



The Boston Cecilia presents
in collaboration with the Lowell Chamber Orchestra

MOZART REQUIEM



SATURDAY, MAY 11, 2024 | 8:00 PM

All Saints Parish, Brookline

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MUSIC DIRECTOR**

THE BOSTON CECILIA

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MOZART REQUIEM

Saturday, May 11, 2024, 8:00 PM | All Saints Parish, Brookline
Michael Barrett, conductor

PROGRAM

Wolfgang Amadeus Mozart Messa da Requiem, K. 626
completed by Robert Levin

I. Introitus

- Requiem aeternam (Soprano Solo & Chorus)
- Kyrie (Chorus)

II. Sequentia

- Dies irae (Chorus)
- Tuba mirum (SATB Soloists & Chorus)
- Rex tremendae (Chorus)
- Recordare (SATB Soloists)
- Confutatis (Chorus)
- Lacrimosa (Chorus)

III. Offertorium

- Domine Jesu (SATB Soloists & Chorus)
- Hostias (Chorus)

IV. Sanctus

- Sanctus (Chorus)
- Benedictus (SATB Soloists & Chorus)

V. Agnus Dei

- Agnus Dei (Chorus)

VI. Communio

- Lux aeterna (Soprano Solo & Chorus)
- Cum sanctis tuis (Chorus)

SOLOISTS

Soprano
Aurora Martin

Alto
Christina English

Tenor
Kartik Aysola

Bass
Daniel Fridley

THE LOWELL CHAMBER ORCHESTRA

Bassett Horn/Clarinet
William Kirkley
Julie
Stuckenschneider-
Meneghini

Trumpet
Erich Ledebuhr
Matthew Mitchell

Timpani
Michelle Tucker

Viola
Irina Naryshkova
Madeline Stewart

Bassoons
Sally Merriman
Gabe Ramey

Trombone
Noah Lauziere
Billy Sheahan
Anthony Giles

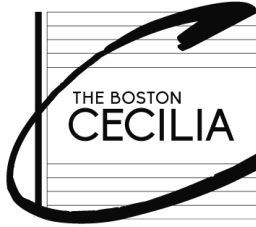
Violin
Katharina
Radlberger
Subaiou
Sargis
Nicole Wendl
Haig Hovsepian
Igor Cherevko

Violoncello
Dorothy Braker
Nancy Hair

Organ
Kevin Neel

Double Bass
Steve Skop

Orlando Cela, Music Director



ABOUT TONIGHT'S WORK

The world recently learned that the ancient city of Pompeii, preserved to an unparalleled degree by a deadly volcanic eruption, has revealed a few more secrets, in the form of several wall paintings of scenes from Greco-Roman mythology. The rarity of a site like Pompeii reminds us of how much of the past has been lost: not just the destruction and degradation of physical objects, but the inevitable loss of knowledge that puts those objects, and the people who used them, into their full context.

The past of European art music is preserved through hand-written scraps of paper (or hide), on which are drawn some doodles that sort of mean what they do today. We have recordings only from the late 19th century, and so all music before then is recorded in a medium that, in a sense, has nothing to do with sound and its transmission. Most of these written documents contain far fewer details about performance style than one typically finds in a modern score. One can infer from other artifacts, like writings on music, that there was more a “house style” in certain times and places. This is that historical context that can fill in so many gaps between the written scrap of music and its realization in sound, and that is so challenging to recover.

In a sense, the Mozart Requiem does not exist. It exists like the Venus de Milo exists, in that we have only a portion of the whole. Unlike the Venus de Milo, whose arms were presumably attached at some point, Mozart on his deathbed never managed to finish the piece, or at least never managed to get his ideas on paper. Millions have admired the delimbed Venus, but most concertgoers would likely have a more disappointed reaction if only those notes that Mozart actually wrote down were played in performance. Incomplete music tends to satisfy less than the unfinished objet d’art.

The first completion came about not for aesthetic, but practical reasons. Mozart’s widow needed a completed work to fulfill the obligations of the contract with one Count Walsegg, who commissioned the Requiem from Wolfgang for his wife’s funeral, hoping to pass off the work as his own. Franz Süssmayr, one of Mozart’s students, took on the task, but by most accounts his talents paled in comparison to those of his teacher.

