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CELEBRATING
15
YEARS

**TAKE
MY HAND**

15TH ANNUAL DR. MARTIN LUTHER KING, JR. TRIBUTE CONCERT



Monday, January 15, 2018

Symphony Hall

#BCCturns15



ABOUT THE BOSTON CHILDREN'S CHORUS

MISSION

The Boston Children's Chorus (BCC) harnesses the power and joy of music to unite our city's diverse communities and inspire social change. Our singers transcend social barriers in a celebration of shared humanity and love of music. Through intensive choral training and high profile public performance experiences (locally, throughout the U.S. and around the world), they learn discipline, develop leadership skills, and proudly represent the city of Boston as ambassadors of harmony.

BCC envisions a city defined by meaningful relationships among its community members. Through participation in a rigorous choral curriculum supplemented with lessons to foster compassion, BCC singers use the shared experience of music to create a better understanding of their part in the world around them. BCC is in pursuit of musical excellence, which the organization believes can be used as a tool to create dialogue around difficult issues. By encouraging conversations around these issues, our singers pave the way for a more connected Boston.

HISTORY

BCC was founded by Hubie Jones, a civic leader who for five decades has worked to address the social problems facing Boston's underserved children and communities. In 2001, Mr. Jones experienced a breathtaking performance by the nationally renowned Chicago Children's Choir and returned to Boston determined to replicate this innovative program, as there were no organizations in Boston that effectively combined a mission for artistic excellence with an agenda for social change. He gathered the support of civic leaders and, after a year of planning and pilot projects, the Boston Children's Chorus was launched in October of 2003.

Since the BCC's inception, our program has grown rapidly from an initial 20 children in the pilot program, to over 450 singers from around the Greater Boston area. The singers participate in 13 different choirs at our South Boston headquarters and our three partner locations: West End House Boys and Girls Club in Allston-Brighton, First Parish in Dorchester, and the United South End Settlements.

Boston University College of Fine Arts is our lead educational collaborator. BCC is supported in part by grants from the National Endowment for the Arts, in part by the Massachusetts Cultural Council, a state agency, and in part by a grant from the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor's Office of Arts and Culture.





In celebration of our 15th anniversary season, BCC is thrilled to announce a new summer program! **BCC SUMMER** will expand your child's horizons **musically, culturally, and artistically**. Weekly excursions will round out themes of **environmental justice, social justice, and multiculturalism**. Each week, fantastic choral clinicians and guest musicians lead different programs with the help of dedicated summer teaching fellows. In addition to singing, children will **craft, dance, drum**, and more! All of these wonderful activities culminate in a Friday evening **performance** - open to the public!

For added flexibility, sign up for sessions **by the week!**
Regular Day: 9 a.m. - 4 p.m.; Extended Day: 7:30 a.m. - 6 p.m.

Week 1: July 23 - 27
Week 2: July 30 - August 3
Week 3: August 6 - 10
Week 4: August 13 - 17
Week 5: August 20 - 24
Week 6: August 27 - 31

For more information, and to register your child, please visit our website: www.bostonchildrenschorus.org/bccsummer
Questions? Email Trey Pratt: tpratt@bostonchildrenschorus.org

A MESSAGE FROM DR. ANTHONY TRECEK-KING

"Well, I don't know what will happen now. We've got some difficult days ahead. But it really doesn't matter with me now, because I've been to the mountaintop. And I don't mind. Like anybody, I would like to live - a long life; longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the Promised Land. So I'm happy, tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord" - Dr. Martin Luther King, Jr.

Dear Friends,

Fifty years ago in the early evening of April 4, 1968, the day after his iconic "Mountaintop" speech, Dr. Martin Luther King, Jr. was struck down by an assassin's bullet. His death rocked the world, sending waves of riots and upheaval throughout our communities. A few days later, Mahalia Jackson, a constant friend and inspiration for Dr. King, performed "Precious Lord, Take My Hand," his favorite hymn at his funeral. When I reflect on the text of that hymn, I think of how the simple gesture of offering a hand, whether it is metaphorical or real, can carry someone over a difficult time.

