th Concert Worldwide, 1,150th in New York, 695th in Carnegie Hall

Peter Tiboris: Founder, General Director, and Music Director

John Rutter, CBE: Conductor Laureate

Today marks the 50th Carnegie Hall conducting appearance by Peter Tiboris; additionally, he is using an ivory baton from his private collection previously owned and often used by Leonard Bernstein.

Saturday, May 11, 2024 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New England Symphonic Ensemble

Preston Hawes, Artistic Director and Concertmaster

FRANZ JOSEPH
HAYDN
(1732–1809)

Mass in D Minor, Hob. XXII: 11,
“Lord Nelson Mass”

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

Katherine Henly, Soprano
Anna Kelly, Mezzo-Soprano
Hayden Smith, Tenor
Jason Zacher, Bass-Baritone
Jason Sabino and **Jason Strunk**, Conductors

Participating Choruses

Century High School Concert Choir, Hillsboro, OR (Jason Sabino, Director)
Georgetown Day School Choirs, Washington, DC (Jason Strunk, Director)
Georgetown Day School Choirs Alumni Ensemble, Washington, DC (Jason Strunk, Director)
Oregon Chorale, Hillsboro, OR (Jason Sabino, Director)
Southern California Master Chorale, Anaheim, CA (Sheridan Ball, Director)
Tripoli Senior High School Choir, Tripoli, IA (Chris McIntyre, Director)

INTERMISSION

WOLFGANG
AMADEUS MOZART
(1756–1791)

Overture to *Le nozze di Figaro*, K. 492

FRANZ SCHUBERT
(1797–1828)

Symphony No. 9 in C Major, D. 944,
“The Great”

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo: Allegro vivace
- IV. Allegro vivace

Peter Tiboris, Conductor

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.

Schubert’s Symphony No. 9 in C Major, D. 944, “The Great,” received its first US and Carnegie Hall performance on December 4, 1891 by the New York Symphony Orchestra under the direction of Walter Damrosch.

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

FRANZ JOSEPH HAYDN

Mass in D Minor, Hob. XXII: 11, “Lord Nelson Mass”

After almost 30 years as Kapellmeister to the court of Esterháza, Joseph Haydn was let go in 1790, becoming a very successful freelance composer. The Esterházys awarded him a pension, allowing for a comfortable retirement, and stipulated that Haydn’s one remaining task be to compose and direct a new mass once a year to honor the name-day of Princess Marie Esterházy. The last six masses by Haydn were all for this purpose, the most famous being the so-called “Lord Nelson” Mass.

Composed over a mere 53 days in the summer of 1798 and premiered that September, Haydn cataloged the mass “Missa in Angustiis” or “Mass in Time of Trouble.” At the time, Napoleon Bonaparte and his French armies occupied much of Austria, and all of Europe was in peril. This despair and fear can be heard in the dark, foreboding Kyrie, as well as in parts of the Credo and Sanctus. But during the time that Haydn was composing the Mass, Napoleon was surprisingly defeated in the Battle of the Nile by the British, led by Admiral Horatio Nelson. It is unlikely that Haydn could have known of this victory, although after his death, a strategic chart of the British and French fleets in the battle was found among his papers. But legends develop quickly and many began to associate the ringing trumpet calls of the Benedictus with Nelson’s victory. By the time of Nelson’s 1805 triumph at the Battle of Trafalgar, resulting in his death, the mass had been dubbed, “Lord Nelson.”

I. Kyrie

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

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.

II. Gloria

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

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.

WOLFGANG AMADEUS MOZART

Overture to *Le nozze di Figaro*, K. 492

Le nozze di Figaro was the first of three celebrated collaborations between Mozart and the librettist da Ponte (the others being *Don Giovanni* and *Così fan tutte*). It premiered at the Burgtheater in Vienna on May 1, 1786. The story takes place after the events in Barber of Seville, and recounts a single day in the palace of the Count Almaviva in Spain. Figaro, the count's valet, is now to be wed to his love Susanna. However, Count Almaviva himself has been seeking favors of Susanna. Figaro, Susanna, and the Countess conspire to expose this infidelity and use it to embarrass the Count. A comic series of cases of mistaken identity results in the Count's humiliation and then forgiveness.

