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# Choral Arts New England

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## “A VOICE FOR VOICES” ENDOWMENT DOUBLING CAMPAIGN

CHORAL ARTS  
NEW ENGLAND  
CELEBRATING



This piece touched me deeper than any other had in my eight years of being dedicated to chorus. My heart swelled with each line, reassuring that there is beauty, significance, and purpose in everything, and it is within my power to seek it out of even darkest, meanest things.

*a student in the South Shore Community Chorus*

Thank you Choral Arts New England for continuing to support programs like this, to give people, especially young people, such a strong and meaningful experience, to carry with them for the rest of their lives.

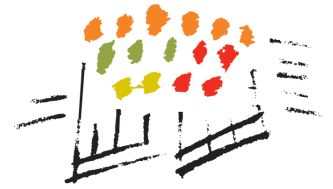
*Kirsten Oberei, Artistic Director, South Shore Community Chorus*

**[www.choralarts-newengland.org](http://www.choralarts-newengland.org)**  
**[voiceforvoices@choralarts-newengland.org](mailto:voiceforvoices@choralarts-newengland.org)**

## “A VOICE FOR VOICES”

Choral Arts New England

Choral music is among the oldest and most fundamental of the arts. It combines the power of music with the clarity of words, and speaks with the immediacy of the human voice. In lifting voices together in song, choral singing builds community. It brings together people of all backgrounds, skill levels, and ages to inhabit and share some of humanity’s greatest artistic creations. In the words of Phyllis Curtin, virtuoso soprano soloist and beloved teacher at Tanglewood and at Boston University,



*“... choral singing is one of the great human social experiences. People singing together under inspired leadership share the experience of living in great music, and in so doing are in touch with one another closely, warmly, and openly.”*

A chorus is fertile ground for building harmony in our community—something that is particularly needed in times of conflict and division.

**Here in the six New England states we have a vibrant choral community that now numbers over 460 choruses with combined membership of more than 25,000 individuals.** For 40 years, Choral Arts New England has been a voice for those voices, encouraging choral excellence in the tradition of conductor and cultural leader Alfred Nash Patterson. Organized and run by a board consisting of choral singers, directors, and composers from throughout the region, Choral Arts New England knows the New England choral community. We build connections and share information among choruses with our chorus directory, comprehensive calendar, and newsletter, and we conduct events such as our annual awards ceremony, where we recognize and celebrate our region’s extraordinary choral leaders, conductors, and composers.

The core of our work from the start has been the annual awarding of Alfred Nash Patterson grants. **Over 260 grants, totaling over \$330,000, have been awarded since 1985.** Grants have gone to all types of choruses and their supporters: chamber and symphonic groups, non-auditioned community choruses, and professional ensembles, all exemplifying an aspect of choral excellence. They have expanded the repertoire, educated young singers, and inspired artistic and social collaborations. Grants have helped create new choruses, reinvigorated long-established choruses, and supported transformative experiences for choral singers, their audiences, and their communities.

**But while the choral community has grown over the decades, our grant funding has not.** Choral Arts New England now receives an average of 50 grant applications per year—nearly double that of a decade ago. In that decade, the total dollar amounts of grant requests have more than tripled. We are now able to fund only an average of 20% of the proposals received, and those at a level of less than half the amount requested.

**We need an endowment suited for today’s choral community in order to continue to invigorate and inspire choruses in the spirit of Alfred Nash Patterson, just as when we began 40 years ago.** Today’s world is larger and more complex than ever, and today’s choruses—our communities’ voices—play a unique role in connecting people and inspiring action. Choruses need support to connect with singers and audiences, and they need new compositions to add to their vocabulary for speaking to the present and the future. When a crisis arises, singing together builds community and maintains hope. Grants can support creative responses to the crisis, and help ensure that choral voices are still active in communities large and small throughout New England.

**In response to this clear need, we have launched a campaign to double our \$300,000 grantmaking endowment!** Our endowment, invested as a permanent donor-advised fund with the Boston Foundation, has grown steadily but has had no substantial additions for nearly 20 years. Better funding will support many high-quality projects that now go wanting and make possible more ambitious projects such as major commissions, large collaborations, and grants supporting a particular region or addressing an important need. Endowment funds are used *only* for grants. Our small operating budget is funded wholly by contributions from board members and supporters.

