

2009|2010 Season  
**THE BOSTON  
CHORAL  
ENSEMBLE**  
Miguel Felipe music director

Jennefelt's  
**VILLAROSA  
SEQUENCES**

**The Boston Choral Ensemble**  
**Teresa Wakim** soprano  
**Miguel Felipe** conductor

**Friday, November 20, 2009**  
First Church in Cambridge  
Harvard Sq, Cambridge

**Sunday, November 22, 2009**  
Old South Church  
Copley Sq, Boston

**BCE**

the B o s t o n  
C h o r a l  
E n s e m b l e

## Our Mission

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The Boston Choral Ensemble is an innovative chamber choir that encourages the creative expansion of the choral art by exploring the essential qualities that unite diverse traditions.

## Saying Thanks

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We'd like to thank the following people and organizations:

Thomas Jennefelt; Thomas von Schreiner, Manager of Choir & Church Music at Gehrman's Musikförlag; Gary Graden, Music Director of the St. Jacob's Chamber Choir in Stockholm, Sweden

Chris Nickelson for his artistic support; Chris Takita for his recording expertise; Perrin Tellock for the delicious food; friends and family for volunteering as ushers; Helen, Ruby, Jessica, Elias, Ozo and Old South Church; Kirsten, Freddy and First Church Cambridge

## The Greater Boston Choral Consortium

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The Boston Chorale Ensemble is a member of the Greater Boston Choral Consortium (GBCC), a cooperative association of diverse choral groups in Boston and the surrounding areas. [See the GBCC listings beginning on page 14.]



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# FROM BCE's PRESIDENT

Dear Friends,

Welcome to the Boston Choral Ensemble's season-opening concert, the North American premiere of Thomas Jennefelt's complete *Villarosa Sequences*. I'm so glad you could join us.

Let me start by complimenting your good decision-making. The choice to attend this concert was a great one. You're in for a real treat. Over the last few months I've become completely enamored with this piece of music. It's unlike anything I've ever sung (or, frankly, even heard) before—and its uniqueness is brilliant. Through the magic of Facebook, I reconnected with an old friend earlier this fall and mentioned this concert. He followed up by listening to snippets of recordings online. His response? “[It] literally makes my shoulders and legs tingle.” It's an apt description. I know the feeling. Shortly, you will too. Good choice!

Of course, you aren't the only one making good decisions lately. We are too. Now joining our core of veterans on stage are 16 new voices selected this September from among the 70 individuals interested in spots with the group. Welcome to Sudeep Agarwala, Sylvan Baca, John Connolly, Mimi Do, James Goldschmidt, Diana Hubbard, Jeremy Innis, Genevieve Khonghun, Collin McGregor, Callie Mescher, Joanna Miller, Maya Mohan, Matt Perkins, Sara Shikowitz, Thomas Wang, and Jenny Wolahan—fantastic choices, one and all. In addition to these new BCE members, we are joined in this concert by another sparkling voice. It is our sincere honor to have the immensely talented soloist Teresa Wakim performing with us.

Beyond today's concert, even more decisions appear. We are once again in the midst of our annual Commission Competition. Now in our third year of running the competition, we received over 80 submissions from all over the world. Composers sent examples of their recent work and a proposal for a new piece to be written for us. Our internal panel of jurors, joined by Andy Vores of the Boston Conservatory and Andrew Shenton of Boston University, are now working diligently to sift through all the excellent entries and make a final decision. Be sure to keep an eye out for the upcoming announcement of the winner...

...which you can easily do by following our new blog! **NOTA BENE**, the official blog of BCE, is the result of a decision we made this summer, and we're having a lot of fun with it. The blog provides a way for us to more regularly discuss all the interesting and engaging aspects of innovative choral music that we just can't cover during a concert. It also provides a chance for you to offer your thoughts—and we're eager to hear what you think. Check it out at [blog.BostonChoral.org](http://blog.BostonChoral.org). Currently, you'll find detailed descriptions of the 7 movements of the *Villarosa Sequences* (with audio samples), interviews with Thomas Jennefelt and Teresa Wakim, and a variety of other connections and musings. Visit often—and leave a comment!

With that, I invite you to truly open yourself up to the *Villarosa Sequences* and all the ensuing shoulder tingles that come with it; it's one more decision you'll be glad you made.

Best wishes,



Matthew Baggetta

2009–2010 Board President, The Boston Choral Ensemble

P.S. Be sure to join us March 5<sup>th</sup> and 7<sup>th</sup> for **TENEBRÆ: Music of Darkness**, our innovative take on an age-old musical tradition featuring the East Coast premiere of Paul Crabtree's *Tenebræ Responsories on Songs by Bob Dylan*.

