

2026-2027 UPCOMING CONCERTS



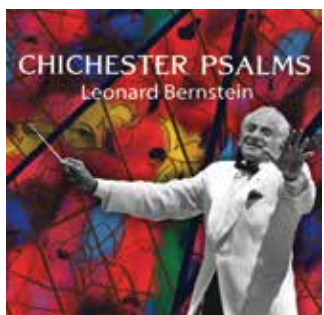
A BOSTON CHRISTMAS: Creative Gifts

In 1983, Sir Stephen Cleobury of King's College, Cambridge established the beloved tradition of commissioning a new carol each year. In that spirit, the Back Bay Chorale inaugurated its own annual carol commissioning competition in 2025. This program pairs beloved holiday music, including King's College commissions, with fresh reflections on Christmas' enduring images and stories, and features the world premiere of the 2026 Back Bay Chorale Carol Commission.

Friday DECEMBER 18, 2026 | 7:30 pm

Saturday DECEMBER 19, 2026 | 4 pm

Old South Church, Boston



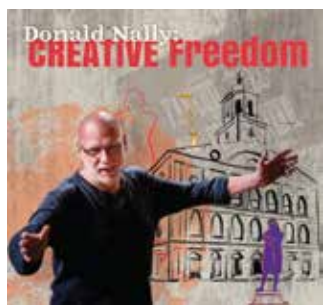
RESOUNDING TOGETHER:

A Masterworks Sing-in Series

Commissioned in 1965 by the Reverend Walter Hussey for Chichester Cathedral, **Leonard Bernstein's Chichester Psalms** blends Hebrew liturgical texts with 20th-century rhythmic vitality. Building on a cherished tradition of community sings, we invite musicians and music lovers to explore this celebrated masterpiece together—whether singing with the ensemble or listening from the pews.

Saturday FEBRUARY 6, 2027 | 3 pm - FREE

Old South Church, Boston



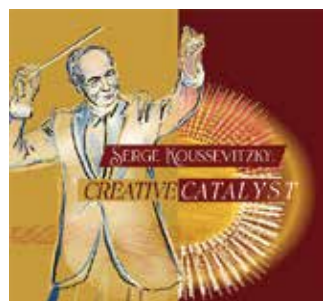
DONALD NALLY: Creative Freedom

Donald Nally has transformed the possibilities of choral commissioning, performance, and collaboration.

In this special concert, four-time GRAMMY Award winner **Donald Nally** joins Back Bay Chorale Music Director **Stephen Spinelli**, leading the Chorale in a program of his most celebrated commissions. Don't miss the chance to hear **Michael Gilbertson's** shimmering *Cloud Anthem*, one of the highlights of this exciting Boston appearance.

Saturday MARCH 6, 2027 | 4 pm

Faneuil Hall, Boston



SERGE KOUSSEVITZKY: Creative Catalyst

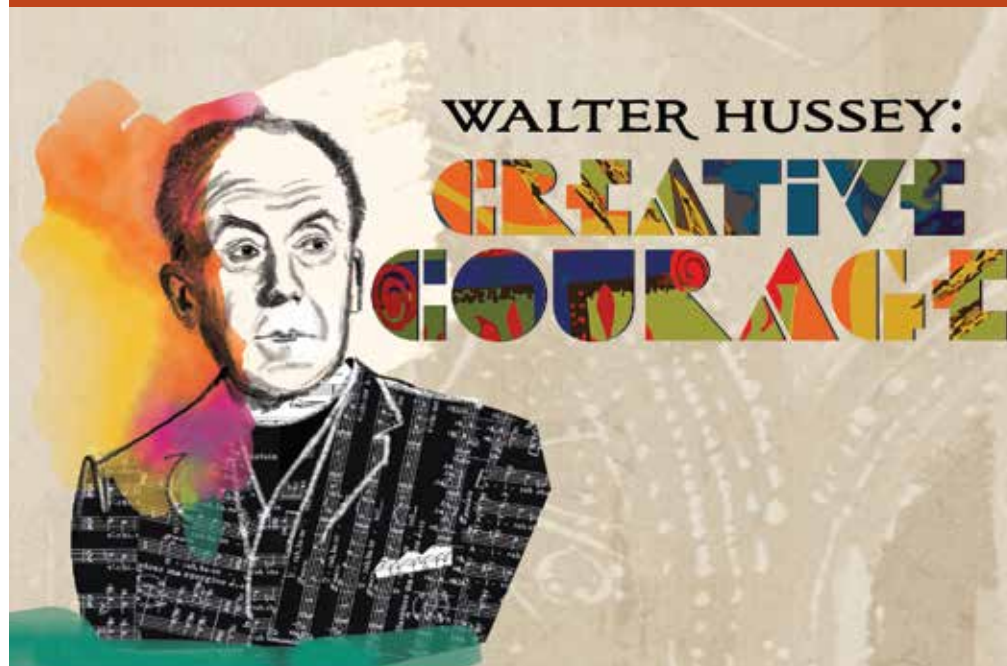
Few figures shaped Boston's musical life more profoundly than **Serge Koussevitzky**. Through his leadership and commissioning work he helped make the city a vital center for musical creation. The program opens with **Thompson's Alleluia**, and closes with **Poulenc's Gloria**, two of Koussevitzky's great commissions, premiered by soprano Adele Addison and the Boston Symphony Orchestra in 1961. As Addison marks her 102nd year, this performance also honors her enduring place in the work's history.

Friday MAY 7, 2027 | 8 pm

Sanders Theatre, Cambridge



2026-2027 SEASON: THE COURAGE TO CREATE



FRIDAY, OCTOBER 23, 2026

7:30 pm

Old South Church, Boston



Creative Law for Creative People

Archstone Law Group P.C.

Providing legal services in
Intellectual Property • Publishing • Higher Education • Health Care
Employment • Estate Planning • Business Law • Commercial Real Estate
Newton, MA | archstonelaw.com

We applaud the Back Bay Chorale!



Forbes House Museum

215 Adams Street

Milton, MA 02186

Inspired by the Forbes family legacy of entrepreneurship, social action and philanthropy, the Forbes House Museum fosters discourse around civic engagement and cultural awareness.

Tours offered Thursday-Saturday.

Check us out:



STAFF

Susanne Powers
Executive Director

Grigori Balasanyan
Conducting Apprentice

Dr. Stephen Spinelli
Music Director

Henry Weinberger
Rehearsal Accompanist

Riikka Pietiläinen Caffrey
Community Engagement Coordinator

BOARD OF DIRECTORS

Craig Hughes
President

Members-at-large

Rachel Burckardt

Brenda Ulrich
Vice President,
General Counsel

Judy Foreman

Alison Geyer

Claye Metelmann

Ludovica Mottura
Treasurer

Michael Wagner

Kaylee Wallace

Thomas Barber
Secretary

Nicole Werther

Wayne Wilkins

Learn more:

bbcboston.org/board

Mail: PO Box 170051 • Boston, MA 02117

Phone: 617-648-3885 | **Email:** info@bbcboston.org

Website: bbcboston.org

The Back Bay Chorale gratefully acknowledges the Massachusetts Cultural Council, The Boston Foundation and the Boston Public Library for their support.



From the Executive Director



Dear friends,

We welcome you warmly to our 2026–27 concert season. Every opening concert is preceded by many months of preparation and each year I am convinced it will be my favorite season yet to share with you. This year we honor the unsung heroes behind great works of art: the visionaries who believed the world needed more beauty, more art, and more music. Their patronage supported composers and artists as they created new music that we

now accept as part of the canon. Yet those masterpieces did not always exist. Where were the melodies of *Chichester Psalms* before Bernstein thought of them? Bernstein himself asked this in his 1973 Harvard lecture series *The Unanswered Question: Whence music?*

We invite you to join us as we celebrate four commissioners who believed we needed more music and trusted the artist. Their gift to us was asking for the music.