Choral Arts New England has been providing that support for 40 years. **Now choral music needs your support.** We ask you to join us in encouraging choral excellence for the next generation, so that the power of voices may continue to inspire, uplift, and unite us in song.

“All of us who love choral music are lucky to have the strength and staying power and hard work of Choral Arts New England .... There’s something elemental about singing together. The complexities of any group of people resolve when—or at least while— they’re singing together.... This complex and conflicted world needs music. Let’s keep it going!”

*E. Wayne Abercrombie, 2013 Lifetime Achievement Award recipient*

“Let us not lose sight of those who, as individuals or institutions, have helped us make music, who agree with us that music, especially choral music, may be the best evidence of eternal life, not in the heavenly sense, but in the awareness that when we sing, we bring music to life, and that same music brings life to others in return.”

*Richard Coffey, 2009 Lifetime Achievement Award recipient*

“When things don’t seem right ... and the news doesn’t feel good ... and you’re singing at the top of your lungs, it’s a gift. There’s no downside to being part of a chorus.”

*Johanna Hill Simpson, 2017 Lifetime Achievement Award recipient*

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*Alfred Nash Patterson with Charles Munch, Francis Poulenc, and Adele Addison*

## INTRODUCTION

Nationwide, more than 1 in 5 households have at least one family member that sings in a chorus, making choral singing the most popular form of participation in the performing arts for both adults and children. Here in New England, we have a vibrant choral community, including nearly 500 choruses in the six New England states with combined membership of more than 25,000 individuals.

Choral Arts New England (CANE) provides essential support and resources for New England choruses, and has done so since its founding in 1980 as a memorial to Alfred Nash “Bud” Patterson, an inspiring cultural leader, mentor, and model for singers, conductors, and composers. That support includes:

- Annual Alfred Nash Patterson grants to choral groups in New England. **Over 260 grants, totaling over \$330,000, have been awarded since 1985.**
- A Lifetime Achievement Award, presented annually to individuals who have made exceptional contributions to choral singing and its culture within New England.
- An online choral calendar listing all major choral events in New England. It typically lists over 800 performances of some 550 unique concert programs.
- A directory of choruses throughout New England (currently listing over 460 choruses), including details on audition opportunities and summer activities.
- Sharing of news and information about the choral community through a website, on social media, and with a print newsletter.

This prospectus provides an overview of the mission, programs, leadership, and functioning of Choral Arts New England. Please read on.



*Choral Arts New England*  
*Encouraging Choral Excellence through*  
*Alfred Nash Patterson Grants*



## MISSION AND HISTORY

### Our mission:

To provide resources to encourage choral excellence in New England, primarily through Alfred Nash Patterson Grants.

### Our history:

Choral Arts New England was formed in 1980 as a memorial to Alfred Nash “Bud” Patterson, who organized his first civic chorus in the mid-1940s and for the next thirty-five years exerted his talent, musical intelligence, charm, and élan to the furtherance of the choral arts.

*Alfred Nash Patterson was a significant and healthy influence on standards of choral performance and repertoire in New England ... His work surely deserves to be remembered, and all of us who knew him and worked with him will appreciate an opportunity to see that his influence is continued.*

—Robert Shaw

*“As one of the many conductors who were privileged to work with choruses prepared by Bud Patterson, I can bear witness to the magnificence of his collaborations. We shall all miss him very much.”*

