



BACKBAYCHORALE

THE POWER OF VOICE

50



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CARMINA BURANA

CARL ORFF

In Collaboration with
**Boston Conservatory at Berklee
and Boston Children's Choir**

FRIDAY, MAY 1, 2026

8:00 pm

Symphony Hall, Boston

2026-27 CONCERT SEASON

BACK BAY CHORALE

THE POWER OF VOICE



Every beloved work was once new. Before it became tradition, a commissioner had to imagine its place in the world and help bring it into being. Back Bay Chorale's 2026–27 season follows those human acts of creation—from Walter Hussey, Sir Stephen Cleobury, and Donald Nally to Serge Koussevitzky's Boston—celebrating how commissions become tradition.

WALTER HUSSEY AND THE ART OF COMMISSION

Britten | Rejoice in the Lamb
Bernstein | Chichester Psalms

Friday, Oct. 23, 2026 at 7:30 PM • Old South Church, Boston

A BOSTON CHRISTMAS

Including the premiere of a new carol
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Friday, Dec. 18, 2026 at 7:30 PM • Saturday, Dec. 19 at 4:00 PM
Old South Church, Boston

RESOUNDING TOGETHER: PUBLIC SING

Bernstein | Chichester Psalms

Saturday, Feb. 6, 2027 at 3:00 PM • Old South Church, Boston

DONALD NALLY AND THE LIVING TRADITION

Donald Nally, Guest Conductor

Saturday, Mar. 6, 2027 at 4:00 PM • Faneuil Hall, Boston

KOUSSEVITZKY'S BOSTON

Poulenc | Gloria

Friday, May 7, 2027 at 8:00 PM • Sanders Theatre, Cambridge

Tickets go on sale September 1

bbcboston.org



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Susanne Powers
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Viacheslav Kozlenko
Conducting Apprentice

Dr. Stephen Spinelli
Music Director

Henry Weinberger
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The Back Bay Chorale gratefully acknowledges the Massachusetts Cultural Council, a state agency, The Boston Foundation, and the Boston Cultural Council, for their support.





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From the Executive Director



To lead an organization into its fiftieth year is a meaningful privilege for any arts leader. It is not an achievement earned alone, but one passed forward like a torch by generations of artists, administrators, donors, and audiences who believed that what we do here matters. Their legacy lives in our archives, in your programs, and on the stage before you tonight.

When Steve and I discussed the programming for this 50th season, we were aligned from the start: we wanted to do something expansive, easy to love, and worthy of the occasion. Something that would excite the countless supporters who helped us reach this milestone while opening our doors to audiences who

are newer to choral music. The answer was immediate: *Carmina Burana*, with full orchestra and dance, like Orff intended. From its opening bars, this music is visceral, flirty, silly, and outrageously alive. Since its premiere in 1937, audiences have found it irresistible for good reason: it is both a raucous spectacle and a genuine revelation. It has become iconic through its frequent use in film at especially epic or dramatic moments. We could imagine no more fitting celebration or more enjoyable entry point for those here tonight who are new to symphonic or choral music.

Just a few years ago, the entire arts sector was globally labeled as non-essential. Concert halls were the last businesses to open. Five years on, we are living at the precipice of another profound disruption. Artificial Intelligence is arriving not gradually but all at once, and those of us in the creative sector feel its shadow. The fear of AI replacing the work we do is real, but that future is ours to refuse.

What we must cultivate with great urgency is what differentiates us from AI: genuine feeling, creative judgment, empathy, the capacity to sit with uncertainty, and believing in an idea. That is exactly what the 280 artists on this stage have done for months, laughing, sweating, and creating together to arrive here tonight with something to give you. These are not soft skills. They are the defining competencies of the age ahead.

We are excited to collaborate with Boston Conservatory at Berklee, whose students are training to become artists during one of the most challenging cultural moments in memory. We are equally grateful to Boston Children's Chorus, an organization that is investing in our children at exactly the moment it matters most. And, of course, endless gratitude to our own 120 Back Bay Chorale singers and the hundreds of alumni who have sung with us since our founding: you are the throughline. Thank you!

Be fully here tonight. And when you leave, carry something forward. Return next season. Invest in the organizations and artists committed to this work. Because the cultivation of what makes us human is our truest advantage.

With deep gratitude, **Susanne Powers**



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From the Music Director



For the Back Bay Chorale, this performance marks a series of significant milestones. Tonight, our 50th Anniversary season comes to a close with our first-ever performance in Boston's Symphony Hall. As I write, it promises to welcome the largest audience in our history. Each of those milestones is thrilling and worth celebrating. What moves me most about this occasion is not only its scale, it is what this performance represents.