So we were left with a completion that, uncharitably, recalls the infamous “restoration” of the Jesus portrait from about a dozen years ago. (I’ll leave it to you to Google it, if you dare.) Süssmayr, unlike the painting’s restorer, didn’t so much obliterate Mozart’s original, but by adding clumsy counterpoint and failing to follow up on common principles of the architecture of Requiem settings from the period, it is as if, on some level, Süssmayr allowed his musical brush to paint over some of the teacher’s original strokes.

Thus in the ensuing centuries, several other composer-musicologists have taken it upon themselves to “re-restore” Mozart’s unfinished last work. Like with the (more typical) restoration of a painting, the restorers had to ask themselves what they felt was original to Mozart’s hand and/or mind.

This is not as easy a task as it may seem, or to put it more positively, there is sometimes more original material to work with than meets the eye. This is the contention of Robert Levin, the musical polymath who has, among many other accomplishments, made a specialty of late 18th-century improvisation, a skill expected of performers of that time and quite rare in our own day. Levin noted some significant discrepancies of quality between some of the movements and passages not in Mozart's hand, concluding that we likely have more of Mozart's ideas about the Requiem preserved than mere graphology would reveal. Furthermore, Levin makes an argument in favor of using a fragment of an "Amen" penned by Mozart as the jumping off point for a completed Amen to include in the Requiem. There are compelling connections, not just of key but motive.

I am tempted to detail what is Mozart and what is not, and this would make perfect sense for a musicological monologue, but in the context of a performance experience, I am less inclined to reveal the seams between definitely Mozart, possibly Mozart, and Levin-in-the-Mozart-style, leaving you to make your own educated guesses. Even better, perhaps, I might suggest that you might even forget that Mozart's body gave his mind insufficient time to complete his final musical task, and instead imagine that we present a coherent whole. It is Levin's mission and hope, after all, that his efforts have filled in the gaps with material sufficiently in the Mozartean style such that we can enjoy Mozart's efforts as a coherent whole. Many of us who grew up with the Süssmayr completion will of course hear some of the seams quite easily, and that fact could be the jumping off point for an entirely different discussion on musical experiences and bias. But I am content to leave our discussion here and encourage you to take in the music as it comes, (invisible) seams and all.

— Michael Barret



The Boston Cecilia is pleased to be sharing this musical offering
in the glorious surroundings of the All Saints Parish,
its home for the past fifty-five years.

BIOS



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher who has served as music director of The Boston Cecilia since 2020. He also served as Music Director of Convivium Musicum, a chamber choir specializing in Renaissance music, from 2007 until 2022. Michael is an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history, and until recently served as Interim Director of the Five College Early Music Program in western Massachusetts. Michael has performed and recorded with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics record labels.

Orlando Cela is the founder and Music Director of the Lowell Chamber Orchestra; he serves as the Music Director of the Arlington Philharmonic Orchestra, and he is the former music director of the Orchestra of the North Carolina Governor's School. He has also guest conducted the Manchester Symphony Orchestra and Choral, the London Classical Soloists, Marquette Symphony Orchestra, and others. He created the Ningbo Symphony Orchestra during his year as visiting professor at Ningbo University, in China. Orlando has received the American Prize for conducting youth and community orchestras, the Vytautas Marijosius Prize for orchestral programming, and the Ernst Bacon Memorial Award for excellence in the performance of American music. His interpretation of Beethoven's Symphonies 7 and 8 with the London Classical Soloists earned him a second prize with their competition. He is currently a fellow at the Creative Entrepreneurship Fellowship of the Arts & Boston Council. He is a Professor of Music at Middlesex Community College.