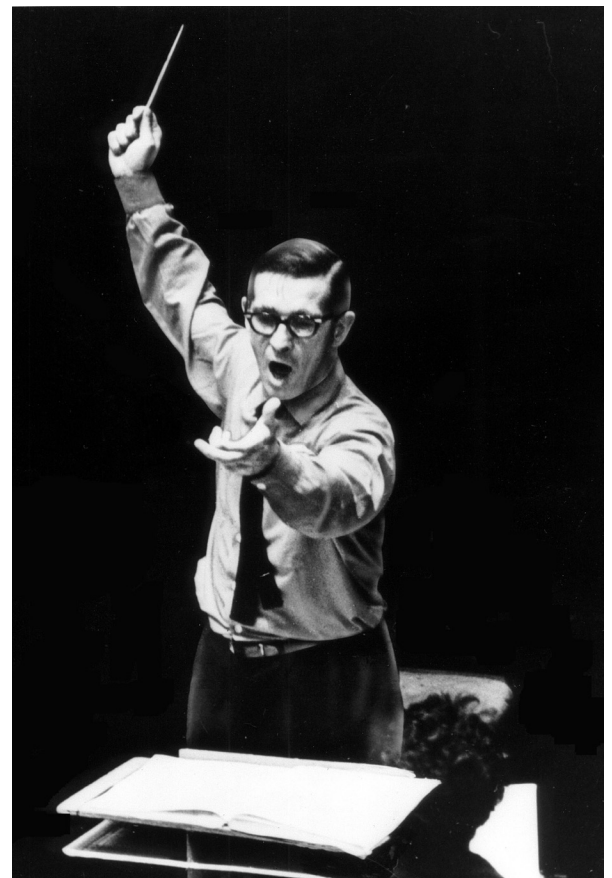
—Leonard Bernstein

Bud Patterson loved the choral arts and all those who practiced them. On his death in 1979, many spontaneous gifts were received, and donors suggested the commissioning of new choral works, building a library of choral music, festivals, tours, and workshops as fitting projects for funding. The founders assembled a committee of distinguished music specialists to review project proposals and to recommend awards. An initial goal of \$75,000 was nearly 100% pledged, and the funds were deposited with the Permanent Charity Fund of Boston (now known as the Boston Foundation) for prudent investment management. Between 1992 and 2000, three fundraising events together raised \$35,000; further donor contributions as well as investment income have also helped to increase our fund balance. **As of September 2019, the endowment fund stands at \$301,741.**

Choral Arts New England encourages grant applications from across the six New England states. Grants can be awarded to New England choruses, both volunteer and professional, parent organizations of New England choruses, and any New England organizations that provide support to choral music.

### A brief summary of grants since 1985:

- 268 grants awarded to 140 recipients
- \$330,705 total in grants awarded



## Forging Community

*Cantilena is an ensemble of about 36 women's voices. At a time when those holding power are playing on peoples' fears, scapegoating and dividing us into "good" and "bad", the "deserving" and the unwelcome, Cantilena chose to focus its fall program around Linda Tutas Haugen's "Anne Frank: a living voice" — a deeply emotional composition. The support of Choral Arts New England made it possible for our chorus to purchase scores for the chorus and a guest string quartet, and bring this powerful piece of fear and hope to the Boston area.*



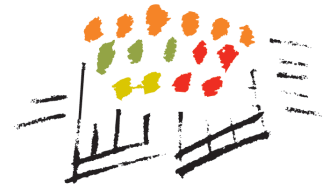
*Thanks again for your support. I know that I speak for all of Cantilena when I say that we have been deeply touched by this experience.*

## Building New Singers

*The mission of the South Shore Children's Chorus is to provide quality musical education and vocal training to students living in the South Shore communities and beyond. SSCC keeps the development and well-being of our students as our top priority, and aims to create a safe space and loving community for choristers to learn, to grow, and to find their own voice. SSCC is a completely non-auditioned program — a unique and strong part of our mission. Choral Arts New England supported the SSCC Summer Programming. The Summer Chorale and the fourth annual Summer Choral Intensive programs served 76 non-auditioned students representing over 17 different towns. The students experienced a program that focused on themes of leadership, personal responsibility, and musical excellence. The students, staff, and audience of over 300 were emotionally enthralled with the pieces — a performance experience which would not have been possible without the support of this grant.*