The value of the arts is too often questioned. At a time when more and more functions of daily life are being outsourced to technology and artificial intelligence, the value of music has never been clearer. What happens here cannot be automated, and it cannot be outsourced. Where else in this city do people ranging in age from 14 to 80 come together across educational institutions and community-based nonprofit organizations, across the disciplines of choral music, instrumental performance, and dance, to create a shared work of art with extraordinary emotional range? Where else do we gather to learn ancient texts and melodies in Latin and Middle High German, to laugh, to struggle, to support one another, and to offer something beautiful and deeply human to the wider community?

Tonight, Symphony Hall becomes an extension of the classrooms, rehearsal rooms, and community spaces where this work begins. This is a gathering that reminds us that artistic impact cannot be manufactured in isolation, it is built in community. None of this would be possible without partnership between the Back Bay Chorale and Boston Conservatory at Berklee, which has brought three of its educational divisions together to help us celebrate our 50th Anniversary. We cannot forget the presence of the extraordinary Boston Children's Chorus in this performance. My deepest gratitude is extended to the teams behind all of these organizations and performers gathered tonight: the donors, choreographers, choral directors, orchestral conductors, private teachers, administrators, and families that tirelessly support artists. For a work so preoccupied with the turns of fortune, tonight feels like a moment to recognize our own good fortune: to gather across institutions and generations, and to share this work with you.

Stephen Spinelli
Music Director, Back Bay Chorale

*The Back Bay Chorale in collaboration with
The Orchestra, Choir, and Dance Divisions of Boston Conservatory at Berklee
and Boston Children's Chorus*

presents

O Fortuna
A Carmina Burana Spectacular

Friday, May 1, 2026 - 8:00pm
Symphony Hall, Boston

Dr. Stephen Spinelli, conducting

PROGRAM

Carl Orff (1895-1982)
Carmina Burana (1937)

I. Fortuna Imperatrix Mundi

O Fortuna
Fortune plango vulnera

II. Primo vere

Veris leta facies
Omnia sol temperat
Noah Aiello, baritone
Ecce gratum

III. Uf dem anger

Tanz
Floret silva nobilis
Chramer, gip die varwe mir
Reie
Swaz hie gat umbe—Chume, chum, geselle min—Swaz hie gat umbe
Were diu werlt alle min

IV. In taberna

Estuans interius
Michael Hanley, baritone
Olim lacus colueram
Timothy McReynolds, countertenor
Ego sum abbas
Henry Podoll, baritone
In taberna quando sumus

PROGRAM

V. Cour d'amours

Amor volat undique

Kat Lutz, soprano

Dies, nox et omnia

John Lim, baritone

Stetit puella

Nicole DiPasquale, soprano

Circa mea pectora

Landon Staley, tenor

Si puer cum puellula

John Lim, baritone

Veni, veni, venias

In trutina

Nicole DiPasquale, soprano

Tempus est iocundum

Henry Podoll, baritone and Dee Ypsilantis, soprano

Dulcissime

Avery Mahan, soprano

VI. Blanziflor et Helena

Ave formosissima

VII. Fortuna Imperatrix Mundi

O Fortuna

**Texts and Translations
available here:**



**Guide to
Choreography & Dancers**



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

**We thank our collaborators
Boston Conservatory at Berklee
and Boston Children's Chorus.**

Program Notes

Carl Orff (1895–1982)

Carmina Burana

Composed 1935–36

Few works in the choral-orchestral repertory are as immediately recognizable as *Carmina Burana*. Even listeners hearing it in the concert hall for the first time often know its sound already, largely because of the extraordinary cultural immortality of its opening chorus, *O Fortuna*, which has been quoted on soundtracks, trailers, and commercials, and sampled by popular artists for decades. Carl Orff was not only one of the twentieth century's most widely performed composers, but also one of its most influential music educators. Through the development of Orff *Schulwerk*, he helped reshape music teaching around rhythm, movement, speech, improvisation, and play. Those elemental musical tenets are all deeply felt in *Carmina Burana*.

Orff built *Carmina Burana* around the image of the Wheel of Fortune. The work begins with a visceral invocation of Fortune and ends with the same music, so that the whole composition traces a full turn of the wheel. This cyclical design is central to the work's meaning. The experiences that unfold between the two appearances of *O Fortuna* do not progress toward stability or resolution. They arise, intensify, and vanish within a pattern beyond human control.