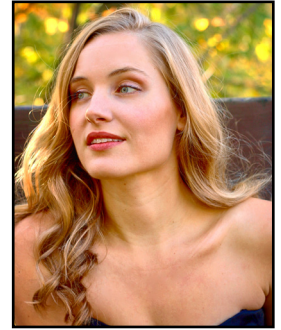


Kevin Neel enjoys a versatile career as organist, collaborative pianist, conductor, and singer. He has been heard at Symphony Hall (Boston), Old South Church, Trinity Church Copley Square, Old West Church, Methuen Memorial Music Hall, as well as numerous venues in the Southeast. He also has appeared as organ and piano accompanist for multiple choral ensembles in the New England area. In December 2016 he co-founded "et al.," a choral ensemble whose mission is to tell stories through diverse, thoughtful programming performed at the highest level. As a singer, he has sung with Emmanuel Music, Cantata Singers, Marsh Chapel Choir, and VOICES 21C. He is Director of Music and Organist at All Saints Episcopal Church in Worcester, where he directs the All Saints Choir (choristers and adults), manages the Music Series, oversees music education programs, plays the Rice Memorial Organ (IV/132 Aeolian Skinner Op. 909), and collaborates with Worcester-area music and arts organizations. He previously served as Organist and Chapel Choir Director at Emmanuel Church in Boston. He was named in the Diapason Magazine's 2019 Class of "20 under 30" which recognizes young talents in the fields of organ

and harpsichord performance, organ and harpsichord building, carillon, and church music. He holds degrees from Boston University in Choral Conducting and Indiana University in Organ Performance and is originally from the Charlotte, NC area.

BIOS

Aurora Martin is known throughout New England for her colorful, full soprano. She is an ensemble member of Boston Baroque and collaborates regularly with Emmanuel Music, the Handel & Haydn Society, Odyssey Opera, The Boston Modern Orchestra Project, Cambridge Chamber Ensemble, Boston Youth Symphony Orchestra the Arlington-Belmont Chorale, Sounds of Stow, and MassOpera. Aurora was named a 2024 semi-finalist in the Oratorio Society of New York Lyndon-Woodside Solo Competition. She received 2nd place in The American Prize in Vocal Performance Professional Opera Division 2023. She was named a semi-finalist in the prestigious Partners for the Arts 9th National Opera Competition in 2022. She joined Opera Company of Middlebury as a 2021 Young Artist, covering “Agnès Sorel” in *The Maid of Orleans*. Solo concert performances include Haydn’s *Harmoniemesse Hob. XXII/14*, Satie’s *Socrates*, Mahler’s *Das Knaben Wunderhorn*, Beethoven’s *Mass in C Major*, Mozart’s *Coronation Mass*, Saint-Saëns’ *Christmas Oratorio*, and Fauré’s *Requiem*. Operatic highlights include Pamina, Micaëla, Dalila, Second Lady, Miss Silvertone, Noémie, Liesgen, and Mieke. Aurora holds a MM from The New England Conservatory and degrees in Music and Chemistry from Virginia Tech.



Noted for her “rich and mellifluous” voice (*Opera News*) and “striking” presence (*The Arts Fuse*), mezzo-soprano Christina English brings musical sensitivity and dramatic commitment to a versatile array of concert, opera, and musical theater stages. Her 2023-24 season includes the role of Mrs. Allan in Argento’s *The Voyage of Edgar Allan Poe* with Odyssey Opera and BMOP; solo performances with Musicians of the Old Post Road, Arcadia Players, and Back Bay Chorale; ensemble appearances with Boston Baroque; and Julia Wolfe’s *Her Story* with Lorelei Ensemble and the Cincinnati Symphony Orchestra. As both a performer and an arts administrator, Christina believes that music is a powerful catalyst for community and connection. Offstage, she is Executive Director of Sheffield Chamber Players, an ensemble founded on the belief that experiencing chamber music in intimate settings profoundly changes the way listeners respond to music, and to each other.

Indian-American tenor Kartik Aysola is a frequent performer in the Greater Boston area as well as throughout New England. This season, he has appeared with the Boston Youth Symphony Orchestra in their production of *Norma* and has sung the role of Spoletta in Opera Vermont’s production of *Tosca*. In addition, he is a seasoned concert performer, appearing as the tenor soloist in such works as *Messiah* by Handel, Haydn’s *Lord Nelson Mass*, Mozart’s *Requiem*, and many more. Originally a native of Dover, PA, Kartik earned the Bachelor of Fine Arts degree from Indiana University of Pennsylvania, studying under Dr. Joseph Baunoch, and then went on to earn the Master of Music degree, studying under Dr. Jerrold Pope. He is currently the student of Bradley Williams.