# THANK YOU

The Boston Choral Ensemble thanks the many who choose to support our mission and our music. Below are those who've given in the last 12 months as of November 13<sup>th</sup>, 2009. If we've left you out, we apologize. Please contact us at [info@BostonChoral.org](mailto:info@BostonChoral.org) so we can fix the error. If you'd like to join this group of kind donors, talk to a member today or visit [www.BostonChoral.org/support](http://www.BostonChoral.org/support) to pledge your support to BCE's mission and music.

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# FROM BCE's CONDUCTOR

Welcome,

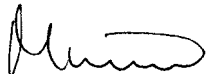
Over the last five years, the Boston Choral Ensemble has been on a mission to invigorate the choral art in the Boston area and beyond. We've led a number of ambitious projects like a rare performance of Arvo Pärt's *Passio*; a program of all 20<sup>th</sup>-century, Latin American choral music; and a concert of Lassus' monumental 1594 cycle *Lagrime di San Pietro* with live video presentation. More recently, BCE established one of the most generous choral commissioning competitions in the nation that annually receives applications from across the U.S., Canada, Europe, Asia, and the Middle East. Our mission is alive locally, too. We've visited public schools in Dedham and Quincy; sung for audiences at shelters and hospitals; and connected with Zumix, a like-minded organization dedicated to building community in East Boston through music and the arts.

As our 10<sup>th</sup> anniversary appears on the horizon, our aim isn't so much to reflect on our success as it is to build on them and launch into our next decade with renewed vision. Therefore, BCE's 9<sup>th</sup> season is, by far, our most ambitious. Each program includes a strong connection to the choral art in today's world. At the same time, throughout the season we'll extend our reach back in time to explore the works that form the very roots of our tradition. In the end, you'll get the best of both! While pursuing ambitious programming goals, we continue to connect with local schools and community organizations. Plus, this past September we inaugurated **NOTA BENE**, the official blog of BCE. Known as **NB**, the blog has emerged as an ongoing gathering designed to explore our music and all the many, many ways it connects to the wider world. This 24/7 resource grows regularly and is the first project of its kind in the nation. Be sure to check it out and add your comments.

I'm so happy to welcome you to today's concert. BCE is thrilled to present the first performance of the complete *Villarosa Sequences* outside of Sweden and we're glad you chose to join us. *Villarosa* is a collection of seven individual movements that were written on different occasions over a period of about eight years. Although the collection of movements exist within a particular aesthetic, the unique voice of each becomes clear as one listens and learns Mr. Jennefelt's language. To read more about the work, see the short note on page nine and visit **NOTA BENE** at [blog.BostonChoral.org](http://blog.BostonChoral.org).

In presenting *Villarosa Sequences*, I know that BCE has invested heavily in our mission to 'expand the choral art by exploring the essential qualities that unite diverse traditions.' Today you'll hear a brand new contribution to this long tradition of choral music in which Thomas Jennefelt is not an isolated example. Indeed, he is influenced by the American minimalist tradition, by his own singing experiences in the Eric Ericson Chamber Choir, and even by the beloved tradition of sacred music in Western Europe. This is a quintessential example of the vital, new art that continues a centuries-old practice of human expression through song. Choral singing is alive and well in Boston and beyond; we're glad you are here with us to celebrate!

With best wishes for a joyful holiday season,



Miguel Felipe  
Music Director and Conductor  
The Boston Choral Ensemble

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**ARTSBOSTON**

2009|2010 Season

Miguel Felipe music director

**BOSTON CHORAL ENSEMBLE**



Jennefelt's  
**VILLAROSA  
SEQUENCES**

The first North American performance of Jennefelt's *Villarosa Sequences*, a seven-movement symphony both peaceful and exhilarating. Featuring soprano Teresa Wakim.

**FRI, NOV 20, 8:00 PM**  
1<sup>ST</sup> CHURCH CAMBRIDGE

**SUN, NOV 22, 2:30 PM**  
OLD SOUTH CHURCH

**Tenebræ**  
music of darkness

A program blending traditional works from the Renaissance and 20<sup>th</sup> century set against the East Coast premiere of Paul Crabtree's *Tenebræ Responsories on Songs* by Bob Dylan.