And you, our audience and supporters, are commissioners too. With your presence, your support, and your trust, you commission the Back Bay Chorale to bring this music to life. You are part of the cycle of creation that joins commissioner, composer, performer, and listener. You help us to bring more music lovers into the Back Bay Chorale community, plan bold seasons ahead, and encourage our young people to enter the profession.

You are essential to bringing this music to life, and we are confident this season will delight and excite you. We'll hear world premieres—one tonight and a brand-new Christmas carol in December that is being written for us at this very moment. We'll stretch your imagination in March, and in May you'll enjoy the mighty sound of the Back Bay Chorale as it fills Sanders Theatre with Poulenc's *Gloria* and other great works.

It just might be my favorite season yet.

I am glad you are here,

Susanne Powers

From the Music Director

The Back Bay Chorale's 2026–2027 Season, *The Courage to Create*, tells the stories of four people united by a conviction: that the voices of the present matter, that commissioning is itself a creative act, and that impactful artistic creation requires vision. I hope you'll experience all four concerts, each as a chapter within a larger tale. Tonight, we begin with Walter Hussey. Hussey believed that sacred spaces should not simply preserve the art of the past. They should inspire the art of the present. Over the course of his ministry, he commissioned music from Benjamin Britten, Gerald Finzi, William Walton, Kenneth Leighton, and Leonard Bernstein, as well as visual art from Henry Moore, Graham Sutherland, and Marc Chagall. He trusted that beauty and provocation could inhabit the same space, and that sometimes a challenging question is even more impactful than a thoughtful answer.



In 1943, Hussey invited a young Benjamin Britten to write for the fiftieth anniversary of St. Matthew's Church, Northampton, England. Britten turned to the words of the eighteenth-century poet Christopher Smart, written during years of confinement in an asylum. The result was *Rejoice in the Lamb*, bringing Smart's intensely individual language into the public space of the church. More than twenty years later, Hussey approached Leonard Bernstein with another commission and a memorable suggestion: "I think many of us would be very delighted if there was a hint of *West Side Story* about the music." Bernstein responded with *Chichester Psalms*, setting ancient Hebrew words for an Anglican cathedral.

It seems Hussey was repeatedly drawn to artists and texts whose lives or ideas sat uneasily within the conventions around them. Britten built a life and artistic partnership with the tenor Peter Pears; Bernstein's marriage to Felicia Montealegre, relationships with men, and negotiations between his public and private selves were part of a life shaped by tensions between private truth and public expectation. The results? An institutionalized poet posthumously inspires the public through song. Hebrew text, set to tunes flavored by a touch of Broadway, fills a Christian cathedral.

In 1895, as *The Importance of Being Earnest* delighted West End audiences, Oscar Wilde became the central figure in a highly public

From the Music Director *(continued)*

'celebrity trial.' Wilde was convicted of "gross indecency" for his relationships with men, and sentenced to two years of hard labor. While imprisoned in Reading Gaol, he wrote a letter to Lord Alfred Douglas that would eventually become known as *De Profundis*. Zachary Wadsworth's *De Profundis*, receiving its world premiere this evening, was conceived as a contemporary response to *Rejoice in the Lamb*. Across centuries, Smart and Wilde speak to one another: two writers confined by institutions, each leaving behind language shaped by isolation, memory, and self-examination. Tonight, Zach's husband sits at the organ to perform his music with us. That simple fact could not have been spoken openly in Wilde's world. And that history is not incidental to the work; it deepens what it means to hear Wilde's words now, shaped by a brilliant composer and carried into a room very different from the one in which they were written.

That was Hussey's great instinct. He believed that the art of his own time belonged in the same spaces as the art of the past. He could not have known that some of his commissions would forever alter the choral music canon, but he understood that new work depends on a chain of belief: an artist with something to say, an organization prepared to invest in the work and bring it to life, and an audience eager to meet it with attention and generosity. Thank you for being that audience tonight, and for supporting the Back Bay Chorale. I hope you enjoy this first installment of our 2026–2027 season: *The Courage to Create*.

Stephen Spinelli
Music Director



Guest Musicians

ZACH WADSWORTH COMPOSER



Zachary Wadsworth is an American-Canadian composer of "fresh, deeply felt and strikingly original" music (*Washington Post*). Praised for their "evocative mixture of old and new," his works have been heard in venues around the world, from the Kennedy Center in Washington, D.C. to Takinogawa Hall in Tokyo. After winning an international competition chaired by James MacMillan, Wadsworth's *Out of the South Cometh the Whirlwind* was performed by the choir of Westminster Abbey in the presence of Queen Elizabeth II, Prince Charles, and the Archbishop

of Canterbury. For the 2012–13 season, Wadsworth was a Fellow of the Douglas Moore Fellowship for American Opera, which placed him in residence at the Metropolitan Opera and the Santa Fe Opera. In 2014, he had his Carnegie Hall debut.

Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and airings on NPR's *Performance Today*, *With Heart and Voice*, *Pipedreams*, BBC Radio 3's *The Choir*, CBC's *The Story from Here*, and PRI's *Christmas Daybreak*. Commercial recordings of his music are available on Gothic Records, Albany Records, and Innova Recordings.

Called an "exquisitely beautiful cycle" in the *Journal of Singing*, Wadsworth's *Pictures of the Floating World* was premiered at Lincoln Center after winning first prize in the 2007 ASCAP Lotte Lehmann Foundation Art Song Competition. Additional honours include a Charles Ives Scholarship from the American Academy of Arts and Letters, and three Morton Gould Young Composer Awards from ASCAP. Wadsworth has also received first-prize recognition in competitions sponsored by the American Composers Forum, the King James Bible Trust, the Long Leaf Opera, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics.

Since its composition in 2004, Wadsworth's opera, *Venus and Adonis*, has already been staged five times and hailed as an "astonishingly confident" and "mesmerizing" work. His vocal music has been widely programmed by leading performing groups around the world, including the Washington National Opera Chorus, the Yale Schola Cantorum, Boston Metro Opera, Long Leaf Opera, the Tokyo Cantat, and the Richmond Symphony Chorus. Wadsworth's "subtly beautiful" orchestral works have been performed by the Buffalo Philharmonic Orchestra, the Atlanta Philharmonic Orchestra, the Yale Philharmonia, and the Wind Ensemble and Festival Chamber Orchestra at Cornell University.

Guest Musicians

Zachary Wadsworth cont.

Originally from Richmond, Virginia, Wadsworth (b. 1983) earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honours graduate of the Eastman School of Music (BM). His principal composition teachers have included Steven Stucky, Martin Bresnick, Ingram Marshall, Ezra Laderman, and David Liptak. He has taught at the Interlochen Center for the Arts and the University of Calgary, and he is currently an Associate Professor of Music at Williams College. He also maintains an active performing life as a tenor and pianist.

EDGERTON ALLEN FIALA

TREBLE SOLOIST



Edgerton Allen Fiala, *soprano*, has been singing with the chorister program at Trinity Church in the City of Boston since the age of eight, training under Richard Webster, Colin Lynch, and Jerrick Cavagnaro. Edgie is thrilled to perform with the Back Bay Chorale and to sing once again under the direction of Stephen Spinelli. His recent soloist accomplishments include performing Leonard Bernstein's *Chichester Psalms* with Coro Allegro (under Artistic Director David Hodgkins) for their *Luminous Rescue* concert, as well as at the Boston Conservatory at Berklee Summer Vocal Choral Intensive under Stephen Spinelli. Edgie has performed as a soloist for Trinity's *Candlelight Carols* and can be heard on Trinity Choir's Christmas album, *The Great Glad Tidings Tell: Carols from Copley Square*, which reached #1 on the Billboard Traditional Classical chart.