Daniel Fridley, bass, moved to Boston after completing his Doctorate of Musical Arts in Historical Performance at Case Western Reserve University. He teaches voice at Middlesex Community College, and performs throughout the area as a soloist and ensemble singer. Recent seasons include Azarias in Enigma Chamber Opera’s *Burning Fiery Furnace* and an Eumenide in both a recording of Henri Desmarests’ *Circe* with the Boston Early Music Festival and their 2023 festival. He was Basilio in Rossini’s *Il barbiere di Siviglia* (Teatro Nuovo), Bass Soloist in Handel’s *Messiah* (Bourbon Baroque), Contrabass Soloist in Emilio Rautavaara’s *Vigilia* (Chicago Chorale), Bass Soloist in Monteverdi’s *Vespro della beata Virgine* (Upper Valley Baroque), and sings regularly with Boston Baroque, Blue Heron, and the Newberry Consort. This concert is particularly special, as Fridley has sung with The Boston Cecilia since their 2021 performance of Joby Talbot’s *Path of Miracles*, which was his first performance as a Boston resident.

TEXTS AND TRANSLATIONS

Text translation by Michael Barrett

Introit

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
Praise befits you, God, in Zion,
and an offering will be given to you in Jerusalem.
Hear my prayer,
to you all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sequence

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day,
will dissolve the world in ashes:
by the testimony of David with the Sibyl.

Quantus tremor est futurus,
Quando juxta est venturus,
Cuncta stricte discussurus.

How great will be the quaking,
when the judge is to come,
strictly weighing all things.

Tuba mirum spargens sonum
Per sepulchral regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the tombs of the lands,
will summon all before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will marvel,
when the creature will rise again,
to respond to the judge.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

The written book will be brought forth,
in which all is contained,
whereby the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet apparebit,

Therefore, when the judge will sit,
whatever is hidden will appear:

TEXTS AND TRANSLATIONS

Nil inultum remanebit.

nothing will remain unpunished.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix Justus sit securus?

What shall I, miserable one, then say?
To which protector shall I appeal,
when even the just is barely safe?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

King of awful majesty,
Who saves those worthy of salvation freely,
save me, fount of mercy.

Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

Remember, merciful Jesus,
that I am the cause of your journey:
do not cast me out on that day.

Quaerens me, sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.

Seeking me, you sat down, weary:
You redeemed me, having suffered the cross:
let such hardship not be in vain.

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Righteous judge of vengeance,
make a gift of forgiveness
before the day of reckoning.

Ingemisco, tamquam reus:
Culpa rubet vultus meus;
Supplicanti parce, Deus.

I sigh as a guilty one:
my face reddens with guilt:
Spare the supplicant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

You who absolved Mary,
and heard the thief
gave hope to me also.

Preses meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy:
but you, good one, graciously grant
that I may not be burned in the everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Grant me a place among the sheep,
and separate me from the goats,
placing me at your right hand.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Once the cursed have been confounded,
consigned to acrid flames,
Call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,

Kneeling and bowed I pray,
my heart crushed like ashes:

TEXTS AND TRANSLATIONS

Gere curam mei finis.

take care of my end.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,

That day will be full of tears,
on which from the embers will arise
the guilty man who is to be judged:
Then spare this one, O God.

Pie Jesu Domine,
Dona eis requiem. Amen.

Merciful Lord Jesus,
grant them rest. Amen.

Offertory

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
De poenis inferni et de profundo lacu.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell and the bottomless pit.

Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum.

Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness.

Sed signifier sanctus Michael
Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
Et semini ejus.

But let the holy standard-bearer Michael
lead them into the holy light,
as you once promised to Abraham
and to his seed.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus.

Lord, we offer you sacrifices and prayers in praise.
Accept them on behalf of those souls
who we remember this day.

Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti,
Et semini ejus.

Lord, make them pass from death to life,
as you once promised to Abraham
and to his seed.