The text comes from the medieval *Codex Buranus*, a thirteenth-century collection of poems, songs, and dramatic texts, discovered in 1803 at Benediktbeuern in Bavaria. The collection is striking not simply because it is medieval, but because so much of it is emphatically profane. These poems, often associated with goliards and other itinerant clerical or scholarly figures, revel in drink, erotic desire, gaming, satire, and social criticism. They also direct sharp mockery at church and government, and in some cases at the church hierarchy itself. That tension is part of what gives the collection its charge: voices emerging from within a learned religious culture, yet turning insistently toward worldly appetite, irreverence, and dissent.

From this anthology, Orff selected twenty-four poems and arranged them into three principal sections framed by *Fortuna Imperatrix Mundi* (*Fortune, Empress of the World*). The first, *Primo vere* (*In Spring*), centers on spring and the renewal of the natural world. The second, *In Taberna* (*In the Tavern*), turns to appetite in its most physical and comic forms: drinking, boasting, excess, and satire. The third, *Cour d'amours* (*The Court of Love*), explores attraction, longing, sensuality, and surrender.

Program Notes

Although the medieval manuscript preserves traces of original musical notation, Orff's *Carmina Burana* is not a reconstruction of medieval melody, but a distinctly modern score built from medieval texts. Its force comes from the meeting of those worlds. Medieval poetry and imagery are recast through a twentieth-century musical language of driving rhythm, repetition, percussive force, and stark sonority. At the same time, Orff often invokes an imagined medieval sound world through chant-like declamation, ritualized repetition, and a severity of profile that suggests antiquity without attempting historical recovery. The result is not medieval music revived, but medievalism transformed into modern music theater.

Orff's subtitle on his original publication makes that theatrical ambition unmistakable: *Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis*: secular songs for singers and choruses to be sung together with instruments and magical images. He conceived the work as a scenic cantata, not merely a concert score. Its world premiere took place at the Frankfurt Opera on June 8, 1937, in a staged production conducted by Bertil Wetzelsberger, with staging by Oskar Wälterlin and sets and costumes by Ludwig Sievert. That original framework of image, costume, and theatrical action remains deeply suggestive for tonight's modern, multimedia approach to the piece.

Just as important to the work's impact is Orff's handling of transition. Many of the movements proceed *attacca*, with little or no pause, so that one scene presses directly into the next. The result is a work that feels less like a set of isolated numbers, and more like a continuous sequence of contrasting but interconnected tracks. In that sense, *Carmina Burana* feels prophetic. Long before streaming culture, Orff shaped the piece in a way that mirrors the modern playlist: a chain of distinct selections linked by momentum, juxtaposition, and emotional association. The result is, in effect, a medieval playlist.

That continuity is one reason the work remains so powerful in performance. Orff relies not on dense symphonic development, but on immediacy: repetition, rhythmic insistence, abrupt contrast, and a strongly physical relationship between chorus and orchestra. Each movement has a sharply defined identity, yet each belongs to a larger cycle. When *O Fortuna* returns to close out the performance, it does more than provide symmetry. It confirms the work's governing truth. Human beings move through recurring experiences of awakening, pleasure, hunger, and love, but Fortune prevails as the guiding force.

About the Music Director



Dr. Stephen Spinelli is a conductor, scholar, and advocate for historically under-represented 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 graduating 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 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).



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VIACHESLAV (SLAVA) KOZLENKO

CONDUCTING APPRENTICE



Viacheslav (Slava) Kozlenko is an accomplished choir director and pianist with extensive experience in classical and contemporary music. He is currently a Boston Conservatory at Berklee Choral Conducting student. Holding a Master's degree in Artistic Direction of Opera and Symphony Orchestra and Academic Choir from the V.S. Popov Academy of Choral Art, he has a strong foundation in music theory, vocal coaching, and ensemble leadership. His career highlights include serving as Choirmaster for the Perm

Opera and Ballet Theater, where he led weekly rehearsals, coordinated repertoire, and directed live performances. Viacheslav has also collaborated with esteemed orchestras like the Moscow Regional Philharmonic and Mariinsky Theater Orchestra, performing under the direction of renowned conductors, including Valery Gergiev and Vladimir Fedoseev.

As a singer, Viacheslav has performed with the INTRADA vocal ensemble, which specializes in early music, touring internationally and appearing on television and in theater productions. His commitment to excellence in performance is matched by his dedication to music education, evident from his role as a collaborative pianist with such prominent singers as Lubov Petrova (Metropolitan Opera/ Bolshoi Theater), Vasily Laduk (Bolshoi/ Mariinsky Theaters) and many more. Fluent in Russian, English, and German, he brings a global perspective and a rich artistic background to his work, inspiring musicians and audiences alike.