Edgie's additional choral experiences include serving as part of the Choir in Residence at St. Paul's Cathedral in London and Canterbury Cathedral, as well as performing in The Boston Camerata's production of *The Play of Daniel: A Medieval Masterpiece Revisited*, directed by Anne Azéma.

A recipient of the Royal School of Church Music Bronze Award with High Commendation, Edgie regularly cantors midweek Evensong services at Trinity. He attends Boston Latin School, where he runs cross country.

Guest Musicians

TIM PYPER

ORGANIST

Tim Pyper is an active organist, choir director and educator. He is Lecturer in Music & College Organist at Williams College and Director of Music at St. John's Church, Williamstown. At Williams, he teaches organ, music theory and keyboard harmony. Previous appointments include tenures as Director of Music at Church of the Holy Apostles in New York City and Director of Music at the Cathedral Church of the Redeemer, Calgary.

An accomplished organ recitalist, Pyper has won First Prize in numerous regional and national competitions including the Arthur Poister Memorial Competition and the Royal Canadian College of Organists' National Competition. He is described by The American Organist as possessing "effortless technique and sensitive musicality." His solo recitals have been aired by the Canadian Broadcasting Corporation and by National Public Radio's *Pipedreams*.

Pyper holds the DMA degree from Cornell University where he studied with Annette Richards and David Yearsley. His doctoral research focused on the performance practice of early 20th-century English organ music. He received his BM, MM and Performer's Certificate from the Eastman School of Music as a student of David Higgs. Other significant teachers have included Giles Bryant, John Tuttle, William Porter (improvisation) and Barbara Lister-Sink (piano). A Fellow of the Royal Canadian College of Organists, he is also a certified instructor of the Alexander Technique and regularly gives workshops on optimal ergonomic functioning for musicians.



MODERN DENTAL
ASSOCIATES

Dr. Heather Coubrough
Dr. Maria L. Longo

*General, Implant and
Cosmetic Dentistry*

1037 Beacon Street, Suite 2
Brookline, Massachusetts 02446
617.738.7210 phone
office@moderndentalma.com

Guest Musicians

JUSTIN THOMAS BLACKWELL

ORGANIST

Justin Thomas Blackwell is the associate director of music at Marsh Chapel, Boston University, and is the principal organist for the University's Sunday morning service. His concert repertoire draws heavily on the works of Bach, Mendelssohn, and Schumann, while his repertoire as a continuo organist includes the principal works of Bach and Handel. He is a Teaching Fellow for the Harvard Choruses, a member of the Handel and Haydn Society Orchestra, and the rehearsal accompanist for the Jameson Singers. In addition, he performs regularly with Miami-based Seraphic Fire. At Marsh Chapel, he is also the operations manager and continuo keyboardist for "Music at Marsh Chapel," a large concert series that includes annual performances of four Bach cantatas and one large work of Bach or Handel. As a pianist, he can be heard on Seraphic Fire's recording of Brahms's *Ein deutsches Requiem* (4-hand piano version), which was nominated for a 2012 Grammy Award for Best Choral Performance. He holds a BM in organ performance from Furman University (SC) and an MM in conducting from Boston University.

LUIS HERRERA ALBERTAZZI

PERCUSSION

Luis Herrera Albertazzi is a Costa Rican-born freelance percussionist and educator based in Boston. He regularly performs with ensembles throughout the United States, including the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Ballet, Philadelphia Ballet, Portland Symphony Orchestra, and Costa Rica's National Symphony Orchestra. He makes his debut with the Back Bay Chorale this season.

Luis began his percussion studies at the age of twelve with members of the Costa Rican National Symphony Orchestra. He earned a Bachelor's degree in Music Performance from the National Institute of Music of Costa Rica before continuing his studies at the New England Conservatory of Music, where he received a Master of Music with Honors and a Graduate Diploma. At NEC, he studied with Boston Symphony Orchestra percussionists Will Hudgins and Dan Bauch, as well as former BSO percussionist Frank Epstein.

A dedicated educator, Luis has served as a percussion instructor at festivals in Panama City in collaboration with the Asociación Nacional de Conciertos, at his alma mater in Costa Rica, and currently teaches percussion and hand drumming at the New England Conservatory Preparatory School. He has also served as a Percussion Fellow at Bard College, working alongside members of Sō Percussion.

Guest Musicians

ANGELINA SAVOIA

HARP

Boston-area harpist **Angelina Savoia** frequently performs with chamber ensembles and orchestras throughout New England. As an orchestral harpist, she performs with the Boston Pops Orchestra, Portland Symphony Orchestra, Atlantic Symphony Orchestra, New Bedford Symphony, and Quincy Symphony Orchestra, among others. As a chamber musician, Ms. Savoia serves as Principal Guest Artist for the Juventas New Music Ensemble.

Ms. Savoia holds a Bachelor of Music degree from the Juilliard School, Master of Music degree from the New England Conservatory, and a Juris Doctor from Suffolk University Law School.

In addition to performing, Ms. Savoia is an associate attorney at a downtown Boston firm, where she specializes in business and bankruptcy litigation.

Print • Promo • Apparel



(781) 729-2012

Fax: (781) 729-5717

74 Maple Street, Unit E
Stoneham, MA 02180

About the Music Director

Dr. Stephen Spinelli



Dr. Stephen Spinelli is a conductor, scholar, and advocate for historically underrepresented voices in music. He serves as Music Director of the Back Bay Chorale in Boston, and as Director of Choral Studies at the Boston Conservatory at Berklee, where he conducts the Conservatory Chorale and Chamber Choir, builds curriculum in choral literature, and mentors graduate conducting candidates. He previously served as the Assistant Director of Choral

Programs at Cornell University, and held visiting appointments at Thomas Jefferson University, Moravian College, Villanova University, and Syracuse University.

Dr. Spinelli has sung with some of the country's leading vocal ensembles. As a tenor with The Crossing, his credits include the 2018 GRAMMY® Award-winning recording of Gavin Bryars' *The Fifth Century*. Spinelli also performed with the genre-bending vocal octet Roomful of Teeth. He assisted in the production of their GRAMMY Award-winning debut album, which yielded the Pulitzer Prize-winning recording of Caroline Shaw's *Partita for Eight Voices*. As a frequently engaged guest conductor, he particularly cherishes his experiences leading the Maui Chamber Orchestra and Chorus.

Spinelli is the co-founder and director of ONEcomposer, an arts initiative dedicated to restoring the legacies of historically excluded musicians. Through research, performance, publication and recording, ONEcomposer seeks to broaden our understanding of history. The organization, founded in 2019, has collaborated with major arts organizations all over the country, including the Philadelphia Orchestra, Opera Philadelphia, the New Jersey Symphony, the Eastman School of Music, and the Lyric Opera of Chicago. ONEcomposer's inaugural recording, *Beyond the Years: The Unpublished Art Songs of Florence Price*, featuring soprano Karen Slack and pianist Michelle Cann, won the 2024 GRAMMY Award for Best Classical Solo Vocal Album, with Spinelli serving as researcher and co-producer. His work as editor and researcher of music by Florence Price and Margaret Bonds has been supported by fellowships from the Beinecke Library at Yale University, the Boston Psychoanalytic Society and Institute, and the Central New York Humanities Corridor, and has been featured in national media. He holds degrees from Williams College (BA, music), Temple University (MM, choral conducting), and Northwestern University (DMA, choral conducting).

backyartists art studio

serious fun. beautiful messes.



- **process art and sensory play classes** for kids ages 18mos to 8
- **birthday parties!**
- **corporate events & more**

www.backyartists.com | @backyartists

8 Medford St, Arlington, MA



- Financial Planning
- Wealth Management

Call us for a free initial review of your current situation.