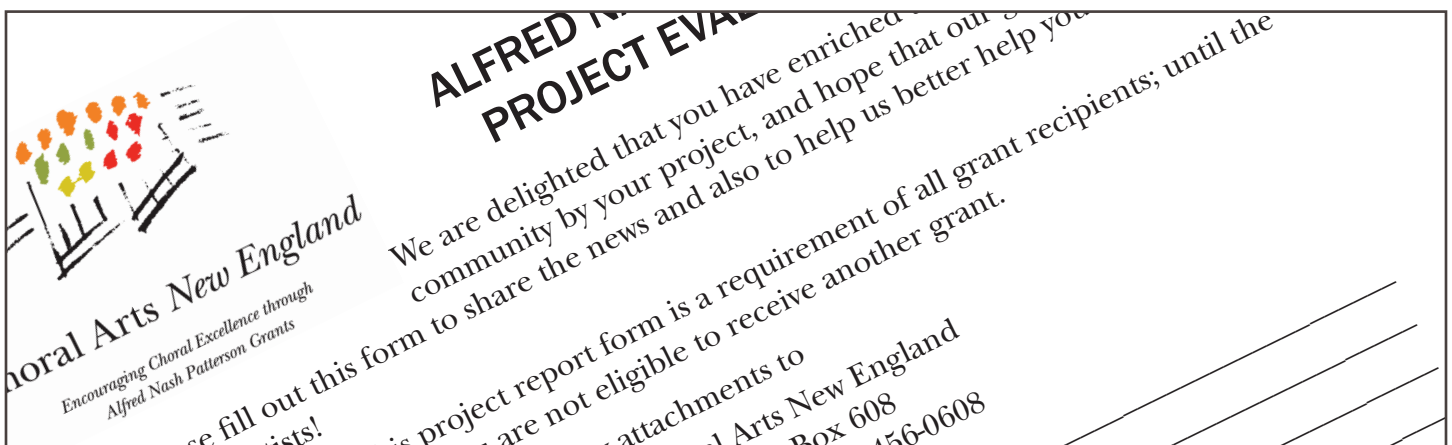
## THE GRANT APPLICATION AND EVALUATION PROCESS

Our grant program is central to our mission.

- Our grants have helped **choruses form and thrive in rural and in underserved urban communities**. Grants have made choruses of all kinds healthier by allowing them to consult experts in administration and audience development.
- Our grants have **supported the creation or first performance of over 90 new choral works** and made possible innovative programs that bring new insight into lesser-known works and new excitement to known masterpieces. Grants have supported recordings that have broadened the repertory and increased public appreciation for choral music. Grants have helped to establish music libraries and other resources for choruses throughout the region.
- Through grants we can **support collaborations between choruses and the broader community** that promote understanding of other people and cultures, and often include a direct financial contribution to local community needs. Grants also **enable artistic collaboration between choruses so they can realize major productions that could never be done individually**.
- Our grant support **helps choruses to reach out to new audiences**, often with free or low-cost performances, and explore innovative approaches to engage their audiences.
- Our grants help **bring the beauty and excitement of choral music to young people** both as participants and in audiences, through direct support of child and youth choruses, support of intergenerational choruses and outreach programs led by adult choruses, and the training of choral teachers.

Grants are awarded annually, with applications due on the last day of February each year. They are read and evaluated by a committee composed of members of the Board, which, in accordance with the Bylaws, is assisted by a group of between three and five Artistic Advisors—professional choral or vocal musicians chosen by the committee to advise on the artistic merit of the proposals. The committee’s recommendations are generally presented for approval to the full Board in April.

The availability of grants is announced through print and web publications, social media, and via an email message sent annually to a list of interested contacts and to all of the choruses in the Choral Arts New England online directory. Application forms have been online since 2014, and electronic submissions have been required since 2017.