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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.



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Maya Bloom
Evann Carter
Hannah Cole
Amy Crouch
Catherine Cushenberry
Theresa Ekinci
Maryanne Fenerjian
Alison Geyer
Katie Grinnell
Melissa Glenn Haber
Brooke Halaby
Rebecca Hayden
Lauren Haydon
Jen Herrmann
Alison Hickey
Alexandra Houck
Becca Kornet
Monica Krishna
Kristin Kulash
Franny Lucey-McCabe
Judith M. Marie
Kelly McMullin
Sarah Milt
Tatiana Niebuhr
Claire O'Connor Singh
Jessica Patin
Dottie Pitt
Kim Reynolds Reid
Julianna Schwindt
Lessie Tyson
Brenda Ulrich
Christina Wallace
Nicole Werther
Cynthia Young

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Regina Cho
Elly Cope
Catherine Doyle

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Judy Foreman
Betsy Groves
Wendy Horgan
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Carolyn Lowell
Jessica Mason
Molly McCleary
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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
Rikki Tracy
Kathy Heppner Trogolo
Kaylee Wallace
Mary Wendell
Elizabeth Williams

TENOR

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William Aldenberg
Devon Cohen
Don Di Salvo
Logan Grubb
John Herrington
Paul Kearney
John Kornet
Benjamin Kulas
Abe Laxague
Paul Lewis
Patrick McMahon

Claye Metelmann
Conrad Mossi
Phillip Pitt
Paul Rabin
Joseph Reid
Alan Rothschild
Tyler Seegars
Landon Staley
Larry St. Clair
Mike Trogolo
William Tuttle
Matthew Vera
Michael Wagner

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David Auerbach
Thomas Barber
Michael Baum
Justin Buie
Simon Butterworth
Neil Cudmore
Evan Daisy
Josh Daniels
Tyler Etzel
Jovanni Ferrer
Pablo Fiori
David Golan
Michael Hanley
Irvin Heifetz
Craig Hughes
Matthew Kulas
Manny Lim
Jayson Madara
Paul McLean
Henry Rea
Abby Reichlin
Norman Roye
Rory Schadler
Peter Smith
Wayne Wilkins
Tyler Williams

Boston Conservatory at Berklee Choirs

SOLOISTS (in order of appearance)

Noah Aiello - BM'28 in VP
Michael Hanley - Associate Professor of Voice
Timothy McReynolds - BM'28 in VP
Henry Podoll - BM'29 in VP
Kat Lutz - BM'26 in VP
John Tuvera Lim - GPD'27 in Opera Performance
Nicole DiPasquale - BM'26 in VP
Landon Stanley - MM'26 in VP
Henry Podoll - BM'29 in VP
Dee Ypsilantis - BM'26 in VP
Avery Mahan - MM'26 in Opera Performance

Boston Conservatory Chorale

Tyree Arso - BM'29 in VP	Timothy McReynolds - BM'28 in VP
Grigori Balasanyan - MM'27 in Choral Conducting	Abigail Nordan - MM'27 in Choral Conducting
Justin Berg - BM'26 in VP	Henry Podoll - BM'29 in VP
Casey Carroll - BM'29 in Composition	Amanda Robertson - BM'27 in VP
Yifang Chen - BM'28 in VP	Aylani Rodriguez - BM'28 in VP
Paul Chernysh - BM'29 in VP	Lourdes Ruiz - BM'26 in VP
Youngseok (Leo) Choi - BM'29 in VP	Noelle Salcido - MM'27 in VP
Jordan Conover - MM'26 in Choral Conducting	Ellie Sawyer - BM'28 in VP
Ciara Cuneo - BM'26 in VP	Emily Schmidt - BM'28 in VP
Jennifer Diaz - BM'27 in VP	Brooklyn Schroeder - BM'27 in VP
Eva Espinoza - BM'26 in VP	Lucas Serna - BM'27 in Composition
Neenah Fuste - BM'27 in VP	Yuruo Sun - BM'26 in VP
Liana Gregor - MM'26 in VP	Gloria Tang - BM'27 in VP
Grace (Eun) Kang - BM'27 in VP	Lyndley Turkins - BM'28 in VP
JJ Klein - BM'28 in VP	Zizi Vargas - BM'27 in VP
Slava Kozlenko - MM'26 in Choral Conducting	Xinyue Wanyan - BM'26 in VP
Kat Lutz - BM'26 in VP	Demitra Ypsilantis - BM'26 in VP
Avery Mahan - MM'26 in OP	Jiaxin Yu - MM'27 in VP
	Zhuoran Zhang - MM'27 in VP