**FRI, MAR 5, 8:00 PM**  
1<sup>ST</sup> CHURCH CAMBRIDGE

**SUN, MAR 7 2:30 PM**  
OLD SOUTH CHURCH

**Beg  
Borrow  
Steal**

BCE explores the ways musical borrowing have been used to enrich and inspire new music. Culminates in the premiere from our 3<sup>rd</sup> Annual Commission Competition.

**FRI, JUN 4, 8:00 PM**  
1<sup>ST</sup> CHURCH CAMBRIDGE

**SUN, JUN 6, 2:30 PM**  
OLD SOUTH CHURCH

MORE INFO at **BOSTONCHORAL.ORG**

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Jennefelt's  
**VILLAROSA  
SEQUENCES**

**The Boston Choral Ensemble**

Miguel Felipe, Conductor

Teresa Wakim, Soprano

Geoff Wieting, Rehearsal Pianist

Christopher Nickelson, Assistant to the Director

Friday, November 20<sup>th</sup>, 2009, 8:00 PM

First Church, Cambridge, Massachusetts

Sunday, November 22<sup>nd</sup>, 2009, 2:30 PM

Old South Church, Boston, Massachusetts

Jennefelt's  
**VILLAROSA  
SEQUENCES**

Thomas JENNEFELT  
(1954—)

Villarosa Sequences  
North American premiere

1. Aleidi floriasti (1993)
2. Saoveri indamflavi (1993)
3. Villarosa sarialdi (1993)
4. Strimoni volio (2001)  
Teresa Wakim, soprano
5. Claviante brillante (1996)
6. Virita criosa (1996)
7. Vinamintra elitavi (1994–95)

Miguel Felipe, Conductor

**PLEASE TURN OFF** all electronic devices during today's performance.  
All audio or video recording and flash photography are prohibited.

# ABOUT THE MUSIC

What is printed below is an excerpt from **NOTA BENE**, the official blog of the Boston Choral Ensemble. Posted on October 21<sup>st</sup>, it is from an email Thomas Jennefelt sent in response to questions from **NB** about the origins of the *Sequences*. To learn more about the piece, hear numerous recorded examples, and follow future programs, visit **NOTA BENE** at [blog.BostonChoral.org](http://blog.BostonChoral.org).

I have since the 1970s been charmed and thrilled by minimalist music and ideas. Steve Reich's music has been close to my heart ever since the first recording of *Drumming* and pieces like *Music for mallet instruments, voice and organ*. In Swedish musical life, however, minimalism has been taboo—but times are (slowly) changing.

I would not say that I have committed myself totally to minimalism. Rather, I have tried to find that impossible combination of dramatic textures and more pattern-like textures. In doing so, I think I was quite early to use minimalist ideas for unaccompanied voices. (Not the first one, but...).

**IN 1990** I wrote a dramatic piece for unaccompanied choir: *Dichterliebe* (based of the same Heine poems that Schumann used). After this heavy struggle, I found it was time to enjoy pure minimalism, and I wrote the piece *Music for a big church; (for tranquility)*.

Being a professional singer for many years I found it tiring to sing only on vocables, so after that piece I decided to develop an idea about a phonetic language that I had used in a solo piece some years before.

**IN 1993** I received a commission to write three pieces for three choirs in Helsinki, Finland. Instead of trying to find suitable texts I decided that this was the time for my new language. For that occasion I wrote *Aledi floriasti, Saoveri indamflavi, and Villarosa sarialdi*.

**IN 1995** I wrote *Vinamintra elitavi* for Gary Graden and the Chamber Choir of the Stockholm Music Gymnasium. That piece was first performed in Ljubljana, Slovenia, on the IFCM [International Federation for Choral Music Triennial Symposium] in July that year.

**IN 1997** I began to feel that seven pieces in a row was something to strive for, and when I got the commission for a children's choir I decided to write *Virita criosa* as the fifth piece of the sequences. It was first performed in Kristianstad, Sweden, in a big festival. The same year I wrote *Claviente brilioso* for my friend Erik Westberg and his Vocal Ensemble in Piteå, Sweden.

**IN 2001** I was happy to have all the *Villarosa* pieces performed in the same concert. Gary Graden, who has done a lot for me and my music, made the first performance of all the seven pieces. For this occasion, I included the solo piece *Strimoni volio* (written for the soprano Jeanette Köhn).