FRANZ SCHUBERT

Symphony No. 9 in C Major, D. 944, "The Great"

Schubert's Symphony No. 9 in C Major, D. 944, often called "The Great," stands as a pinnacle of the symphonic repertoire. Composed in 1825–1826, it showcases Schubert's mastery of form and orchestration. The symphony unfolds in four movements, adhering to classical structures while expanding them with Schubert's innovative harmonic language and thematic richness. The grandeur of the opening movement, with its expansive themes and bold orchestration, sets the tone for the symphony's monumental scope. The Andante con moto provides a lyrical contrast, marked by its serene beauty and poignant melodies. The Scherzo bursts with rhythmic vitality, punctuated by a contrasting trio section. Finally, the exuberant Finale brings the symphony to a triumphant close, with its lively themes and virtuosic orchestration. Schubert's Symphony No. 9 stands as a testament to his genius, blending classical tradition with his unique musical voice.

The Artists



Jason Sabino, Conductor

Jason Sabino is in demand as a conductor, clinician, and chorister in the Pacific Northwest. Sabino is the artistic director of the Oregon Chorale and teaches choir at Century High School and R.A. Brown Middle School in Hillsboro, Oregon. Under Sabino's leadership, the Oregon Chorale has evolved into one of the premiere adult choruses in the Portland metro, with regular collaborations with the Oregon Symphony, Oregon Ballet Theatre, and the Beaverton Symphony. As a professional chorister, Sabino performs with Cappella Romana, Resonance Ensemble, Trinity Cathedral Chamber Singers, and is a recording singer with Oregon Catholic Press. He has sung under the batons of Helmuth Rilling, Carlos Kalmar, and Carl St. Clair. Other highlights include singing backup for both Barry Manilow and The Rolling Stones. Sabino earned a master's degree in choral conducting from Portland State University, where he was a graduate teaching assistant and adjunct faculty. He also served on the music faculty at Portland Community College. Sabino received his undergraduate degree in choral music from the University of Southern California's Thornton School of Music. Sabino studied conducting with Ethan Sperry, Jo-Michael Scheibe, Cristian Grases, and Donald Brinegar. He is also an active member of the American Choral Directors Association (ACDA) and the National Association for Music Education (NAfME).



Jason Strunk, Conductor

Jason Strunk serves as performing arts department chair and director of choral and vocal studies at the Georgetown Day School. He conducts the Georgetown Day School Singers, Chamber Singers, and TOLV, teaches advanced music theory and composition, and oversees the operations of a robust performing arts program. Before his appointment at the Georgetown Day School, Strunk was in graduate residency at the University of Miami Frost School of Music, where he taught in the experiential music curriculum, served as director of operations for the choral studies program, and was the assistant conductor for the acclaimed Frost Chorale. Additionally, he served as the assistant conductor of the Gay Men's Chorus of South Florida. Strunk is the founding artistic director of Renatum, a Washington, DC-based

professional choir. Strunk is an active clinician and guest conductor. In addition to conducting numerous honor choirs, he has been on the podium throughout Europe and the US in notable venues such as Carnegie Hall, the Washington National Cathedral, and the John F. Kennedy Center for the Performing Arts.



Katherine Henly, Soprano

Praised for her captivating portrayals across many genres, the “radiant” American soprano Katherine Henly has performed with Los Angeles Opera, Washington National Opera, the Royal Opera House Muscat, Oper Köln, Hawaii Opera Theatre, Charlottesville Opera, Virginia Opera, New York Musical Theatre Festival, and New York International Fringe Festival. Last season, Henly sang Clorinda in

Opera Maine’s production of *La Cenerentola* and was seen in concert with Grand Junction Symphony Orchestra and the Creede Musical Arts Collective. This season, she joins the South Florida Symphony for *Messiah*, MidAmerica Productions for her Carnegie Hall debut in Haydn’s “Nelson Mass,” Minnesota Opera to cover Adina in *L’elisir d’amore*, and Heartbeat Opera as the lead in the world premiere of *The Extinctionist*. Recently she debuted Musetta in *La bohème* with Theater Latté Da, returned to Charlottesville Opera as Valencienne in *The Merry Widow*, debuted as Clorinda in *La Cenerentola* at the Northern Lights Music Festival, and performed in *Preludes: Lyrics & Lyricists* with the 92nd Street Y.



Anna Kelly, Mezzo-Soprano

Anna Kelly is quickly making a name for herself in opera, concert, and recital. This season, Kelly debuted with Sarasota Opera as Federica in Verdi’s *Luisa Miller* and covered the title role in *Carmen*, appeared the Gerda Lissner Foundation Winners Concert at Carnegie Hall, and performed as a semifinalist in the 2024 Houston Grand Opera McCollum Concert of Arias competition. This summer, she joins Saratoga Opera as Dorabella in *Così fan tutte*. In past seasons, Ms.