Boston Conservatory at Berklee Choirs

Boston Conservatory Chamber Choir

Omar Ahmed - BM'27 in VP

Noah Aiello - BM'28 in VP

Grigori Balasanyan - MM'27 in
Choral Conducting

Jordan Conover - MM'26 in
Choral Conducting

Elia Contreras - BM'28 in VP

Madeline Darigan - BM'26 in VP

Nicole DiPasquale - BM'26 in VP

Allison Downes - MM'27 in VPed

Julian Durr - MM'26 in Orchestral
Conducting

Katie Kelley - BM'28 in VP

Slava Kozlenko - MM'26 in
Choral Conducting

Oscar Medina - BM'26 in VP

Jon Motes - MM'26 in VP

Izzy Napoli - BM'26 in VP

Abigail Nordan - MM'27 in
Choral Conducting

Owen Olson - BM'27 in
Composition

Katrina Randolph - MM'27 in VPed

Avery Richards - MM'26 in VP

Emma Rogers - MM'26 in OP

Luis-Angel Salazar - BM'26 in
Composition

Melissa Scarpelli - MM'26 in VP

Jocie Schnee - BM'27 in VP

Lydia Smith - MM'27 in VP

Landon Staley - MM'26 in VP

Boston Conservatory Choir

Dr. Katie Gardiner, Director

Veronica Bosco - BM'29 in VP

Rachel Bustamente - BM'29 in VP

Isabella Cheng - BM'29 in VP

Juliana Garcia - BM'29 in VP

Sophia Gittings - BM'29 in VP

Zirong Gong - BM'29 in VP

Kayla Gotti - BM'29 in VP

Genevieve Jones - BM'29 in VP

Alyssa Migliasi - BM'29 in VP

Anusha Nandan - BM'29 in VP

Abigail Nordan - MM'27 in CC

Kaylee Oh - BM'29 in VP

Starz Seng - BM'29 in VP

Autumn Stanley - BM'29 in VP

Yuhan Sun - BM'29 in VP

Lingxuan Yang - BM'29 in V

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Kenneth Griffith - Music Director
Emily Howe - Conductor
Maggie Storm - Conductor

About Boston Children's Chorus

Boston Children's Chorus (BCC) is a creative, affirming, and vibrant community with nearly 300 young artists in 11 choirs. Recognized for their captivating performance style, BCC singers have toured to over 10 countries, with notable showcases at London's Royal Albert Hall and the Sydney Opera House in Australia. Our singers have also performed at iconic Boston landmarks, including Fenway Park, the Hatch Shell, and Boston's Symphony Hall. Weekly rehearsals create a safe space to hone musical skills and forge lasting friendships. BCC singers come from over 100 different zip codes in and around Boston, connecting our city's youth and families through the power of song and artistry. Our programs focus on issues of justice that pertain to advancing recognition, respect, and representation of the many cultures that characterize Boston's landscape.

Learn more about BCC at bostonchildrenschorus.org - Now enrolling for the 2026-2027 season!



Katie Gardiner

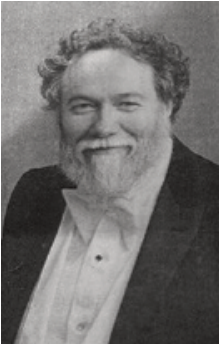
Conductor Katie Gardiner serves as Assistant Professor of Music at Boston Conservatory at Berklee and Professor of the Practice and Director of Choirs at the College of the Holy Cross in Worcester, MA. She completed the doctoral degree in Choral Conducting at the Jacobs School of Music in June of 2021, serving in positions as Associate Instructor in Choral Conducting and Music Theory (Fall 2019). Her dissertation, "A

Conductor's Guide to the Music of Hildegard von Bingen," received the ACDA Julius Herford Dissertation Prize for an outstanding terminal degree project in the field of choral conducting (2021). Prior to arriving in Indiana, Dr. Gardiner served on the music faculty at Skidmore College, where she held the position of Choral Director and Lecturer in Music from 2011-2018, conducting the Skidmore Community Chorus, Vocal Chamber Ensemble and teaching Music Theory and private lessons in musicianship and voice.

Dr. Gardiner also holds bachelor's and master's degrees in Music Education (vocal emphasis and pedagogy emphasis) from the Hartt School of Music and a Master of Music degree in Choral Conducting from the Eastman School of Music. At Boston Conservatory at Berklee, Dr. Gardiner conducts the Conservatory Choir and teaches graduate seminars in Choral Literature.