Sanctus and Benedictus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of the Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed are they who come in the name of the Lord.
Hosanna in the highest.

TEXTS AND TRANSLATIONS

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem.

Lamb of God, who takes away the sins of the world,
Grant them rest.

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem.

Lamb of God, who takes away the sins of the world,
Grant them rest.

Agnus Dei, qui tollis peccata mundi,
Dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the world,
Grant them rest everlasting.

Communion

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum, quia pius es.

Grant to them eternal light, Lord,
With your saints in eternity, for you are holy.

Requiem aeternum dona eis, Domine,
Et lux perpetua luceat eis,
Cum sanctis tuis in aeternum, quia pius es.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
With your saints forever, for you are pious.

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The Boston Cecilia: Past...Present...Future

The Boston Cecilia was founded in 1876 by Boston pianist and conductor **B.J. Lang**. Cecilia's history is a history of music in Boston. Antonin Dvořák led the chorus, then called the Cecilia Society, in Boston's first performance of his *Requiem* in 1892. And when the newly built Symphony Hall was inaugurated in 1900, Cecilia performed Beethoven's *Missa Solemnis* with conductor William Gericke and the Boston Symphony Orchestra. During the Depression and World II, Cecilia, under the direction of **Arthur Fiedler**, was the official chorus of the BSO, but the post-war years proved difficult for Cecilia. The late evolutionary biologist and historian Stephen Jay Gould sang with Cecilia for many years, and has written that it was when Cecilia recognized the need to find its own mission and style that the chorus blossomed once again.

Donald Teeters became conductor in 1968 and set a new and ambitious path. He became the first in Boston to perform Bach and Handel with period instruments. In his 44-year tenure he conducted all but two of Handel's oratorios. But he also made sure that Cecilia would be known for attention to contemporary music and Cecilia presented premieres of a number of pieces, including the American premiere of Benjamin Britten's *Phaedra*.

Nicholas White served as Music Director from 2013–2017, and brilliantly continued that tradition, exploring music of the 20th and 21st centuries while also conducting acclaimed performances of Baroque music performed on period instruments. **George Case** took up the baton in 2017 and similarly presented great works of the choral repertoire as well as contemporary pieces. Under his leadership, Cecilia commissioned composer Paul John Rudoj to write a piece with the voices of the Transcendentalist movement in the form of a Passion—an American Passion. The performance of the piece—long delayed by the COVID Pandemic—was finally presented and well received in April of 2022.

When George Case left the Boston area in the spring of 2020, Cecilia appointed **Michael Barrett** as its new Music Director. Barrett's arrival in the middle of the Pandemic did not stop him from engaging the singers and our audiences with virtual work. And by the fall of 2021, he had brought a vaccinated and masked Cecilia back to live concerts. An accomplished singer himself with particular expertise in singing and conducting early music, Barrett continues the Cecilia tradition of performing both early and contemporary music as he leads a newly invigorated Boston Cecilia toward its Sesquicentennial.