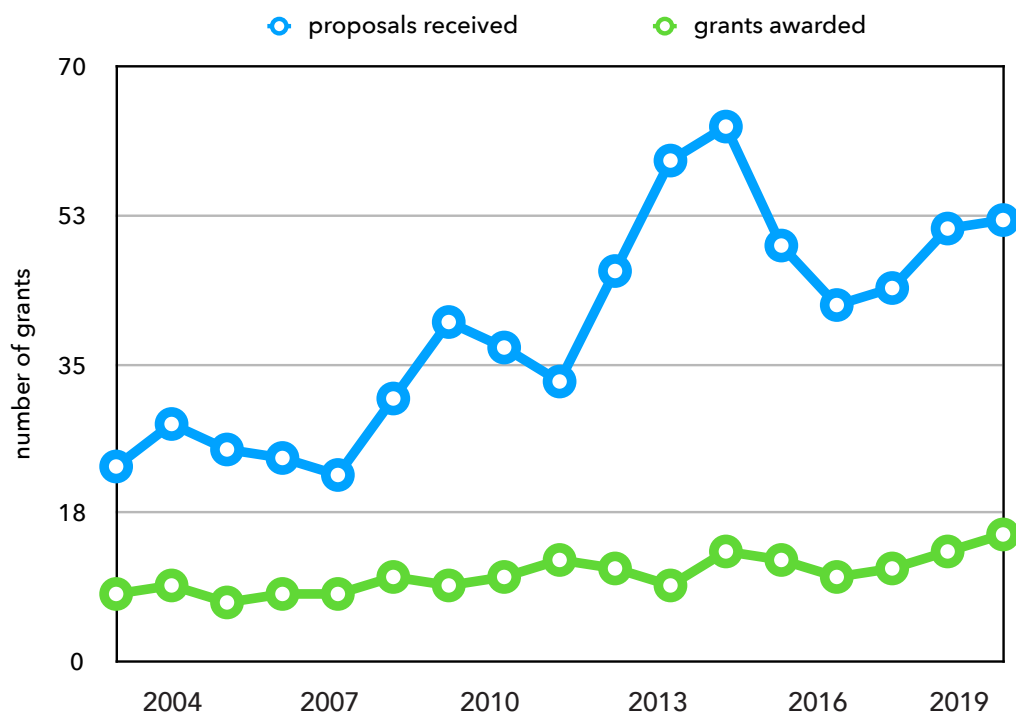
Mailing Address: \_\_\_\_\_  
 Contact person: \_\_\_\_\_  
 E-mail: \_\_\_\_\_  
 Preferred telephone: \_\_\_\_\_  
**Project Title:** \_\_\_\_\_  
 Date(s) of project or project period: \_\_\_\_\_  
 If an event, how many people attended or otherwise participated: \_\_\_\_\_  
 Actual project expenses: \_\_\_\_\_ revenues: \_\_\_\_\_  
**PROJECT EVALUATION NARRATIVE**  
 Brief statement (no more than a single page), telling us how it went.  
 What happened during the project?  
 How did it compare to your original goals?  
 How do you think you could share with others?  
 What would there be a next step?  
 How would you like to see the project (a story in our newsletter)?  
 How could we help you or for other ways we could help?

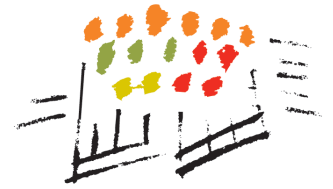
## GRANT TRENDS

Grant proposals increased in number from 23 in 2003 to 52 in 2019, with a peak of 63 in 2014. Similarly, monetary requests increased from \$52,891 in 2003 to \$170,392 in 2013, with about \$123,000 requested in 2019. The graphs below illustrate these trends.

As the graphs also show, the number of grants that we have been able to approve has remained fairly steady, ranging from a low of 7 to a high of 15, even though the number of proposals has increased significantly.

Similarly, the amount of funding that we have provided has hardly changed in the past 15 years, remaining at around \$12,000 to \$14,000 each year. **Thus, whereas in 2003 we were able to fund close to 23% of the requested monies, in 2017, that percentage dropped to 7.6%.** In 2018 and 2019, the Board decided to increase the grant amount to increase the fraction to about 11% of the amount requested.