The Story of the Back Bay Chorale

by Judy Foreman



Back Bay Chorale founder
Larry M. Hill (1936-1989)

Sometime way back in 1973 – his wife, Joan, now 90, can't remember the exact moment – an idea popped into the fertile brain of a Harvard University chaplain and social activist who also happened to be an accomplished musician.

This multi-talented man, of course, was Larry Hill, the bearded Brahms look-alike whose brainstorm that day led to the formation of the Back Bay Chorale, an audition-only singing group that today, more than 50 years later, is not only alive but thriving, as our *Carmina Burana* concert this May at Symphony Hall suggests.

We sang our first concert under Larry's baton, the Mozart *Requiem*, at Church of the Covenant in 1974. Though he died in 1989, we who sang with him and with the five conductors we've had since – Beverly Taylor, Julian Wachner, James Olesen, Scott Allen Jarrett and Dr. Steven Spinelli – still share the kind of joy in making music together that Larry embodied.

Over the decades, we've sung our way through much of the western world's choral repertoire, often to glowing reviews. In 1999, the *Boston Globe* raved about our "commanding" performance of Brahms' *German Requiem*, which we sang for our 25th Anniversary.

We've ventured into more adventurous stuff, too, including Paul Winter's *Missa Gaia/Earth Mass*, Robert Kyr's *The Passion According to Four Evangelists*, to Pulitzer Prize-winner Caroline Shaw's *Seven Joys*.

And we've sung all over town – with the Boston Pops under John Williams on the Esplanade, at the Charles Street AME Church, at Symphony Hall for Paco Peña's *Missa Flamenca*.



Poster for the Chorale's April 1998 performance of Paco Peña's *Missa Flamenca* at Symphony Hall

All in all, we've sung over a hundred concerts, in the early days with the Pro Arte Chamber Orchestra, also founded by Larry, and more recently with other orchestras, including Greater Boston Youth Orchestra and the Boston Modern Orchestra Project. Along the way, we've recorded so many CDs that our bookshelves are groaning.



Larry Hill conducts the Pro Arte Chamber Orchestra at Sanders Theatre in Cambridge (date unknown)

I suspect that Larry would be proud, too, that we've kept alive his social activism. In 2005, we joined with more than a dozen other Boston choral groups to sing Edward Elgar's *Lux Aeterna*, which raised more than \$13,000 for Oxfam America's effort to help the victims of the Asian Tsunami disaster.

In 2013, we raised our 100-odd voices to perform the *I Have a Dream* concert at the Hatch Shell for the 50th Anniversary of Dr. Martin Luther King, Jr.'s historic speech.

We also started a community program called Bridges through which we've sung with people in memory care units, with people who are learning English as a second language, and with those preparing to become naturalized American citizens.

But of all the gifts that Larry has given us, for me the best is the simplest – singing with each other, week after week, year after year. It is pure joy.

Judy Foreman is a former Boston Globe health columnist and a 50-year member of the Back Bay Chorale.



Left: Poster promoting the March 2007 performance of Bach's *St. Matthew Passion* at Sanders Theatre in Cambridge

Right: 32-year member and longtime supporter Susie Rioff's collection of program books, posters, and clippings of Back Bay Chorale performances is unparalleled — leading her to becoming our *de facto* archivist.





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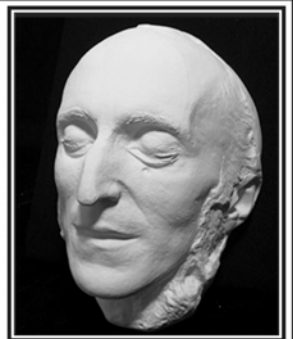
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Boston Conservatory Orchestra

Violin

Adrian Atonya, BM '26
Bella Yee, BM '26
Tess Reed, BM '27
Serene Sung, BM '28
Joshua Rosenthal, BM '26
Yuang Zhang, BM '29
Ha-Min Lee, BM '29
Yen-Yu Kuo, BM '26
Annali Wirtz, BM '26
Youngmi Hwang, GPD '26
Spencer Lee, MM '26
Isabelle Parker, BM '28
Mia Widner, BM '29
Pippin Forrest, BM '27
Tian Tian, BM '26

Viola

Katy Rose Bennett, MM '26
Dylan Cohen, BM '27
Julian Bernal, BM '27
Maya Hartglass, BM '27
Jocelyn Scully, BM '28

Cello

Matt Williams, BM '26

Yi Hsien Lin, MM '26
Nadia Brooks, MM '26
Gretchen Grossert, BM '29
Davis Mann, BM '27
Zi Zeng, MM '26
Enrique Garcia, BM '27
Ningrui Bu, MM '27