Mr. John Cahill
Mr. Greg Clarke, AAMS, CRPS
Mr. William R. Stade Jr., CFP, CRPS

1 Hollis Street #218
Wellesley, MA 02482
617-897-8500

Capitol Securities Management is a registered broker-dealer, investment advisor, Member FINRA, Member SIPC

Silken Audio

- Professional Location Recording
- Audio Production

Ken Silber
617-686-1585
ken@silkenaudio.com
www.silkenaudio.com

The Mindful Tutor

BOSTON • EST. 2010



CLARITY CREATES POSSIBILITIES

When knowing what to do isn't the same as being able to do it.

Executive function coaching for

Parents • College Students • Adults

Practical support for planning, initiation, organization, and follow-through.

themindfultutor.org ➔

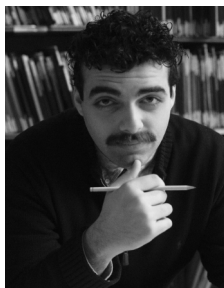
The Back Bay Chorale Conducting Apprenticeship

We're thrilled to welcome Grigori Balasanyan as the Back Bay Chorale's Conducting Apprentice for the 2026–2027 season!

This season-long apprenticeship is a fantastic opportunity for emerging conductors to dive into the life of a vibrant, high-level volunteer chorus. Under the guidance of our Music Director, Stephen Spinelli, and in collaboration with our artistic team, Mr. Balasanyan will gain hands-on experience throughout the year.

As Conducting Apprentice, he'll be involved in all aspects of our musical preparation—studying scores to a professional standard, leading sectional rehearsals, conducting portions of full rehearsals, and occasionally offering keyboard support. He'll also assist behind the scenes when needed and benefit from regular one-on-one mentorship with Maestro Spinelli.

GRIGORI BALASANYAN CONDUCTING APPRENTICE



Grigori Balasanyan is an Armenian-American conductor, composer, and pianist whose work bridges Armenian musical traditions with contemporary artistic expression. Born in Yerevan, Armenia, he has been composing since the age of eight, creating works that range from orchestral and chamber music to opera, ballet, choral compositions, and multimedia collaborations. His music seeks to unite diverse musical languages while exploring themes of history, identity, faith, and the human experience.

Among the highlights of his career is *The Bald Hedgehog*, recorded by the Armenian State Symphony Orchestra in 2019 and premiered in 2021 under the patronage of the former First Lady of Armenia, becoming the first children's ballet in the history of Armenian music. His opera *Silent Tears* received a fully staged premiere in Boston, and his works have been presented internationally, including his 2024 debut at Carnegie Hall. Since joining Boston Conservatory at Berklee, Balasanyan has premiered numerous new compositions, including orchestral, chamber, and choral works, collaborating with distinguished performers and ensembles such as BocoCelli, Lyris Quartet, Burbank String Quartet, Horizon Ensemble, Sound Icon, Momenta Quartet, and ASSO.

Balasanyan's journey as a conductor grew naturally out of his work as a composer. From an early age, he frequently conducted premieres of his own music, as well as works by fellow composers, discovering that bringing music to life from the podium was just as fulfilling as creating it on the page. This passion ultimately led him to pursue graduate studies in choral conducting at Boston Conservatory at Berklee, where he has served as the Choral Conducting Graduate Assistant, supporting rehearsals of a broad and demanding repertoire spanning Renaissance polyphony to contemporary works. His conducting studies have also opened the door to historical performance practice, including continuo playing. In 2025, he made his continuo debut as a member of the orchestra for a production of John Blow's *Venus and Adonis* in collaboration with the University of California, Berkeley. These experiences have shaped his artistic philosophy, combining the perspective of a composer with the collaborative spirit and historical curiosity of a conductor.

Balasanyan is a recipient of scholarships from the Armenian General Benevolent Union (AGBU), the Richard Tufenkian Foundation, the Edward Hosharian Educational Institute, and the Guzik Foundation. He is honored to serve as the Conducting Apprentice of the Back Bay Chorale for the 2026–2027 season.

It's your story. It's your plan.

Looking for a personalized wealth planning experience? We can help you create a comprehensive plan designed just for you.

Burlington Investor Center
44 Mall Road
Burlington, MA 01803
781.272.3600



WEALTH MANAGEMENT

Investment minimums apply.
Investing involves risk, including risk of loss.

The Fidelity Investments logo is a registered service mark of FMR LLC.

Fidelity Brokerage Services LLC, Member NYSE, SIPC, 900 Salem Street, Smithfield, RI 02917 © 2025 FMR LLC. All rights reserved. 1066898.4.0

HENRY WEINBERGER

PIANO / REHEARSAL ACCOMPANIST



As a professional musician, Henry Weinberger has accompanied, coached, collaborated and performed throughout New England. He served as vocal coach and accompanist in the opera departments of both New England Conservatory and Boston Conservatory, and has privately coached many aspiring opera singers. Mr. Weinberger received a Master of Music in Piano Performance at NEC, where he studied with Leonard Shure and accompanied the

chorus under the direction of Lorna Cooke DeVaron. Other principal teachers included Victor Rosenbaum and John Moriarty. Mr. Weinberger has played rehearsals under the batons of Seiji Ozawa, Arthur Fiedler, Kurt Masur and John Williams. He has served on the faculty of the Longy School in Cambridge, where he was the music director of the opera department and taught classes in vocal repertoire and diction. He accompanied the MIT Chorus under the direction of Bill Cutter and the Master Singers of Lexington under the direction of Betsy Burleigh. Mr. Weinberger also enjoyed a career in nursing, working at Harvard Vanguard Medical Associates for twenty-four years, specializing in the care of people with HIV, hepatitis C, and other infectious diseases. He frequently plays chamber music and occasionally performs in venues in and around Boston.

DR. RIIKKA PIETILÄINEN CAFFREY

BRIDGES ESOL DIRECTOR &
COMMUNITY ENGAGEMENT COORDINATOR



Dr. Riikka Pietiläinen Caffrey holds the position of Associate Professor of the Practice and Director of Choral and Vocal Performance at Boston College. Riikka was born in Kemi, Finland, and sang and toured with the acclaimed Finnish choir Philomela. She has held academic positions at American University in Beirut, Lebanon, Whitman College in Walla Walla, WA, and Bunker Hill Community College in Boston.

Riikka's research interests include holistic choral experience, cross-disciplinary artistic collaborations, and redefining the choral canon. Her articles have appeared in American and Australian choral journals. Her compositions and arrangements have been published with Alliance Music Publications and Kandinsky Music. Riikka is an active member of the Advocacy and Collaboration Committee of the American Choral Directors Association.

Riikka holds a Bachelor of Fine Arts degree in Jazz Performance from The City College of City University of New York and Master of Music and Doctor of Musical Arts degrees in Choral Conducting from the University of Colorado.



Advancing the spirit of community.

Our Bridges ESOL (English Speakers of Other Languages) Chorus gives students an opportunity to sing together, improve their English language skills, and develop friendships with fellow singers. A partnership with the Boston Public Library, the program helps English speakers of other languages to become integrated with the Boston community. These in-person classes are FREE for all participants, and no previous music skills are required. The Bridges ESOL Chorus performs at the Boston Public Library, our Christmas concerts, and at U.S. Naturalization Ceremonies.

To learn more, visit bbcboston.org/bridges



**BOSTON LIGHT
FINANCIAL**

Boston Light Financial is here to be a guiding light to our clients and their families during their lifelong financial journey.

We can help you set and manage your lifelong financial goals through customized strategies that reflect who you are, what you value, and what gives you the strongest financial freedom.