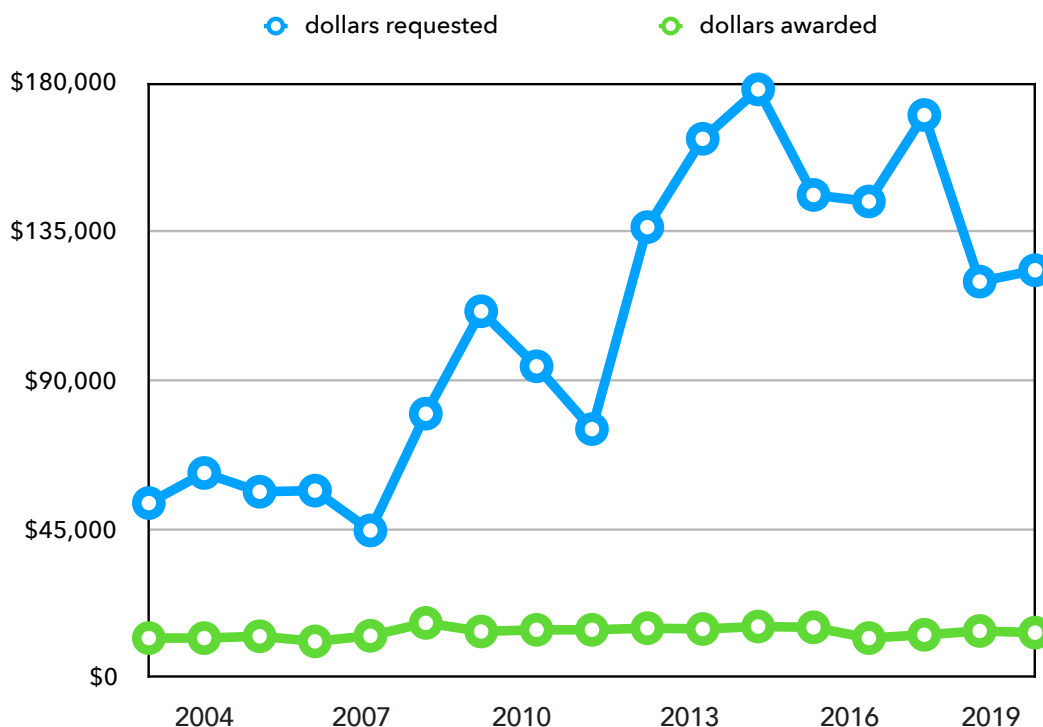
## GRANT QUALITY

The quality of grant proposals that we receive has been consistently high. In 2017, for example, of the 44 proposals we received, the grants committee felt that 25 deserved our support. However, because of limited funds we could fund only 11. Those 11 asked for funding in the amount of \$37,160, yet we were able to provide only \$13,000, less than half the need.

Requests have ranged from support for commissions, to performances of rarely-performed pieces, to New England premieres, to scholarships for children attending music camps, to support for administrative improvements. A brief summary of recently funded proposals is included later in this document.

Grant recipients are required to send in project reports once the funded work is complete, in part to ensure that the work has been carried out as intended. Many include remarks indicating the importance of the funding we were able to provide.

- From ChoralArt in 2016: “The work that you do is vital to our organization and allows us to continue to offer programming of the highest caliber to our audiences. Many thanks for providing the support to us and to the arts community.”
- From Women in Harmony in 2015: “We are extremely grateful for your support. It is wonderful that there is a foundation in New England dedicated exclusively to promoting choral music.”
- The Spectrum Singers in 2013: “The Spectrum Singers organization is extremely grateful to CANE / ANP for making this project possible. CANE took a gamble awarding a grant to retain a marketing and development consultant; I can say without hesitation that it was a project well worth funding.”
- Mystic River Chorale in 2013: “Thanks in no small part to the CANE grant, this project was extremely successful on all counts.”



**Remarks in honor of the 2019  
Lifetime Achievement Award Recipient  
Marguerite Brooks**

Excerpted from a speech by Chris Shepard, at the  
Choral Arts New England annual award ceremony, November 3, 2019

*It is such a privilege to be here today to honor my teacher and mentor Maggi Brooks. It is also gratifying finally to be able to thank Choral Arts New England in person for the many grants that my various choirs have been awarded over the years. Most recently, you supported CONCORA's performance of Considering Matthew Shepard; your grant allowed us to use the concerts to support local charities, raising nearly \$15K. Your generosity had a wonderful, unforeseen multiplier effect.*