Every year since our inception in 2003, Boston Children's Chorus (BCC) has produced a concert celebrating the life and legacy of Dr. King, and the universal ideals he and his compatriots marched, fought, and even died for. This concert, on the fiftieth anniversary of Dr. King's death, is especially poignant in light of recent events. Dr. King's message was about non-violence, peace, and equality. We have an opportunity to spread that message and inspire change through this musical program.

Thank you for joining the Boston Children's Chorus tonight in this unifying and inspirational celebration. The road to achieving Dr. King's dream of a peaceful nation united, where all people stand together as equals, begins in all of us. Even something as small as helping a neighbor out can create a ripple effect of lasting, positive change. We hope that seeing our young singers on stage will inspire you to live out Dr. King's vision of peace and harmony.

ANTHONY TRECEK-KING, D.M.A.

PRESIDENT AND ARTISTIC DIRECTOR



FAMILY CONCERTS 2017-2018 SEASON

Saturday, March 10, 2018, 10:00am & 12noon

Pre-concert activities from 9-10am

Boston Symphony Orchestra

Thomas Wilkins, BSO Germeshausen Youth and

Family Concerts Conductor

"Learning By Heart"—A Journey of Exploration and Engagement

BERLIOZ *Roman Carnival Overture*

CHABRIER *Marche Joyeuse*

PROKOFIEV "Death of Tybalt," from the ballet *Romeo and Juliet*

BIZET *Intermezzo*, from *Carmen*

MENDELSSOHN *Dance of the Clowns*, from the incidental music to

A Midsummer Night's Dream

LISZT 1st movement (*Allegro maestoso*) from Piano Concerto No. 1

in E-flat Amir Siraj, 2017 BSO Concerto Competition Winner

DVOŘÁK 4th movement (*Allegro ma non troppo*) from Symphony No. 8

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children 18 and under are FREE.



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A MESSAGE FROM THE BCC SINGERS

On April 4th, 1968, the world lost a great leader and advocate for change. From Selma to Montgomery, Chicago to Memphis, Dr. Martin Luther King Jr. rallied people of all colors in peaceful demonstrations to combat racial discrimination. Today, the lessons we learn from Dr. King's work continue to inspire us, as our nation carries on in our fight for true equality.

The theme of our concert, "Take My Hand," is drawn from Dr. King's favorite hymn, "Precious Lord Take My Hand," later performed by Mahalia Jackson at his funeral. Music played a crucial role in the Civil Rights Movement, inspiring hope and perseverance in the fight against injustice. The lyrics of "Take My Hand" embody this spirit: "Through the storm, through the night, lead me on to the light." As an organization whose mission calls us to use music to inspire social change, we take each others' hands to rise against the challenges set before us in the world.

In honor of our 15th anniversary, the Boston Children's Chorus is dedicating this year to looking closely at the things that make up our identities as individuals and as a community. BCC is a melting pot of singers from different backgrounds and experiences, hailing from all over the Greater Boston area. Each individual identity is crucial to forming the fabric of our BCC family. Through conversations and storytelling, we strengthen our connections, and create a deeper sense of unity across our eclectic community. This year's MLK performance demonstrates this unity like no other. For the first time in our 15 year history, we celebrate Dr. King's legacy in the world-renowned Boston Symphony Hall, and bring together all thirteen choirs to carry his message.

Fifty years after Dr. Martin Luther King Jr.'s death, his words "Injustice anywhere is a threat to justice everywhere" still ring true. We must help to uplift members of our community. As a BCC family and as one nation, we must embody the spirit of Dr. King and be fervent in creating social change wherever it is needed. We hope you are moved during tonight's performance, and that you have a chance not only to reflect on the roots of your own identity, but to seek ways to take hands in solidarity and unite as one.

AMECHI EGBUNIKE, STEPHEN HART, LILA LIFTON, AND AUSTIN MOORE

PREMIER CHOIR AND YOUNG MEN'S ENSEMBLE PRESIDENTS

THANK YOU!

The Boston Children's Chorus thanks and salutes our 15th Annual Dr. Martin Luther King, Jr. Tribute Concert sponsors for their generous support and commitment to a culture that embraces equity and inclusion.