—note by Thomas Jennefelt

# ABOUT THE ARTISTS

## **MIGUEL FELIPE** music director & conductor

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Miguel Felipe was born and began his musical studies in Ann Arbor, Michigan. In addition to his work with the Boston Choral Ensemble, Dr. Felipe is Interim Choral Director and Visiting Lecturer in Music at Mount Holyoke College, Associate Director of Choral Studies at The Boston Conservatory, Music Director of the Boston Choral Ensemble, and Assistant Conductor of the Harvard-Radcliffe Collegium Musicum at Harvard University. He has conducted choirs at the University of Cincinnati, Boston University, The Boston Conservatory, Brown University, and Harvard University. He has led community choirs in Maine, Massachusetts, and Ohio, and has served as a clinician and adjudicator throughout the Northeast U.S. and in Southeast Asia.



Felipe studied at the prestigious Interlochen Arts Academy where he earned a diploma in piano. He graduated from the University of Cincinnati College-Conservatory of Music where he earned a Bachelor of Music, *summa cum laude*. After relocating to Boston, Felipe attended the Pierre Monteux School and studied conducting at Boston University where he earned his graduate degrees studying with Dr. Ann Howard Jones, David Hoose, Craig Smith, and Joseph Flummerfelt.

As a performer, Felipe advocates for new music and has commissioned and premiered dozens of works for chamber orchestra: wind ensemble; women's, men's, and mixed chorus. In 2007 Felipe established—and continues to direct—the Boston Choral Ensemble Commission Competition: the Northeast's largest choral commissioning project of its kind. As a researcher and teacher, Felipe's research interests focus on choral innovations in Indonesia, choral societies' influence in cultural development, and conducting pedagogy.

Felipe is a member of the American Choral Directors Association, Chorus America, the National Collegiate Choral Organization, the International Federation for Choral Music, and Pi Kappa Lambda.

## **CHRISTOPHER NICKELSON** assistant to the director

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Conductor and music educator Christopher Nickelson is currently the director of choirs at Quincy High School in Quincy, Massachusetts. Nickelson actively rehearses and conducts three choral ensembles that comprise the Quincy High School Choir. He maintains a rigorous performance schedule with his top choral ensemble: The Horizons Choir. In addition to these duties, Nickelson is currently serving as the Assistant to the Director for the Boston Choral Ensemble.

An active vocalist, collaborative pianist, and conductor, Nickelson earned a degree in music education, *cum laude*, from the Ithaca College School of Music. In 2007 he presented a study entitled "Performance Anxiety and the Music School Audition Process" at the New York State Music Teachers Association conference at Skidmore College in Saratoga, New York. While studying at Ithaca he worked closely with Jennifer Hayghe (piano), Jennifer Kay (voice), and Lawrence Doebler (conducting). There he participated in numerous vocal ensembles, many of which regularly premiered new choral music. He has performed in symphonic choruses including the Lake Placid Sinfonietta, the Cayuga Chamber Orchestra, and the Brevard Music Center Orchestra under the direction of Keith Lockhart. Additionally, he has toured the U.S. with the Ithaca College Choir.

An accomplished pianist from a young age, Christopher has performed in masterclasses for some of the world's leading pianists, such as the 2005 Van Cliburn Gold Medalist Alexander Kobrin. Originally from a suburb of Atlanta, Georgia, he has performed solo and collaborative recitals in the southeastern United States and along the East Coast. His interest in both collaborative piano and new music led him to frequently premier new works by living composers. He currently maintains a selective piano studio of private students.

Christopher is an active member of the American Choral Directors Association, Music Teachers National Association, and MENC: The National Association for Music Education.

## **TERESA WAKIM** soprano

"With a voice of lambent beauty," soprano Teresa Wakim enjoys an internationally successful career as soloist in opera, oratorio, and chamber music. She has been praised by numerous publications, including the Boston Globe, Wall Street Journal, Miami Herald and Goldberg Magazine. She has sung in many of the world's most renowned halls, including Severance Hall in Cleveland, Royal Albert Hall in London under Sir Roger Norrington, Carnegie's Zankel Hall under Ton Koopman, and Boston's Symphony Hall, Sander's Theater, and Jordan Hall.

She completed her undergraduate vocal studies with distinction at the Oberlin Conservatory of Music, studying with Lorraine Manz, and pursued a master's degree at Boston University's College of Fine Arts in the studio of Penelope Bitzas, focusing on the performance of baroque vocal music with Martin Pearlman, Peter Sykes, and Joshua Rifkin. Her studies have taken her abroad to Lisbon, Salzburg, Vancouver, Lausanne, and Venice. A recipient of numerous achievements, she received her master's with musical distinction, served as Emerging Artist in Residence with the Back Bay Chorale in 2006–07, and was finalist for the vocal competition for Les Arts Florissants, Les Jardin des Voix in 2004. Ms. Wakim was also chosen to partake in Carnegie Hall's Young Artist Bach program with Ton Koopman.