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Braintree Choral Society,
braintreechoralsociety.weebly.com
Brookline A Cappella, www.brooklineacappella.com
Cambridge Chamber Singers,
www.cambridgechambersingers.org
Cambridge Community Chorus,
www.cambridgechorus.org
Cantata Singers, www.cantatasingers.org
Cantemus, www.cantemus.org
Cantilena - a woman's chorale, www.cantilena.org
Cappella Clausura, www.clausura.org
Charles River Chorale www.charlesriverchorale.net
Choral Art Society of the South Shore,
www.choralartsociety.org
Chorus North Shore, www.chorusnorthshore.org
Chorus pro Musica, www.choruspromusica.org
CircleSinging Boston,
www.meetup.com/Circlesinging-Boston/
Commonwealth Chorale,
commonwealthchorale.com
Concord Chorus, www.ConcordChorus.org
Concord Women's Chorus,
www.concordwomenschorus.org
Coolidge Corner Community Chorus,
www.cccchorus.org
Coro Allegro, www.coroallegro.org
Coro Dante, www.dantemass.org/html/coro-dante
Dedham Choral Society, www.dedhamchoral.org
Exsultet! www.exsultet.us
First Unitarian Society in Newton, fusn.org
Golden Tones, goldentones.org
Greater Boston Intergenerational Chorus,
www.bostonchorus.net
Halalisa Singers, www.halalisa.org
Harvard Choruses, harvardchoruses.fas.harvard.edu
Harvard pro Musica, www.harvardpromusica.org
Highland Glee Club, www.highlandgleeclub.com
In Choro Novo, www.inchoronovo.org
Jameson Singers, www.jamesonsingers.org
Kings Chapel Concert Series, www.kings-chapel.org
Koleinu, Boston's Jewish Community Chorus
www.koleinu.org
Labyrinth Choir, www.labyrinthchoir.org/
Lexington Pops Chorus,
www.LexingtonPopsChorus.org
Master Singers of Lexington,
www.themastersingers.org
Masterworks Chorale, www.masterworkschorale.org
Meridian Singers, web.mit.edu/meridians
Metropolitan Chorale, www.metropolitanchorale.org
Mishawum Choral Society, www.mishawumchoral.org
MIT Women's Chorale,
web.mit.edu/womensleague/womenschorale/
Mudville Madrigal Singers
mudvillemadrigalsingers.blogspot.com
Musica Sacra, musicasacra.org
Mystic Chorale, www.mysticchorale.org
Nashoba Valley Chorale, www.nashobachorale.org
Neponset Choral Society, Inc., www.ncschorus.org
New England Classical Singers,
www.newenglandclassical.org
New World Chorale, www.newworldchorale.org
Newton Community Chorus,
www.NewtonCommunityChorus.org
Night Song nightsong.org
Oriana Consort, www.theorianaconsort.org
Persephone's Daughters,
www.persephonesdaughters.org
Pilgrim Festival Chorus,
www.pilgrimfestivalchorus.org
Polymnia Choral Society, www.polymnia.org
Quincy Choral Society, www.quincychoral.org
Reading Community Singers,
www.readingcommunitysingers.org
Seraphim Singers, www.seraphimsingers.org
Sharing A New Song, www.sanschorus.org
Somerville Community Chorus,
www.somervillechorus.com
Sounds of Stow Chorus & Orchestra,
www.soundsofstow.org
Spectrum Singers, www.spectrumsingers.org
Tremble Clefs, marilynliptonokonow.com
Vocal Revolution, vocalrevolution.org
Voices Rising, www.voicesrising.org
Wellesley Choral Society,
www.WellesleyChoralSociety.org
Westford Chorus, www.westfordchorus.org
Zamir Chorale of Boston, www.zamir.org

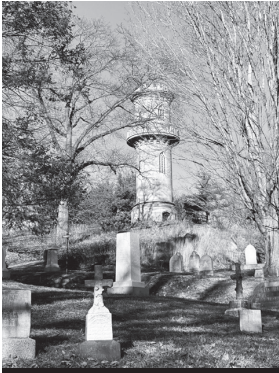
www.bostonsings.org

gbccinfo@gmail.com

THE BOSTON CECILIA 148TH SEASON

~ SAVE THE DATE ~

Take a walk through music history with The Boston Cecilia



Mt Auburn Cemetery, Cambridge, MA

Saturday, June 1st, 2024
Mt. Auburn Cemetery, Cambridge, MA

Tours at 10am and 2pm

Take a walk in Mt. Auburn Cemetery through Boston's music history starting in the late 19th century. Hear stories about Cecilia's first 50 years—a time when Cecilia played an important role in Boston's emergence as an American center for classical music in the late 19th century. With guided narration, the 90-minute walk will begin at the gravesite of B.J. Lang, Cecilia's first music director, then will stop by the gravesites of historic figures with ties to Cecilia.

Watch for details & sign up information.



Watch for details & sign up information at:
bostoncecilia.org/history-walk



The Boston Cecilia is a non-profit organization funded in part by grants from the Teeters Fund and the Massachusetts Cultural Council.



The Boston Cecilia
1773 Beacon Street
Brookline, MA 02445-4214
617.232.4540

Watch for our
announcement of our
2024-2025 season



bostoncecilia.org