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TAKE MY HAND

15TH ANNUAL DR. MARTIN LUTHER KING, JR. TRIBUTE CONCERT

JANUARY 15, 2018
SYMPHONY HALL

ANTHONY TRECEK-KING, President and Artistic Director

Precious Lord, Take My Hand

Thomas Dorsey
arr. Anthony Trecek-King

MLK

U2
arr. Bob Chilcott

Why? (The King of Love is Dead)

Nina Simone
arr. Stephen Feigenbaum

Wade in the Water

Spiritual
arr. Norman Luboff

Strange Fruit

Abel Meeropol a.k.a. Lewis Allen
arr. K. Boerger

The Death of Emmett Till

AC Bilbrew and The Ramparts
arr. Stephen Feigenbaum

You've Got To Be Carefully Taught

Richard Rodgers
arr. Stephen Feigenbaum

Quiet

MILCK
arr. Whitney Simmonds

This Land is Your Land

Woodie Guthrie
arr. Stephen Feigenbaum

My God is A Rock

Spiritual
arr. Stacey Gibbs

Oh Canada

Missy Higgins
arr. Stephen Feigenbaum

Pride (In the Name of Love)

U2
arr. Whitney Simmonds

We Shall Overcome

American Freedom Song
arr. Tom Trenney

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The Boston Foundation is honored to support the 15th Annual Martin Luther King, Jr. Tribute Concert! We are proud to have been “there at the beginning” for the Boston Children’s Chorus. Our good friend Hubie Jones, one of the great social activists and civic leaders in our city’s history, created the Chorus to build bridges between the people of Boston through music. We know that all of the young people who are members of this remarkable organization will carry not only the music—but the values they are learning—with them all of their lives.

The Boston
Foundation **tBf**

LYRICS

PRECIOUS LORD, TAKE MY HAND

Music and Text by Thomas Dorsey
arr. Anthony Trecek-King

Precious Lord, take my hand,
Lead me on, let me stand.
I am tired, I am weak, I am worn.
Through the storm, through the night,
Lead me on to the light:
Take my hand, precious Lord, lead me home.

MLK

Music and Text by U2
arr. Bob Chilcott

Sleep, sleep tonight,
And may your dreams be realized.
If the thundercloud passes rain
So let it rain, rain down on him.
So let it be.

WHY? (THE KING OF LOVE IS DEAD)

Music by Nina Simone
Text by Gene Taylor
arr. Stephen Feigenbaum

Once upon this planet earth,
Lived a man of humble birth,
Preaching love and freedom for his fellow man,
He was dreaming of a day,
Peace would come to earth to stay,
And he spread this message all across the land.

Turn the other cheek he’d plead,
Love thy neighbor was his creed,
Pain, humiliation, death, he did not dread,
With his bible at his side,
From his foes he did not hide,
It’s hard to think that this great man is dead.

Will the murders never cease,
Are they men or are they beasts?
What do they ever hope to gain?
Will my country stand or fall?
Is it too late for us all?
And did Martin Luther King just die in vain?
‘Cuz he’d seen the mountaintop,
And he knew he could not stop,
Always living with the threat of death ahead.

Folks you'd better stop and think,
'Cuz we're heading for the brink.
What will happen now that he is dead?
He was for equality,
For all people, you and me,
Full of love and goodwill, hate was not his way.

He was not a violent man,
Tell me folks if you can,
Just why was he shot down the other day?
Tell me why the king of love is dead.

WADE IN THE WATER

Spiritual, arr. Norman Luboff

Wade in the water,
Wade in the water children,
Wade in the water,
God's agonna trouble the water.

See that band all dressed in white,
The leader looks like an Israelite.

Everybody wade in the water,
Wade in the water children,
Wade in the water,
God's agonna trouble the water.

See that band all dressed in red,
It looks like the band that Moses led.

Everybody wade in the water,
Wade in the water children,
Wade in the water,
God's agonna trouble the water.