*And perhaps the idea of a multiplier effect is the perfect place to begin in talking about Maggi Brooks and her extraordinary legacy in choral music, both in New England and beyond.*

*For what else is teaching than a multiplier of one's expertise? For 35 years at Yale—and before that at SUNY Stony Brook, Smith and Amherst Colleges—Maggi has shared her choral wisdom with 150 or more conducting students. As*



*Maggi's disciples, we have gone on to spread her particular gospel, working in all corners of the choral world, from teaching children and teenagers, to conducting church, community and professional choirs, to leading university choral programs.*

*And because she taught us to fish instead of catching the fish for us, her alumni studio is perhaps over-represented by conductors with an entrepreneurial bent. These conductors, some of whom founded important choral ensembles—including Roomful of Teeth, Conspirare, Seraphic Fire, and New England's own United Girls' Choir—have remade the choral landscape over the past few decades.*

*I am honored to have been asked to share these words about Maggi Brooks, who I am so proud to call a teacher, a mentor, and a friend.*

*Maggi, we love you. Congratulations.*



## LIFETIME ACHIEVEMENT AWARD

A Lifetime Achievement Award has been presented by Choral Arts New England annually since 1994 to individuals who have made exceptional contributions to choral singing and its culture within New England. Our awardees have included choral conductors, teachers and professors, composers, and founders of choral groups.

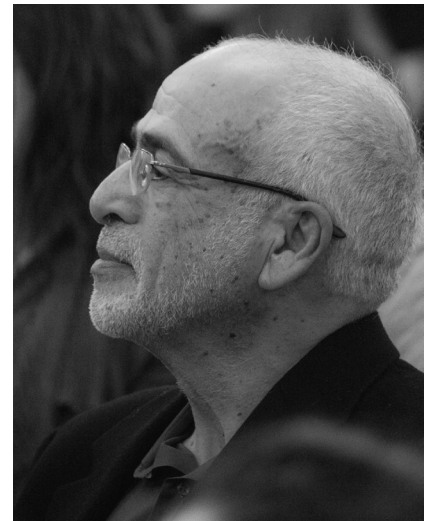
Recipients include Marguerite Brooks (2019), Gwyneth Walker (2018), Johanna Hill Simpson (2017), Joshua Jacobson (2016), Ann Howard Jones (2015), Gerald R. Mack (2014), E. Wayne Abercrombie (2013), Sonja Dahlgren Pryor (2012), John Oliver (2011), Jameson Marvin (2010), Richard Coffey (2009), David Hoose (2008), Craig Smith (2007), Robert De Cormier (2006), Donald Teeters (2005), Alice Parker (2004), John Bavicchi (2003), Roberta Humez (2002), Mary Whitney Rowe (2001), Blanche Moyse (2000), George Kent (1999), Allen Lannom (1998), Florence Dunn (1997), Daniel Pinkham (1996), Lorna Cooke DeVaron (1995), and Elliot Forbes (1994).



Ann Howard Jones (2015)



Gwyneth Walker (2018) with Susan Martin of CANE



Joshua Jacobson (2016)

## OPERATING BUDGET / ADMINISTRATIVE COSTS

Choral Arts New England has always been financially conservative and fiscally responsible. Operating costs are kept to a minimum and are fully paid for by the members of our Board and outside donors.

A typical annual budget includes:

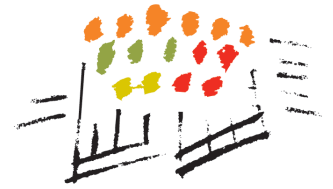
Office Expenses	\$600
Administrator (part-time)	\$3,000
Web Site	\$270
Newsletter	\$600
Grants Administration	\$430
Awards Ceremony	\$2,150
Development Administration	\$500
<b>TOTAL</b>	<b>\$8,050</b>

## **Bridging Generations**

*The Re-Memorable Multigenerational Chorus of Cape Cod was created as a way to bring people together: young and old, at various places along the cognitive spectrum. Each school year, we provide age-appropriate dementia training to 4th and 5th graders, then bring them twice monthly to the Eastham Council on Aging and Gathering Place Adult Day Program to sing with people with Alzheimer's and other dementia related diseases. Not only do they share songs from the elders' generation, but the kids teach pop songs to the elders, making for a lively cultural exchange.*