Bass

Josiah Baiza, BM '29
Henry Jamison, BM '29
Joseph Holt[^]

Flute/ Piccolo

Dayna Dengler, BM '26
Zhanru Xiao, MM '27
Talley Powell, MM '27

Oboe/ English Horn

Jesse Myers, BM '26
Christopher Mavrogian, MM '26
JD Uchal, MM '26

Clarinet/ Eb Clarinet/ Bass Clarinet

Suning Yu, MM '26
Rachel Wilensky, BM '27
Andrew Lee, BM '26

Bassoon/ Contrabassoon

Alex Weber, BM '28
Carson Saponaro, BM '26
Kyle Sodman, GPD '26

Horn

Cameron McCarty, GPD '26
Holly Fullerton, BM '26
Ricardo Verde, BM '26
Felicity Zhao, BM '29

Trumpet

Elliot Wlasiuk, BM '27
Freddie Poor, BM '27
Emily Dillon, BM '27
Teddy Mason, MM '27

Trombone

Collin Hawkinson, BM '28
Takumi Crary, BM '29
Zayden Morgan, BM '28

Tuba

Clayton Frank, BM '27

Timpani/Percussion

Logan Bass, BM '28
Lily Cooper, BM '28
Lesely Silva-Garcia, BM '26
Tripp Haynes, MM '27
Slaton Meador, BM '28
Camdyn Miles, BM '29
Amy Weyand, BM '28

Piano

Henry Weinberger
Andrew Glennon, MM '26

Celeste

Lizi Basiladze, BM '26

[^] Denotes Faculty



Matthew M. Marsit

In demand as a conductor, clarinetist and educator, Matthew M. Marsit has led ensembles and performed as a solo, chamber, and orchestral musician throughout the United States. Currently serving as the Chair of Instrumental Studies and Conductor for the Boston Conservatory at Berklee, Matthew also serves as the Artistic Director of the Charles River Wind Ensemble in Boston and as an Artistic Advisor and Partner to the United Nations. Matthew has previously held conducting positions at Dartmouth College,

Ithaca College, Cornell University, Drexel University, Williams College, the Chestnut Hill Orchestra, the Bucks County Youth Ensembles, the Performing Arts Institute of Wyoming Seminary and the Eastern US Music Camp.

As a clarinetist, Matthew is a Selmer Paris Artist, performing on Selmer Muse and 10G clarinets, and has performed with countless ensembles including the Chamber Orchestra of Philadelphia, the Baltimore Symphony Orchestra, the Fairmont Chamber Orchestra, and many more, and has served as clarinet faculty at Plymouth State University, Cornell University and Drexel University.

Matthew completed early studies in Philadelphia at Temple University, where he studied clarinet with Anthony Gigliotti and Ronald Reuben and conducting with Luis Biava and Arthur Chodoroff. Additionally, Matthew has studied conducting with some of the world's most prominent instructors including Timothy Reynish of the Royal Northern College of Music in Manchester, UK, Gianluigi Gelmetti at the Accademia Musicale Chigiana in Siena, Italy, Mark Davis Scatterday of the Eastman School of Music, and composer/conductor David Maslanka. Matthew also holds a graduate degree in Orchestral Conducting from the Boston Conservatory.

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Jun Kuribayashi & Leah Abbott

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Xander Boucher
Grayson Bowse
Mariel Bustamante
Laura Cook
Katelyn Cote
Emma Elder
Chloe Ferguson
Devin Glass
Garrett Goldman
Alex Hutchinson
Moises Lamarque

Bodhi Lee
Kynlee McBride
Abbee Merryman
Troï Paradis
Addison Prichard
Leila Sims
Olivia Steffen
Eric Sun
Owen Tabaka
Salomon Villalobos
Callie Wood

**More information
about the dancers
can be found here:**



Tommy Neblett

Tommy Neblett has been in the dance profession for over forty years as a performer, choreographer, educator, artistic director, and administrator. For twenty-five years, he was co-Artistic Director (with his wife Diane Arvanites) of Prometheus Dance Company and The Elders Ensemble (a group of post-professional dancers ages 60-94). They and their companies performed at The Kennedy Center, Avery Fisher Hall/ Lincoln Center, Jacob's Pillow, Bates Dance Festival, Joyce SoHo, ICA/Boston, as well as in Spain, France, Denmark, Venezuela, and Ecuador.

In addition to their companies, they also choreographed for opera, including Nixon In China, Alceste, and The Pearl Fishers for OperaBoston, and Rinaldo, Idomeneo, and The Husbands for Boston Opera Collaborative.