Ms. Wakim is featured on two Grammy-nominated recordings of Lully operas with the Boston Early Music Festival for CPO. *Thésée* features her as bergère, and the recent recording of *Psyché* features her as Flore and Une Nymphe. She served for four years as a Choral Scholar in the Marsh Chapel Choir at Boston University under the direction of Scott Allen Jarrett where she was heard weekly on Boston's NPR radio.

She has performed with the acclaimed ensembles of Boston Baroque, the Handel & Haydn Society, the Boston Early Music Festival, Seraphic Fire, Boston Secession, and Apollo's Fire. Her musical interests extend to smaller ensembles as well, and she is often heard with Exsultemus, Sprezzatura, Bourbon Baroque, La Donna Musicale, Amphion's Lyre, L'Académie, The Sun's Darlings, Les Boston-



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ades, and Newton Baroque. She has partaken in Boston's SoHIP, New York's ARTEK, and the Boston Early Music Festival Fringe recital series. She is also a frequent guest soloist at the Amherst, Connecticut, and Boston Early Music Festivals.

A seasoned concert artist, Ms. Wakim often performs works spanning the early baroque to the recently composed. She recently premiered Paul Crabtree's *Sedebat Mater* with Seraphic Fire, and Daniel Thomas Davis' *King David's Songbook* with Back Bay Chorale. Solo oratorio engagements have included the North American premiere of Pergolesi's *Marian Vespers*; Bach's *St. John Passion*, *St. Matthew Passion*, and *Magnificat*; Mozart's *C Minor Mass* and *Requiem*; Haydn's *Mariazellern Mass*; Boccherini's *Stabat Mater*; and Handel's *Messiah*, *Saul*, and *Solomon*. With the Handel & Haydn Society she recently traveled to London to partake in Haydn's *The Seasons* under Sir Roger Norrington at the Royal Albert Hall for the BBC Proms.

In addition to her performance in the *Villarosa Sequences*, engagements for the 2009–2010 season include premiere performances of a new work with Coro Allegro, recording her role as Diane in Charpentier's *Actéon* with The Boston Early Music Festival in Germany, Bach's glorious cantata *Jauchzet Gott in allen Landen* with the St. Alban's Bach Festival Orchestra in North Carolina, Handel's *Messiah* across southern Florida with Seraphic Fire, a solo appearance with the Handel & Haydn Society in their "Zest for Love" concert in February, and the role of Morgana in Handel's *Alcina* in Louisville with Bourbon Baroque.

## **GEOFF WIETING** rehearsal pianist

Geoffrey Wieting earned the degrees of B.A. and B.Mus. at Oberlin College and Oberlin Conservatory where he received the Selby Houston Award in organ performance. At Oberlin he studied organ with Haskell Thomson and harpsichord with Lisa Goode Crawford. He went on to receive a M.Mus. in collaborative piano from New England Conservatory where he studied with Terry Decima, Margo Garrett, and Martin Katz.

For many years he has been active at Trinity Church, Boston, as a member of the Trinity Choir and recently served a year as interim assistant organist. He has performed extensively as solo organ recitalist, liturgical musician, chamber musician, choral singer, and collaborative pianist. With baritone Christópheren Nomura he has given a number of song recitals, including a live performance broadcast on Boston's WGBH-FM. He has also served as staff pianist at Boston University's College of Fine Arts, accompanying vocal degree candidates in lessons, competitions, and recitals as well as playing for diction classes, master classes, and auditions at B.U.'s prestigious Opera Institute. He has also served as a pianist for the Opera Lirica training institute for young singers in Orvieto, Italy, a part of the Orvieto Musica festival. Additionally, he has participated annually since 1992, both as choral singer and pianist, in the Ogontz Choral Music Symposium in Lisbon, NH, directed by Sir David Willcocks.