**BOSTON LIGHT
FINANCIAL**

781.404.7004
TheTeam@BostonLightFinancial.com
10 Cedar St., Suite 11, Woburn, MA

bostonlightfinancial.com





Securities and advisory services offered through LPL Financial, a Registered Investment Advisor, Member FINRA/SIPC. Boston Light Financial and LPL Financial are separate entities. NACC is not affiliated with or endorsed by LPL Financial and Boston Light Financial.



Why A Legacy Gift Matters

With strong leadership, and talented musicians, the Back Bay Chorale has become one of Boston's treasured artistic institutions. A legacy gift from you helps ensure that great music and community programs such as Bridges continue to communicate the Power of Voice long into the future.

Did you know?

- Creating a plan is often simpler than people expect, and low-cost or no-cost options are available.
- Including a charity in your will or other estate plans does not reduce your financial security while you are alive.
- You can honor a loved one by making your gift in their name, creating a tribute that lives on through music.
- You don't have to be wealthy to create a meaningful legacy for the causes you love.

Learn more at bbcboston.org/legacy or contact Susanne Powers, Executive Director, to discuss your plans: spowers@bbcboston.org

Back Bay Chorale

SOPRANO

Patricia Almond
Jasmine Azizi
Catherine Backer
Maya Bloom
Amy Crouch
Catherine Cushenberry
Hannah Eichinger
Theresa Ekinci
Maryanne Fenerjian
Elizabeth Foody
Alison Geyer
Katie Grinnell
Melissa Haber
Brooke Halaby
Rebecca Hayden
Jen Herrmann
Alison Hickey
Alexandra Houck
Becca Kornet
Monica Krishna
Alison Lenert
Judith Marie
Kelly McMullin
Sarah Milt
Tatiana Niebuhr
Liana Perlman
Dottie Pitt
Emily Ressler
Kim Reynolds Reid
Gillian Rogell
Julianna Schwindt
Claire Singh
Lessie Tyson
Brenda Ulrich
Christina Wallace
Nicole Werther
Cynthia Young

ALTO

Keighly Butler
Regina Cho
Elly Cope

Catherine Doyle
Elizabeth Driver
Deborah "DD" Dumaine
Christina Fang
Judy Foreman
Betsy Groves
Wendy Horgan
Debbie James
Haley Liddy
Carolyn Lowell
Molly McCleary
Ludovica Mottura
Shelby Nugent
Joan Regan
Jackie Salzinger
Sabrina Sarmiento
Polly Scannell
Ellen Scerbo
Leah Segal
Mary-Margaret Segraves
Barb Siftar
Jennah Slayton
Beverly St Clair
Sarah Stone
Holly Teti
Moriah Tom
Rikki Tracy
Kathy Trogo
Kaylee Wallace
Mary Wendell
Elizabeth Williams

TENOR

Devin Adams
Christopher Addis
William Aldenberg
Devon Cohen
Christopher Cortina
Don Di Salvo
Paul Foody
Logan Grubb
Regis Haynes
John Herrington
John Kornet

Benjamin Kulas
Paul Lewis
Oscar Medina
Claye Metelmann
Conrad Mossi
Phil Pitt
Paul Rabin
Joseph Reid
Scott Romeyn
Alan Rothschild
Luke Schafer
Landon Staley
Larry St. Clair
Mike Trogo
William Tuttle
Matthew Vera
Michael Wagner

BASS

Ronald Aldridge
David Auerbach
Thomas Barber
Michael Baum
Justin Buie
Simon Butterworth
Neil Cudmore
Josh Daniels
Tyler Etzel
David Golan
Michael Hanley
Irvin Heifetz
Craig Hughes
Matthew Kulas
Manny Lim
Jayson Madara
Kevin McElwee
Paul McLean
Henry Rea
Norman Roye
Rory Schadler
Joel Seligman
Peter Smith
Wayne Wilkins

The Back Bay Chorale presents
WALTER HUSSEY: CREATIVE COURAGE

Friday, October 23rd, 2026 — 7:30 pm
Old South Church, Boston

Dr. Stephen Spinelli, music director
Grigori Balasanyan, conducting apprentice

Prelude and Fugue on a Theme of Vittoria Benjamin Britten
(1913–1976)

Tim Pyper, organ

De Profundis Zachary Wadsworth
(b. 1983)

Kathy Trogolo and Michael Trogolo, soloists
Tim Pyper, organ

Rejoice in the Lamb Britten

Maya Bloom, soprano
Christopher Addis, countertenor
Landon Staley, tenor
Wayne Wilkins, bass
Justin Thomas Blackwell, organ

Beyond the Years Wadsworth

Tim Pyper, organ

Chichester Psalms Leonard Bernstein
(1918–1990)

- I. Psalm 108:2; Psalm 100
- II. Psalm 23; Psalm 2:1–4
- III. Psalm 131; Psalm 133:1

Liana Perlman, soprano; Sabrina Sarmiento, alto;
Regis Haynes, tenor; Joshua Daniels, baritone
Edgerton Allen Fiala, treble soloist
Justin Thomas Blackwell, organ
Angelina Savoia, harp
Luis Herrera Albertazzi, percussion

Audio or video recording of any portion of this concert is not permitted.

This concert is made possible by the generosity of our supporters.

Program Notes

Authored by Stephen Spinelli

Prelude and Fugue on a Theme of Vittoria (1946)

By Benjamin Britten

Walter Hussey's collaboration with Benjamin Britten continued beyond the creation of the now-famous *Rejoice in the Lamb*. In 1946, Hussey commissioned *Prelude and Fugue on a Theme of Vittoria* for St. Matthew's Church in Northampton, where it received its premiere on September 21, the feast of St. Matthew. Completed just three days earlier and dedicated to Alec Wyton, the church's newly appointed organist, it would become the only work for solo organ that Britten published during his lifetime.

Britten drew his theme from *Ecce sacerdos magnus* ("Behold a great priest"), a motet by the Spanish Renaissance composer Tomás Luis de Victoria (c. 1548–1611), whom Britten identifies in his title by the Italianized form of his name, Tommaso Ludovico da Vittoria, adopted during the composer's years in Rome. The choice of a melody associated with the celebration of a religious leader is particularly suggestive in a work commissioned by Hussey, himself an Anglican priest whom Britten deeply admired. The nine-note theme first appears in a commanding statement presented by the pedals of the organ. In the fugue, Britten develops this ancient material through increasingly elaborate counterpoint and shifting harmonies, building toward a powerful climax before retreating into a quiet conclusion, in which the theme passes between two voices in canon.

Drawing upon centuries of sacred musical tradition without imitating the past, Britten created something distinctly his own. The result embodies Hussey's conviction that the Church's artistic inheritance should serve not only as a monument to earlier generations, but as a foundation for new creation.

De Profundis (2022): World Premiere

By Zachary Wadsworth

This commission began in 2022, as choirs were finding their voices again after the isolation of the COVID-19 pandemic. I had been thinking about Britten's *Rejoice in the Lamb* and the words of Christopher Smart, whose remarkable imagination endured years of confinement. I wondered what artists might have to say about our shared experience of isolation.

I knew I wanted Zachary Wadsworth to write a piece. We first met in 2010 through a premiere of his music with The Crossing, and reconnected years later at Cornell, where he had earned his doctorate. Zach now teaches at Williams College, my alma mater, and our overlapping musical worlds have grown into a cherished friendship. An exceptional pianist and singer, Zach is among today's most compelling choral composers. His settings reveal an

extraordinary sensitivity to language: text and music are inseparable.

Zach turned to the words of Oscar Wilde, who, like Smart, endured confinement and found in writing a means of confronting his suffering. My move to Boston postponed the planned premiere at Cornell, but the spirit of the Back Bay Chorale and the themes of our current season offer an ideal occasion to share this remarkable work at last. About his work, the composer says:

Oscar Wilde wrote the long letter "De Profundis" ("out of the depths") while imprisoned at Reading Gaol after a conviction of "gross indecency" for, essentially, homosexuality. My musical work of the same name for choir and organ uses only a handful of lines from that letter, and it doesn't come close to the depth of emotion and vastness of thought of Wilde's original. Rather than attempting to represent the entire work, I wanted to first represent the hopelessness of Wilde's imprisonment, and the glimmers of half-hope that he allows himself to imagine for his own future after his release.