STRANGE FRUIT

**Music and Text by Abel Meeropol, a.k.a. Lewis Allen
arr. K. Boerger**

Southern trees bear a strange fruit:
Blood on the leaves and blood at the root.
Black body swingin' in the Southern breeze,
Strange fruit hangin' from the poplar trees.

Pastoral scenes of the gallant South:
The bulging eyes and the twisted mouth.
Scent of magnolias sweet and fresh,
And the sudden smell of burning flesh.

Here is a fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the tree to drop.
Here is a strange and bitter crop.

THE DEATH OF EMMETT TILL

**Music and Text by AC Bilbrew and The Ramparts
arr. Stephen Feigenbaum**

Folks, listen to this story,
It's one the world should know,
Of a Negro boy of fourteen named Emmett Till.
From Chicago to Mississippi,
To see his Uncle Mose,
But we won't see little Emmett anymore.

Emmett Till, Emmett Till,
His name will be a legend we all know,
Tallahatchie, Mississippi to see his Uncle Mose,
But we won't see little Emmett anymore.

A few days in Tallahatchie,
Emmett with his little pals,
To Money, Mississippi, grocery store to buy,
They bought bubblegum and candy from the woman at the store,
As they turned to leave little Emmett said "Goodbye!"

His little pals said to him:
"What you mean sayin' goodbye to the woman in Money grocery store?"
They said "she is good lookin'", Emmett said "you're right!"
And that remark cost Emmett Till his life.

Emmett Till, Emmett Till,
His name will be a legend we all know,
Tallahatchie, Mississippi to see his Uncle Mose,
But we won't see little Emmett anymore.

'Twas on the following Sunday, they say about 2 A.M,
Two bad men came and knocked on Mose's door.
They said to Uncle Mose: "We've come to take the boy.
Hè whistled at that woman, and he must go."

He was taken to a stable, beat and shot right through the head,
All one could hear were blows and Emmett's cries,
Last words were: "Mama, save me, have mercy on me, Lord,"
The blows still fell, but little Emmett had died.

The two men went to trial, sat and grinned and smoked and chewed,
As fearful witnesses all did testify,
Jury's out sixty five minutes, returned verdict in hand,
"Not guilty" was their prompt reply.

Emmett Till, Emmett Till,
His name will be a legend we all know,
Tallahatchie, Mississippi to see his Uncle Mose,
But we won't see little Emmett anymore.

YOU'VE GOT TO BE CAREFULLY TAUGHT

Music by Richard Rodgers

Text by Oscar Hammerstein

arr. Stephen Feigenbaum

You've got to be taught to hate and fear,
You've got to be taught from year to year,
It's got to be drummed in your dear little ear,
You've got to be carefully taught.

You've got to be taught to be afraid,
Of people whose eyes are differently made,
And people whose skin is a different shade,
You've got to be carefully taught.

You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate,
You've got to be carefully taught.

You've got to be taught to hate and fear,
You've got to be taught from year to year,
It's got to be drummed in your dear little ear,
You've got to be carefully taught.

You've got to be taught to be afraid,
Of people whose eyes are differently made,
And people whose skin is a different shade,
You've got to be carefully taught.

QUIET

Music and Text by MILCK and AG

arr. Whitney Simmonds

Put on your face. Know your place.
Shut up and smile. Don't spread your wings.
I could do that.

But no one knows me, no one ever will;
If I don't say something, if I just lie still.
Would I be that monster, scare them all away;
If I let them hear what I have to say?

I can't keep quiet, no, no, no.
I can't keep quiet, no, no, no.
A one woman riot, no, no, no.
I can't keep quiet, for anyone, anymore.

'Cuz no one knows me, no one ever will;
If I don't say something, if I hide what's real.
They may see a monster, they may run away;
But I have to do this.

I can't keep quiet, no, no, no.
I can't keep quiet, no, no, no.
A one woman riot, no, no, no.
I can't keep quiet. (Let it out now, let it out now.)

There'll be someone who understands.
Must be someone who'll understand.
I can't keep quiet, no, no, no.
I can't keep quiet, no, no, no.

No I won't keep quiet.