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2009–2010 Season

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**Cantilena - a women's chorale** [www.cantilena.org](http://www.cantilena.org)

**Cappella Clausura** [www.clausura.org](http://www.clausura.org)

**The Capriccio Chorus at Rivers**

[www.riversschoolconservatory.org](http://www.riversschoolconservatory.org)

**Chorus pro Musica** [www.choruspromusica.org](http://www.choruspromusica.org)

**Concord Chorus** [www.concordchorus.org](http://www.concordchorus.org)

**Concord Women's Chorus** [www.concordwomenschorus.org](http://www.concordwomenschorus.org)

**Convivium Musicum** [www.convivium.org](http://www.convivium.org)

**Dedham Choral Society**



Jonathan Barnhart, Director

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**Coolidge Corner  
Community  
Chorus** [cccchorus.org](http://cccchorus.org)

**Coro Allegro** [www.coroallegro.org](http://www.coroallegro.org)

**Coro Stella  
Maris** [www.corostellamaris.org](http://www.corostellamaris.org)

**Dedham Choral  
Society** [www.dedhamchoral.org](http://www.dedhamchoral.org)

**Exsultemus—period  
vocal ensemble**  
[www.exsultemus.org](http://www.exsultemus.org)

**Fine Arts Chorale**  
[www.fineartschorale.org](http://www.fineartschorale.org)

**Golden Tones** [www.goldentones.org](http://www.goldentones.org)

**Greater Boston  
Intergenerational  
Chorus** [www.bostonchorus.net](http://www.bostonchorus.net)

**Handel and Haydn  
Society** [www.handelandhaydn.org](http://www.handelandhaydn.org)

**Halalisa Singers** [www.halalisa.org](http://www.halalisa.org)

**Harvard Choral Groups**  
[www.fas.harvard.edu/~holchoir/](http://www.fas.harvard.edu/~holchoir/)

**Heritage Chorale** [www.heritagechorale.org](http://www.heritagechorale.org)

**In Choro Novo** [www.inchoronovo.com](http://www.inchoronovo.com)

**King's Chapel Concert  
Series** [kings-chapel.org](http://kings-chapel.org)

**Koleinu—Boston's  
Jewish  
Community  
Chorus** [www.koleinu.org](http://www.koleinu.org)

**Lexington Pops  
Chorus** [LexingtonPopsChorus.org](http://LexingtonPopsChorus.org)

**Lyricora** [www.lyricora.com](http://www.lyricora.com)



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**Clear and Bright:  
Festive Sounds of Chorus and Brass**

SATURDAY, MARCH 20, 2010, 8:00 PM  
**The Spirit Is Still Speaking:  
Sacred Choral Music of the Modern Era**

SATURDAY, MAY 22, 2010, 8:00 PM  
**Mary's Playlist:  
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**Nashoba Valley Chorale** [www.nashobachorale.org](http://www.nashobachorale.org)

**Neponset Choral Society** [www.ncschorus.org](http://www.ncschorus.org)

**Newburyport Choral Society** [www.newburyportchoralsociety.org](http://www.newburyportchoralsociety.org)

**New England Classical Singers** [www.newenglandclassical.org](http://www.newenglandclassical.org)

**Newton Choral Society** [www.newtonchoral.org](http://www.newtonchoral.org)

**Newton Community Chorus** [www.NewtonCommunityChorus.org](http://www.NewtonCommunityChorus.org)

**The Newton Singers** [Newton\\_Singers@yahoo.com](mailto:Newton_Singers@yahoo.com)

**The Oriana Consort** [www.theorianaconsort.org](http://www.theorianaconsort.org)

**The Orpheus Singers** [www.orpheussingers.org](http://www.orpheussingers.org)

**The Paul Madore Chorale** [www.paulmadorechorale.org](http://www.paulmadorechorale.org)

**Pilgrim Festival Chorus** [www.pilgrimfestival.org](http://www.pilgrimfestival.org)

**Polymnia Choral Society** [www.polymnia.org](http://www.polymnia.org)

**Schola Amicorum** [jwsrjwsr@gmail.com](mailto:jwsrjwsr@gmail.com)

**Seraphim Singers** [www.seraphimsingers.org](http://www.seraphimsingers.org)

**Sharing A New Song** [www.sharinganewsong.org](http://www.sharinganewsong.org)

**Somerville Community Chorus** [www.somervillechorus.com](http://www.somervillechorus.com)

**Sounds of Stow Festival Chorus & Orchestra** [www.soundsofstow.com](http://www.soundsofstow.com)

**The Spectrum Singers** [www.spectrumsingers.org](http://www.spectrumsingers.org)

**Stämbandet— The Scandinavian Vocal Ensemble** [www.stambandet.org](http://www.stambandet.org)

**The Treble Chorus of New England** [www.treblechorus.com](http://www.treblechorus.com)

**Wellesley Choral Society** [www.wellesleychoralsociety.org](http://www.wellesleychoralsociety.org)

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**Youth Pro Musica** [www.youthpromusica.org](http://www.youthpromusica.org)

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