The organ opens the work with desolate wandering, and the choir begins stitching together Wilde's words haltingly, as if they are the ones writing the letter. They build in dissonant minor-key music to the realization that "the secret of life is suffering. It is what is hidden behind everything." But then, mercifully, Wilde allows himself to imagine, through the beauty of nature, a private place where he (or people like him) may "hide" and "weep undisturbed." While this ending doesn't provide hope for eternal comfort, or even a more accepting society, it suggests that nature, in its infinite vastness, doesn't judge us, and that we all can find places out there, somewhere, to live out every emotion.

Text by Oscar Wilde (1854–1900), excerpts from *De Profundis*
(as published in redacted form, 1913)

I have lain in prison for nearly two years.

I am to be released, if all goes well with me, towards the end of May.

The laws under which I am convicted are wrong and unjust laws, and the system under which I have suffered a wrong and unjust system.

For me the world is shrivelled to a handsbreadth, and everywhere I turn my name is written on the rocks in lead.

For I have come from a[n] eternity of fame to a[n] eternity of infamy.

For the secret of life is suffering. It is what is hidden behind everything.

I have lain in prison for nearly two years.

I am to be released, if all goes well with me, towards the end of May.

Society will have no place for me, has none to offer; but Nature will have clefts in the rocks where I may hide, and secret valleys in whose silence I may weep undisturbed. She will hang the night with stars so that I may walk abroad in the darkness without stumbling, and send the wind over my footprints so that none may track me to my hurt: she will cleanse me in great waters, and with bitter herbs make me whole.

***Rejoice in the Lamb* (1943)**

By Benjamin Britten

In 1943, as the Second World War devastated Europe, a young Anglican priest named Walter Hussey wrote to Benjamin Britten with an invitation. St. Matthew's Church in Northampton was approaching its fiftieth anniversary, and Hussey hoped to commission a new work. His ambition extended beyond a single celebration. As he explained to Britten, he wanted a "closer association between the arts and the Church." Britten, recently returned from the United States, shared that enthusiasm. "Something lively for such an occasion, don't you think?"

For his text, Britten turned to *Jubilate Agno*, a deeply idiosyncratic poem by Christopher Smart (1722–1771). Smart's fervent religious devotion, expressed in behavior that troubled his contemporaries, contributed to his years of confinement in institutions for the mentally ill. He was known to interrupt public gatherings by falling to his knees in prayer, behavior his contemporaries regarded as evidence of madness. During his confinement, he composed an expansive vision of creation in which scripture and the natural world were inseparable. Cats, mice, flowers, and even letters of the alphabet became instruments of divine praise. His poetry is at once playful, scholarly, and painfully personal: Smart celebrates a world suffused with God's presence while confronting the cruelty of those who have rejected him. His manuscript remained largely unknown until its publication in 1939. Britten was drawn to the conviction underlying Smart's unconventional imagery. Defending the perhaps peculiar decision to include the poet's celebration of his cat Jeoffry, he wrote to Hussey: "He's such a nice cat." Britten's musical portraits of Jeoffry, the courageous mouse, and the flowers capture the poet's humor without treating his religious imagination as a curiosity. For Smart, these creatures were not incidental to his faith; they were expressions of it.

At the cantata's center, Smart confronts his tormentors. "For I am under the same accusation with my Saviour," he declares, identifying his suffering with that of Christ. Britten responds with music of startling violence, as the chorus turns upon the poet with accusations and ridicule.

The voices that celebrated God's creation now embody society's capacity to condemn those who experience the world differently. Britten recognized something of himself in Smart's words. A gay man living with his partner, the tenor Peter Pears, in a country that criminalized homosexual relationships, he understood the precarious dignity afforded to those who challenged social convention. Less than a decade later, Britain would prosecute Alan Turing, whose codebreaking work had helped secure Allied victory, and subject him to chemical castration. A nation could depend upon the brilliance of its outsiders while denying them the freedom to live openly.

Embedded in Smart's lament is a musical signature. Britten introduces a transposition of D–S–C–H, the monogram of Dmitri Shostakovich: D–E–flat–C–B–natural, using the German spellings D–Es–C–H. It is a coded tribute to a fellow composer whose creative freedom was under siege in Stalin's Soviet Union. By weaving Shostakovich's musical identity into Smart's account of persecution, Britten unites three artists whose lives were shaped by the tension between individual expression and societal authority.

The cantata's *Hallelujah* sections reach further into Britain's musical past. Britten was born on November 22, St. Cecilia's Day, the feast of the patron saint of music, just one day after the anniversary of Henry Purcell's death in 1695. Britten's neo-Baroque *Hallelujah*, with its double-dotted rhythms and interweaving counterpoint, bears a striking resemblance to the concluding *Hallelujah* of Purcell's *Evening Hymn*. In wartime Britain, as national identity and cultural inheritance faced extraordinary threats, Britten, a conscientious objector, found inspiration in a musical tradition rooted in imagination rather than conformity.

The cantata closes with Smart's vision of a world in which "malignity ceases" and even the devils find peace. The opening *Hallelujah* returns, its voices suspended in stillness. Having passed through persecution and anguish, the music arrives not at victory, but at serenity. After the premiere, Britten wrote to Hussey hoping that his composition might possess "more lasting value than just for this particular occasion." More than eighty years later, that hope has been fulfilled. What began as one priest's conviction that the Church should champion living artists became an enduring testament to the creative freedom of those whose voices society has struggled to hear.

Text: Christopher Smart (1722–1771), from *Jubilate Agno* (published posthumously, 1939)

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.
Nations, and languages,
And every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.
Let Ishmail dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.
Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.
Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.
Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.
Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.
Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.

Program Notes

Rejoice in the Lamb, cont.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.
For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature
Of great personal valour.
For this is a true case—
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.
For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation
With my Saviour,
For they said,
He is besides himself.
For the officers of the peace

Program Notes

Rejoice in the Lamb, cont.

Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

For H is a spirit
And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick
And therefore he is God.
And therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah...

Beyond the Years

By Zachary Wadsworth

Note by Grigori Balasanyan

Zachary Wadsworth's *Beyond the Years* sets a poem by Paul Laurence Dunbar, who died in 1906 as an influential precursor to the Harlem Renaissance. Across its three stanzas, the poem moves from "grieving skies" and "Night" to the clearing of "darkness," the rising of "Morn" above the mountain, and finally the restoration of sight to eyes long clouded by "blood and tears." Although the poem strongly evokes death, Dunbar never explicitly names it, instead approaching it poetically and metaphysically.

My connection to Dunbar's *Beyond the Years* began when I was introduced to Florence Price's setting. Having lived with Price's setting, I find it especially fascinating to now work on Wadsworth's interpretation of the same text. Though separated by generations and lived experiences, the two composers approach Dunbar's text in strikingly similar ways, emphasizing its gradual unfolding and arriving at a shared sense of consolation and enduring hope.

The composer offers the following reflection on his setting:

The text "Beyond the Years" was written by the American poet Paul Laurence Dunbar. In it, he doesn't shy away from the pain and suffering endured by the living (something he well understood through lived experience as a Black American and the child of formerly enslaved people), but he nonetheless positions that pain as part of a cycle that ends beautifully, in resolution, peace, comfort, and rest. When I first read this poem, I knew it had to be set to music. After all, choral music often seems to be the medium where we bat around these huge questions about life and death. My setting of Dunbar's poem begins with a lullaby, out of which springs a wandering, searching melody in the high voices. This melody reoccurs throughout the piece to paint our human searching for meaning. When Dunbar then promises peace and resolution in a time "beyond the years," the music resolves to more grounded harmonies that blaze in triumph before fading into warm memory.