THIS LAND IS YOUR LAND

Music and Text by Woodie Guthrie

arr. Stephen Feigenbaum

This land is your land, this land is my land,
From California to the New York Island;
From the redwood forest to the Gulf Stream waters.
This land was made for you and me.

As I was walking that ribbon of highway,
I saw above me that endless skyway.
I saw below me that golden valley:
This land was made for you and me.

I've roamed and rambled and followed my footsteps,
To the sparkling sands of her diamond deserts;
And all around me a voice was sounding:
This land was made for you and me.

When the sun came shining, and I was strolling,
And the wheat fields waving and the dust clouds rolling,
As the fog was lifting a voice was chanting:
This land was made for you and me.

As I went walking I saw a sign there,
And on the sign it said "No Trespassing."
But on the other side it didn't say nothing.
That side was made for you and me.

In the shadow of the steeple I saw my people,
By the relief office I seen my people;
As they stood there hungry, I stood there as king.
Is this land made for you and me?

Nobody living can ever stop me,
As I go walking that freedom highway;
Nobody living can ever make me turn back.
This land was made for you and me.

MY GOD IS A ROCK

Spiritual, arr. Stacey Gibbs

God is a rock in a weary land,
Yes, a weary, weary land.
My God he is a rock in a weary land,
He's a shelter in the time of storm.
Stop, let me tell ya 'bout one through six,
My God, my rock:

Stop, let me tell ya 'bout chapter one, when the Lord God's work had just begun.
Listen 'bout chapter two, yes, God preached the Bible through,
Listen 'bout chapter three, Lord God died on Calvary.

Stop let me tell ya 'bout chapter four, when the Lord God walked among the poor.
Chapter five, when he brought the dead alive,
Chapter six, and in Jerusalem he healed the sick.
Yes, he healed the sick.

God is a rock in a weary land,
Yes, a weary, weary land.
My God he is a rock in a weary land,
He's a shelter in the time of storm.

Stop, let me tell ya 'bout sev'n through twelve,
My God, my rock:

Stop, let me tell ya 'bout chapter sev'n when the Lord God rose and went to heav'n.
Chapter eight, yes, God stood at the pearly gates,
Chapter nine, yes the Lord God turned the water to wine.

Stop, let me tell ya 'bout chapter ten, when John saw the Lord comin' back again,
Chapter eleven, God showed wonders in the heav'ns.
Stop, let me tell ya 'bout chapter twelve,
God sent Satan right, sent him straight to hell!

In a shelter, in a storm, he's my rock.
Yes, God is a rock, oh my Lord,
He's a shelter in the time of storm.
He's my shelter in a time storm!

OH CANADA

Music and Text by Missy Higgins

arr. Stephen Feigenbaum

He was carried from the water by a soldier,
And the picture screams a thousand different words,
He was running from the terror with his father,
Who once believed that nothing could be worse.

So he'd handed a man two thousand precious dollars,
The way you'd rest a bird in a lion's open jaw,
And told his boys that Canada was waiting,
There was a hope upon her golden shores.

But at night he said a quiet prayer into the wind:

Oh Canada, if you can hear me now,
Won't you open up your arms towards the sea?
Oh Canada, if you can help me out,
All I ever wanted was a safe place for my family.

Well the days were long but the nights were even longer,
And the babies never left their mothers' side.
But the boat was small and the waves were getting stronger,
And they began to fear they'd not survive.

So the father said: "We've gotta hold each other tighter,
I'm not losing everyone one I love tonight,
And we've come so far, I know that out there somewhere,
There's a place where we'll not fear for our lives."

But as he held onto the side of the boat, he looked up at the sky:

Oh Canada, if you can hear me now,
Won't you open up your arms towards the sea?
Oh Canada, if you can help me out,
The sea is turning and I think we're going down.

Anyone, if you can hear me now,
Won't you open up your heart towards the sea?
Anyone, please help us out,
All we ever wanted was a safe place for our family.

There's a million ways to justify your fear,
There's a million ways to measure out your words,
But the body of Alan being laid upon the sand,
Tell me how do you live with that?

PRIDE (IN THE NAME OF LOVE)

Music and Text by U2

arr. Whitney Simmonds

One man come in the name of love,
One man come and go.
One man come, he to justify,
One man to overthrow.
In the name of love,
What more in the name of love.
In the name of love,
What more in the name of love.