Kelly has been engaged with Wolf Trap Opera Studio and Palm Beach Opera Studio, as well as in concert and recital with the Metropolitan Club of DC, the Washington Opera Society, Waterbury Symphony, and the Mid-Atlantic Symphony. A successful competitor, Kelly was a semifinalist in the 2022 Metropolitan Opera Laffont competition, first place winner in the 2023 James Toland Vocal Arts Competition, Albert Sherman Memorial prize winner at the 2023 Opera Index Competition, and finalist in the 2023 Giulio Gari competition. Kelly is a graduate of the Yale University School of Music.



Hayden Smith, Tenor

American tenor Hayden Smith, known for his “burnished tenor blessed with technique and glorious phrasing” (*Houston Press*), is making his mark on the bel canto, contemporary, and early music repertoire with unique interpretations and daring vocal pyrotechnics. This summer, Hayden will be making his Des Moines Metro Opera debut as Mr. Sparhawk in the world premiere of Geter/Palmer’s *American Apollo*. He will also be covering the role of Il Conte Almaviva in *Il Barbiere di Siviglia*. In the summer of 2023, Smith enjoyed his debut at the Glimmerglass Festival as Tybalt in a new production of Gounod’s *Roméo et Juliette*. On the operatic stage, Smith has performed roles such as Nemorino in *L’elisir d’amore*, with Houston’s Opera in the Heights, and Arnalta in *L’incoronazione di Poppea* at Rice University. Other engagements include Laurie in *Little Women*, Peter Quint in *The Turn of the Screw*, Alfred in *Die Fledermaus*, and Telemaco in *Il ritorno d’Ulisse in patria*, all at Temple University.



Jason Zacher, Bass-Baritone

Bass-baritone Jason Zacher, quickly gaining national attention as a rising new talent, joins the prestigious Glynn Studio Artist program at The Atlanta Opera for their 2023–2024 season, taking the stage in their productions of *Frankenstein*, *Rigoletto*, *La bohème*, and *A Midsummer Night’s Dream*. He also makes his Carnegie Hall debut with MidAmerica Productions in Haydn’s “Nelson Mass” and will compete as a finalist in the Lotte Lenya Competition before returning to The Glimmerglass Festival this summer, where he will take on the role of Uncle/Witness No. 9 in Kevin Puts and Mark Campbell’s *Elizabeth Cree* and covers both Pirate King and Sergeant of Police in *The Pirates of Penzance*.

Last season, Zacher joined the Studio Artist Program at Kentucky Opera, where he impressed audiences as Colline in *La bohème*, Alidoro in *La Cenerentola*, and Henry in *The Gift of the Magi*. He then joined The Glimmerglass Festival as a Young Artist, most notably performing the role of Argante in *Rinaldo* and covering Pangloss/Voltaire in *Candide*.



Peter Tiboris, Conductor

Greek-American conductor, music director, and impresario Peter Tiboris has been a vital presence on the international music scene for more than 50 years. This evening marks his 50th conducting appearance at Carnegie Hall. As general and music director of MidAmerica Productions in New York since its founding in 1983, Tiboris has presented more than 1,400 concerts worldwide, including New York City like Carnegie Hall, and Lincoln Center's Avery Fisher

(now David Geffen) Hall, and Alice Tully Hall (the site of his January 7, 1984 New York debut with the American Symphony Orchestra). 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 celebrated as the "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. Tiboris has a vast repertoire, ranging from major choral works to countless symphonies, operas, and ballets, including numerous world and American premieres. Among the distinguished orchestras Tiboris has conducted are London's Royal Philharmonic and Philharmonia Orchestras, Niedersächsische Staatsorchester Hannover, Virtuosi di Praga, Brno Philharmonic, National Opera Orchestra of Cairo, American Symphony Orchestra, Moscow Radio and Television Symphony Orchestra, Société Philharmonique de Montréal, Israel Symphony Orchestra Rishon LeZion, Orchestra del Teatro dell'Opera di Roma, Orchestra di Verona, and Orchestra di Siciliana di Palermo. His ballet engagements have included the Balletto di Verona and the Teatro dell'Opera di Roma, whose production of Peer Gynt with director/choreographer Renato Zanella was named "Ballet of the Year" by *Danza e Danza* magazine. In 2016, he made his Asian debut with the Macau Orchestra and Taipei Philharmonic Chorus in Macau, China.

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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