I.

Beyond the years the answer lies,
Beyond where brood the grieving skies
And Night drops tears.
Where Faith rod-chastened smiles to rise
And doff its fears,
And carping Sorrow pines and dies—
Beyond the years.

II.

Beyond the years the prayer for rest
Shall beat no more within the breast;
The darkness clears,
And Morn perched on the mountain's crest
Her form uprears—
The day that is to come is best,
Beyond the years.

III.

Beyond the years the soul shall find
That endless peace for which it pined,
For light appears,
And to the eyes that still were blind
With blood and tears,
Their sight shall come all unconfined
Beyond the years.

Program Notes

Chichester Psalms (1965)

By Leonard Bernstein

More than twenty years after commissioning Benjamin Britten's *Rejoice in the Lamb*, Walter Hussey, now Dean of Chichester Cathedral, approached Leonard Bernstein with another invitation. For the 1965 Southern Cathedrals Festival, Hussey and organist John Birch requested a setting of Psalm 2 for the combined choirs of Chichester, Winchester, and Salisbury. Hussey encouraged Bernstein to write freely, suggesting that many would welcome even a hint of *West Side Story* in the music.

On sabbatical from the New York Philharmonic, Bernstein had recently abandoned a Broadway adaptation of Thornton Wilder's *The Skin of Our Teeth* and grown dissatisfied with his experiments in twelve-tone composition. Hussey's commission offered an opportunity to revisit material from the unfinished musical, as well as music discarded from *West Side Story*. Bernstein imagined a work he initially called *Psalms of Youth*, but raised one concern with Hussey: "I can think of these Psalms only in the original Hebrew." The Anglican dean welcomed the proposal. By May 1965, Bernstein had completed *Chichester Psalms*, describing it as having "an old-fashioned sweetness along with its more violent moments."

The work is unmistakably Bernstein, drawing together influences from the concert hall, Broadway, and popular culture. His children recalled that he had even concealed the theme from *The Flintstones* within the first movement, while the score also contains musical references to Mahler's Eighth Symphony and Beethoven's Sixth. Its exuberant opening, setting Psalms 108 and 100, gives way to a jubilant dance in an irregular seven-beat meter. Originally scored for chorus, brass, strings, two harps, and a substantial battery of percussion, *Chichester Psalms* also exists in Bernstein's own reduction for organ, harp, and percussion, prepared with advice from the distinguished percussionist James Blades. This more intimate instrumentation, heard tonight, preserves the prominent harp writing and rhythmic vitality of the orchestral score while placing the organ, so central to the English cathedral tradition, at its foundation.

The second movement begins with a boy alto singing Psalm 23, "The Lord is my shepherd," accompanied by harp. The pairing evokes the young King David, traditionally credited with writing the Psalms, while acknowledging the centuries-old tradition of boy choristers in English cathedrals. Its serenity is shattered by the choral tenors and basses, who furiously sing the text of Psalm 2: "Why do the nations rage?" Bernstein

Program Notes

Chichester Psalms, cont.

adapted the music from "Mix!," a discarded *West Side Story* number in which the Jets threaten violence against the rival Sharks. Music conceived to express hostility between two New York street gangs now gives voice to conflict between nations. Bernstein described the movement's unresolved ending as leaving "faith and fear, interlocked."

The final movement moves from an anguished orchestral introduction, which bears an unmistakable resemblance to a theatrical *entr'acte*, toward a quiet appeal for unity. Its closing words, from Psalm 133, declare: "Behold how good and pleasant it is for people to dwell together in unity." Bernstein entrusts these words to the unaccompanied chorus, bringing the work to a close not with triumph, but with the fragile possibility of peace.

Bernstein conducted the world premiere in New York on July 15, 1965. Two weeks later, the work was heard at Chichester Cathedral, performed by the choirs for whom he had originally conceived it. In that ancient building, Hebrew scripture, Broadway melodies, American popular culture, and the traditions of English cathedral music found an unlikely, common home. Hussey had not simply commissioned another addition to the church's repertory. He had invited an artist to bring the full breadth of his experience and imagination into a space with centuries of history.

The result remains one of the clearest expressions of Hussey's conviction that the great artistic traditions of the past have room for the voices of the present.

Movement I

Psalm 108, verse 2

Urah, hanevel, v'chinor!
A-irah shahar!

*Awake, psaltery and harp!
I will rouse the dawn!*

Psalm 100

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah, Hatseirotav
bit'hilah, Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

*Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves;
we are His people and the sheep of His pasture.
Enter into His gates with thanksgiving, and into His
courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.*

Movement II

Psalm 23

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

*The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures;
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.*

Psalm 2, verses 1-4

Lamah rag'shu goyim
Ul'umim yeh'qu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit
Adonai L'orech yamim.

*Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves up,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

Movement III

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.

*Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.*

Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.

*Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.*

Yahel Yis'rael el Adonai
Me'atah v'ad olam.

*Let Israel hope in the Lord
From henceforth and forever.*

Psalm 133, verse 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

*Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.*



STEEPLECHASE

CAPITAL PARTNERS

proudly support the artists of Back Bay Chorale



www.steeplechasecp.com

Our Supporters

The Back Bay Chorale gratefully acknowledges the generous support of the individuals, organizations, and businesses listed below. These contributors have made gifts in the last 365 days, helping to sustain the BBC's performances and programs. Donations received after the first of the month will be recognized in the next issue of our program. Every effort has been made to ensure the accuracy of this listing. If you notice an error or omission, please contact the office at 617-648-3885, or email info@bbcboston.org.

CORPORATE, FOUNDATION, AND GOVERNMENT

Atlassian
Bank of America Foundation
Berkshire Choral International
Boston Foundation
Gradient Corp.
Hologic Charitable Fund
International Institute of New England
Massachusetts Cultural Council
McCall MacBain Foundation
Mintz
Sanofi
SEI Boston
Sony Music
Takeda Pharmaceuticals
Trader Joe's

VIRTUOSI (\$10,000 and above)

Michael Baum & Catherine Snow
Stephen & Patricia Chubb
Craig Hughes
Mira Rabin & Thomas Whitman
Paul Rabin & Arlene Snyder
Doug Reeves
Mary & Ted Wendell

CONDUCTOR'S CIRCLE (\$5,000–\$9,999)

Anonymous
Judy Foreman, in honor of Ken Kaplan
Alison & Fred Geyer
Irvin Heifetz
Winifred Hentschel
Paul Lewis
Dorothy Pitt, in honor of Chris Pitt
Carol & Stephen Spinelli
Cynthia Young & James Farmer

BENEFACTORS (\$2,500–\$4,999)

Rachel Burckardt
Donald Di Salvo
David Golan & Laura Green
Paul McLean & Mary-Margaret Segraves
Todd & Amy Millay
Ludovica Mottura & Michele Zanini
Ellen & Richard Scerbo
Bill & Karen Tuttle

SUSTAINERS (\$1,500–\$2,499)

Anonymous
Tom Barber
Arthur Bardige
Charles Churchill
Robert Dimmick
Felice Frankel
Vincent James

Carolyn Lowell
Judith Marie, in memory of Dorothy S. Marie
Joan Regan
Abbott Reichlin & Maddy Segal
Kim Reynolds Reid
Polly Scannell, in loving memory of Nancy Scannell Moncton
Beverly & Larry St. Clair
Nicole Werther & Dan Lev
Alexandra Young & Allan Hershfield

PATRONS (\$500–\$1,499)