One man caught on a barbed wire fence,
One man he resist.
One man washed on an empty beach,
One man betrayed with a kiss.

In the name of love,
What more in the name of love.
In the name of love,
What more in the name of love.

Early evening, April four,
Shot rings out in the Memphis sky.
Free at last, they took your life,
They could not take your pride.

In the name of love,
What more in the name of love.
In the name of love,
What more in the name of love.

WE SHALL OVERCOME
American Freedom Song
arr. Tom Trenney

We shall overcome, we shall overcome,
We shall overcome someday.
Oh, deep in my heart I do believe,
That we shall overcome someday.

We'll walk hand in hand, we'll walk hand in hand,
We'll walk hand in hand someday.
Oh, deep in my heart I do believe,
That we shall overcome someday.

We shall live in peace, we shall live in peace,
We shall live in peace someday.
Oh, deep in my heart I do believe,
That we shall overcome someday.

We are not afraid, we are not afraid,
We are not afraid today.
Oh, deep in my heart I do believe,
That we shall overcome someday.

We shall overcome, we shall overcome,
We shall overcome someday.
Oh, deep in my heart I do believe,
That we shall overcome someday.
We're dancing in the midnight sky,
And everyone who sees us greets us as we fly.

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Boston Children's Chorus



TRIAL BY FIRE: JOAN OF ARC
AND THE HUNDRED YEARS' WAR

HONEGGER jeanne d'arc au bûcher

(JOAN OF ARC AT THE STAKE)

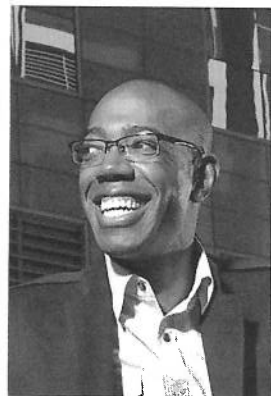
SHURA BARYSHNIKOV AS JOAN OF ARC

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BOSTON CHILDREN'S CHORUS STAFF



Anthony Trecek-King, D.M.A. President and Artistic Director

Dr. Anthony Trecek-King is the President and Artistic Director of the award-winning Boston Children's Chorus (BCC). Under his direction, the chorus has earned a reputation as an ensemble of high distinction and, in 2013 received the National Arts and Humanities Youth Program Award from the White House. Trecek-King's performances have been heralded as possessing a "surprising range of dynamics and depth of expression." He has collaborated on performances with Keith Lockhart, John Williams, Simon Halsey, Yo-Yo Ma and Roomful of Teeth and has led BCC in performances at Boston Symphony Hall, the Kennedy Center in Washington, D.C., Carnegie Hall in New York City, and Royal Albert Hall in London. He is a frequent guest conductor for All State, Festival and Honor Choirs. In addition to Trecek-King's conducting work, he can be seen on air and online on the WGBH television series "Sing That Thing," and two TEDx Boston talks. He holds a B.M. in Cello Performance from the University of Nebraska at Omaha, an M.M. in Orchestral Conducting from Florida State University, and a D.M.A. in Choral Conducting from Boston University.

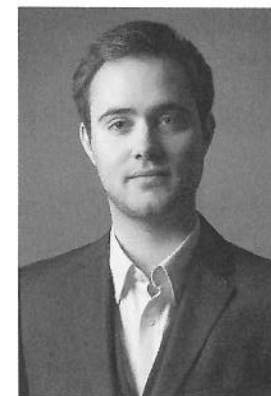


Jason Alexander Holmes Associate Director of Choirs

Jason Alexander Holmes has been a successful vocal and general music teacher-conductor at the elementary, secondary, and collegiate levels. Jason has also served as conductor, music director, and keyboardist for numerous school, amateur, and professional productions. Favorites include: Benjamin Britten's War Requiem (children's chorus conductor, Eastman School of Music), The Addam's Family (conductor, Rochester School of the Arts), Calamari Sisters (music director, studio pianist), and The Underground Railroad with soprano Kathleen Battle (chorus director, Rochester Festival Chorus). Jason is the chorus master Finger Lakes Opera and is on the faculty of the Geva Theatre Summer Academy. As a bass-baritone, Jason has performed in Beethoven's Ninth Symphony (soloist), Handel's Messiah (soloist), Gershwin's Porgy and Bess (Porgy), and Jason Robert Brown's Parade (Newt/Riley/Jim). Jason is a proud graduate of the Eastman School of Music (Rochester, NY) and Ithaca College.