As co-choreographers, Mr. Neblett and Ms. Arvanites received eight Artist Fellowship Grants, and a Gold Star Award from the Massachusetts Cultural Council, a Citation for Outstanding Artistic Achievement from Governor Deval Patrick, and a Creativity Grant from the National Endowment for the Arts.

As a performer, Mr. Neblett danced with Dan Wagoner and Dancers, Laura Dean Dancers & Musicians, and Concert Dance Company of Boston. He also performed in musical theater, film, opera, and fashion shows.

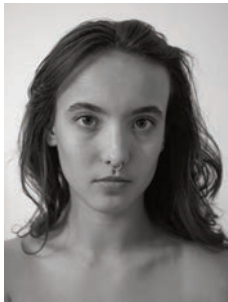
As an educator, Mr. Neblett has been with the Dance Division at Boston Conservatory since 1994: as faculty ('94-'11), Chair ('11-'17), and Dean ('17-present). He has also been on the dance faculties of Boston Ballet, Harvard University, Emerson College, Walnut Hill School for the Arts, and Oure Idraetshojkskole in Denmark.



Jun Kuribayashi

Jun Kuribayashi (choreographer and artistic director) has been on the dance faculty at Boston Conservatory at Berklee since 2017. He came to dance at 22, after a childhood as a competitive swimmer, breakdancer, and martial artist. He earned his BFA from the University of Kansas, debuted professionally with MOMIX, and toured the world with Pilobolus Dance Theater from 2004 to 2015 as a dancer, dance captain, and artistic associate.

In 2012, Dance Magazine named him one of the year's best performers alongside Misty Copeland and Ethan Stiefel. The same year, his choreography for OK Go's "All Is Not Lost" earned a Grammy nomination and the Golden Lion for Design at Cannes Lions. His film and television work includes The Walking Dead: Dead City (Season 3), Julia (HBO), Boston Strangler (Hulu), and The Sleepover (Netflix). He is artistic director of HYBRIDMOTION, a Boston-based dance theater company.



Leah Abbott

Leah Misano Abbott is currently an assistant professor at the Boston Conservatory at Berklee as well as an alum (Contemporary Dance BFA 2021). With her foundational dance experience grounded in ballet and western concert dance, she has developed a curiosity for street styles, most drawn towards improvisation tools and practices found in hip hop and breaking. She recently completed her year-long Boston Moving Arts' Creative Residency and will be performing a new evening-length solo work on May 22nd and 23rd that has been under

research since 2023. Follow her on Instagram @leah.misano or on her website www.leahmisano.com to stay up to date.



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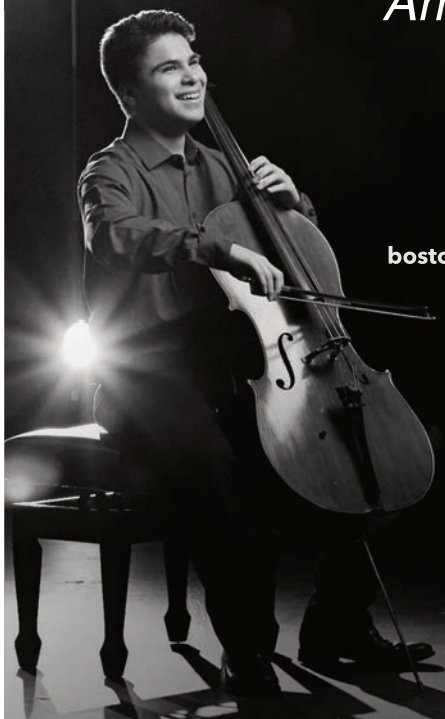
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DR. RIIKKA PIETILÄINEN CAFFREY

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.



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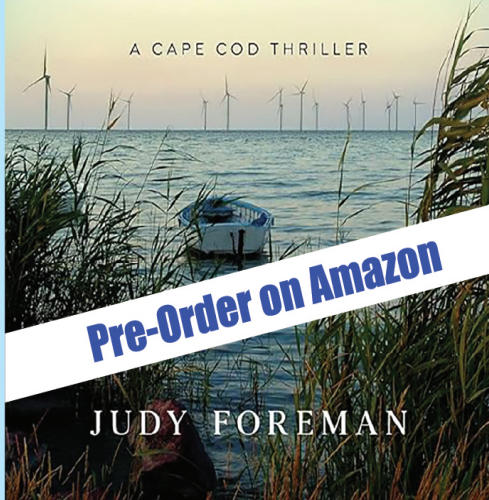
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