David Auerbach
Joshua Daniels
Deborah Dumaine
Jennifer Goodman
Melissa Haber
Alice Hageman
Rebecca Hayden
Alison Hickey
Wendy Horgan
Kristen Kulash
Tricia & Dudley Ladd
Kelly McMullin & Maribeth Burke
Conrad Mossi
Mary Rivet, in honor of Paul Lewis
Norman Royce
Phil Sbaratta
Peter Smith

John & Martha Stone
Brenda & Thomas Ulrich
Constance & Robert Walkingshaw
Kaylee Wallace
Wayne Wilkins

SPONSORS (\$250–\$499)

Karen & Robert Baart
John Balder Jr. & Victoria Stein
Joerg Bose
Rebecca Earle
Tyler Etzel
Maryanne Fenerjian
Byron & Mary-Jo Good
Neil & Leigh Hesler
Alexandra Houck
Holiday & Philip Houck
Debbie James
Manny Lim & Daniel Dineen
James Liu & Alexandra Bowers
Sarah & Stephen Milt
Alan Rothschild
Leah Segal
Barbara Siftar
Sarah Stone
Michael Wagner
Lee Warren
Ed Wertheim

SUPPORTERS (\$100–\$249)

Marc Anderson
Richard Brouillard
Maggie Bruck
Brenna Cockerham
Catherine Cushenberry
Veronica Darer
Liz DeBenedictis
Susan Earle
Theresa Ekinci
Ellen Feingold
Carol Geyer
Lauren Hardin
Judith Inker
Peter Kelsey

Becca Kornet
Matthew Kulas
Nathaniel Lovett
Deleta McMullin
Tatiana Niebuhr
Elizabeth Noel-Cushenberry, in honor of Catherine Cushenberry
Diana Palmer
Philip Pitt
Henry Rea
Claire Regan
Nicholas Russell
Joann Sacco
Rory Schadler
Molly Schen
Janet Selcer
Pat Skerrett
Barbara Sparhuber
Stephen Spinelli
Beverly Taylor
Rikki Tracy
Edwin Truman
Matthew Vera
Robert Walsh
Henry Weinberger
Elizabeth Williams
Michael & Susan Wolfe
Beverly Woodward & Paul Monsky
Paul Zintl

FRIENDS (Up to \$99)

Christopher Addis
William Aldenberg
Ronald Aldridge
Patricia Almond
Maya Bloom
Mary Boerner
Noah Botkin
Justin Buie
Bonnie Campbell-Davis
Michele Chapais
Regina Cho
Jill Christians
Hannah Cole
William Cressey
Amy Crouch

Neil Cudmore
Evan Daisy
Catherine Doyle
Elizabeth Driver
Susan Earle
Mary Fitzsimmons
Mark Franklin
Nancy Frantz
Mary Frost
Larry Fuhrman
Katie Grinnell
Logan Grubb
Lauren Haydon
Erik Hayduk
Martin Herrington
Jennifer Herrmann
Shelby Holden
Haley Holmes
Chantal Holy
Jennifer Huntington
Monica Krishna
Benjamin Kulas
Andrew Lewis
Candace Lockwood
Franny Lucey-McCabe
Jayson Madara
Jessica Mason
Sarah McDonald
Isaac Mond
Eleonor Montanye, in honor of Jonathan Mott
Jessica Patin
Allison Pingree, in honor of Lee Warren
Megan Price
Joseph Reid
Jackie Salzinger, in honor of Geetha Somayajula
Nancy Shaw
Jennah Slayton
Holly Teti
Len Teti, in honor of Holly Teti
Lessie Tyson
Christina Wallace
Polly Whiteside
Ian Whiting
George Yip

A Word to Our Supporters

Thank You!

We are grateful to our many friends and members for their generous support. Ticket income covers less than half of concert costs. If you enjoy today's concert, please consider making a donation at bbcboston.org, or by mail to:

Back Bay Chorale
PO Box 170051
Boston, MA 02117

Back Bay Chorale is a federal 501(c)(3) non-profit organization, and donations are tax-deductible to the full extent of the law. Annual donors of \$1,800 or more become members of the Larry Hill Society in recognition of their generous support. Named in honor of our founder and first conductor, the Larry Hill Society ensures the Chorale's future through leadership giving.

Other ways to help the Back Bay Chorale

Make a bequest

Supporting the Back Bay Chorale through a bequest is easy—simply include the following language in your estate plan: "I give \$_____ or _____ percent or all of the residue of my estate to the Back Bay Chorale, Ltd., a Massachusetts charitable corporation."

Name us your Retirement Beneficiary

Your IRA will be taxed twice after you pass on: (1) In your estate (2) As income when distributed. Beat the tax by naming the Back Bay Chorale, Ltd., as the beneficiary on your IRA!

Donate Appreciated Securities

Dreading paying capital gains tax on your favorite stock? Contact us on how you can gift the security to the Back Bay Chorale. A win-win move!

Charitable Income Trust

Thinking about making a gift, but concerned about income? Consider a charitable income trust. The trust is a contract between you and Back Bay Chorale that will provide income for your life and benefit the Chorale in years to come.

Cars for the Chorale

Ready to buy a new car? Help Back Bay Chorale by donating your old vehicle.

Please contact **Susanne Powers, Executive Director** at (617) 648-3885 to discuss any of the above opportunities.

The above suggestions do not constitute legal or tax advice.

Double the impact of your gift.

Did you know you can double your support for the Back Bay Chorale, without giving a dollar more? You can if your employer participates in our **Matching Gifts Program**.

Many corporations match employee donations to our organization. They may also match the gifts of retirees, spouses, surviving spouses, and outside directors.

If you volunteer with us, your employer may also provide us with a grant as a way to recognize your ongoing support.

bbcboston.org/match

The Whaley Ring Team.
LUXURY REAL ESTATE

#1 TEAM



Paul Whaley | 617.460.4238

Charlie Ring | 617.699.2597

Lilly Frohlinger | 508.523.6347

Kimberly Bavis | 617.429.0639

Christopher Spagnuolo | 617.755.2922

Kristin Hill Casey | 917.208.8825

Representing the Top 1% of Coldwell
Banker Realty Agents Internationally



COLDWELL BANKER
REALTY

399 Boylston Street, Suite 200, Boston MA 02116 | @thewhaleyringteam

Affiliated real estate agents are independent contractor sales associates, not employees. ©2026 Coldwell Banker. All Rights Reserved. Coldwell Banker and the Coldwell Banker logo are trademarks of Coldwell Banker Real Estate LLC. The Coldwell Banker® System is comprised of company owned offices which are owned by a subsidiary of Anywhere Advisors LLC and franchised offices which are independently owned and operated. The Coldwell Banker System fully supports the principles of the Fair Housing Act and the Equal Opportunity Act.



The Advent School

- Enrolling Pre-K through Grade Six
- Small classes, outstanding academics
- Exceptional after school enrichment
- Financial aid available
- Beacon Hill location



NEXT REALITY COACHING

Lead fully. Live deeply.

For leaders shaping what comes next

nextrealitycoaching.com



Mother's East Tavern

WISHES THE BACK BAY CHORALE
A WONDERFUL PERFORMANCE

COLD BEER

CHOICE LIQUORS

FINE FOODS

289 DORCHESTER ST.

SOUTH BOSTON, MASS.

Congratulations to The Back Bay Chorale on a wonderful season

from the International Life Cast Museum.
The image to the right is a cast impression
of Felix Mendelssohn's real face. Please
view many more historical faces at
www.ilcmuseum.org



Boston's #1 Best Place to Work

Boston Business Journal

Driven by excellence, *inspired by community*

Our consultants proudly support
the Back Bay Chorale!



sei.com

Singing soothes the savage baby. Really.

Children's Garden Pediatrics Deborah James, M.D.

103 Blanchard Rd.
Cambridge, MA 02138
617-441-9276

childrensgardenpediatrics.com