Robbie Jacobs Associate Director of Choirs

Robbie Jacobs studied music at King's College, Cambridge, where he was the senior choral scholar, and holds a Masters in Choral Conducting from the Royal Academy of Music. He is the Co-Artistic Director of contemporary vocal ensemble, Reverie, and has held positions as Acting Artistic Director of the London Youth Choir, Chorus Master of the National Youth Choir of Great Britain, Musical Director of The Resonance Project, and a lecturer in Choral Skills at the Royal Academy of Music. Robbie was the inaugural conducting scholar for Genesis Sixteen, where he studied with Harry Christophers and Eamonn Dougan. As an educator, Robbie has worked extensively in the UK, with the Royal Opera House, the Three Choirs Festival, The Rosehill Theatre, and the Ledbury Poetry Festival, and is an ambassador for the Teach First program. He is currently the Associate Director of Choirs for the Boston Children's Chorus.



John Martha-Reynolds Conductor

John Martha-Reynolds, Conductor for the Boston Children's Chorus, has been with the BCC for ten years. Currently, John conducts the Dorchester Advanced Training Choir, the Dorchester Intermediate Choir, and the Junior Men's Ensemble. In addition to his responsibilities at the BCC, John is a music teacher for the Cambridge Public Schools. In the summer of 2013, he piloted a Kodály inspired program at the Tobin Montessori School. Since its implementation, John has created a comprehensive program that focuses on student engagement and draws from students' diverse backgrounds to inform repertoire selection and curriculum development. He currently teaches K-2 general music. John holds a Master's degree in Vocal Performance from New England Conservatory and a Bachelor's degree in Music Education from Baldwin Wallace University, Conservatory of Music.



Whitney Simmonds

Conductor

Whitney Simmonds first joined the Boston Children's Chorus in 2007 as a Teaching Fellow, a role she held until 2010. After leaving Boston for a short time to attend graduate school, she returned in 2012 as a Conductor. Whitney currently directs the West End House Training Choir and the Choral Union Choir. Whitney has served as a music educator in Colorado and the greater-Boston area for the past ten years, working with choirs, general music classes, and private students at the elementary, middle, high school, and college levels. She is also an active arranger and composer, writing frequently for choirs with whom she works. In addition to her involvement with BCC, Whitney is a full time public school teacher, currently serving as the Choral Director at Nipmuc Regional High School in Upton, MA. Whitney holds a B.A. in Music from Colby College, a M.M. in Choral Conducting from Colorado State University, and Kodaly certification from Colorado State University.

Emeric Viani

Conductor

Emeric Viani is a music educator in the greater Boston area with interests in choral music, non-traditional curriculum, world music, popular music education, and Balinese gamelan music. He is the Lower & Middle School music teacher at the Pike School in Andover, MA, where he teaches Pre-K to Grade 5 general music and directs the Pike Middle School Chorus. He is also the Co-Artistic Director and Founder of the Cambridge Youth Gamelan, a youth Balinese gamelan ensemble that teaches traditional Balinese gamelan music to students in Grades 3 - 9. In addition to teaching, Emeric is the General Manager for Gamelan Galak Tika, MIT's professional Balinese gamelan ensemble that specializes in the performance of traditional and contemporary music for Balinese gamelan. He is also the Co-Founder/Director of the Play On Music Festival at Boston Conservatory at Berklee. Emeric is an active clinician and has presented workshops on bucket drumming and gamelan music at in NY, NH, and MA. Emeric holds an M.A. in Music Education and Ethnomusicology, as well as a B.M. in Music Education and Certificate in World Music from the Eastman School of Music.

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