*Choral Arts New England's generous early support gave our program the legs it needed to continue to grow. Now in its fifth year, the Re-Memorable Multigenerational Chorus of Cape Cod has been written into the Nauset Public Schools/Eastham Elementary curriculum, and has been supported by grants from local cultural councils as well as from Choral Arts New England. We could not have come so far so fast without the support of Choral Arts New England.*





## “A VOICE FOR VOICES” GIVING LEVELS AND BENEFITS

The Alfred Nash Patterson Fund is invested and managed by The Boston Foundation as a donor-advised fund. Each year, CANE draws approximately 5% of the endowment for grantmaking, according to a formula designed to preserve the fund principal.

A donation to the CANE Campaign is a gift that will provide funding in support of choral excellence in New England not just once or for a single program, but in perpetuity. It is a gift of literally enduring impact.

### *Maestoso* [\$25,000 and above]

- Naming rights: A grant will be given each year based on your donation as part of the Choral Arts New England grants program. You may name the grant and may indicate a particular purpose consistent with our mission (for example, to support a particular region, type of chorus, or kind of composition) \*
- An invitation, with guest, to a Choral Arts New England VIP reception
- Two tickets annually to select choral performances in New England \*\*
- Lifetime membership in the Patterson Associates for the Choral Arts \*\*\*
- Listing in the Choral Excellence Honor Roll

### *Appassionato* [\$10,000 - \$24,999]

- An invitation, with guest, to a Choral Arts New England VIP reception
- Two tickets annually to select choral performances in New England \*\*
- Lifetime membership in the Patterson Associates for the Choral Arts \*\*\*
- Listing in the Choral Excellence Honor Roll

### *Vivace* [\$5,000- \$9,999]

- Two tickets annually to select choral performances in New England \*\*
- Lifetime membership in the Patterson Associates for the Choral Arts \*\*\*
- Listing in the Choral Excellence Honor Roll

### *Allegro* [\$1,000- \$4,999]

- Lifetime membership in the Patterson Associates for the Choral Arts \*\*\*
- Listing in the Choral Excellence Honor Roll

### *Cantabile* [up to \$999]

- Listing in the Choral Excellence Honor Roll

\* *Named grants are subject to mutual agreement at time of donation. Selection and awarding decisions for named grants are made using the same process as all grants; if for some year no suitable application is received that matches the designated purpose, the named grant might not be awarded that year.*

\*\* *Choral Arts New England will provide donors a choice of tickets to several excellent choral performances throughout New England.*

\*\*\* *The Patterson Associates is a new social and advocacy organization for supporters of the choral arts that will hold special events for members (including an annual meeting) and provide connections with and between leaders in the chorus community.*

## COMMISSIONING NEW CHORAL WORKS

CANE has made several grants to Lorelei over the past years to support commissioning of new works:

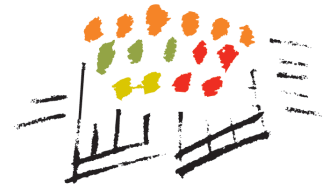
- 2019 to support a commission from Jessica Meyer of a new work for SSSMMMAA voices, setting the fragments of ancient Greek poet Sappho.
- 2015 to support the commissioning of two new works by Tim Takach and Bryan Christian.
- 2012 to commission two works for eight women's voices from emerging composers who specialize in the use of multimedia and electronic music. Works featured elements of dance, video, lighting, and amplified voices. The project included a collaboration with student dancers from the Boston Arts Academy and other outreach to secondary and post-secondary schools.

### *From the Executive Director of Lorelei Ensemble*

*Lorelei Ensemble is a professional vocal ensemble, founded in 2007, based in Boston and committed to crafting a new normal for women in music, through commissioning, performance, and education. CANE has been instrumental in supporting Lorelei Ensemble in the commissioning of several forward-thinking commissioning projects, including our recent work with composer Jessica Meyer. Support from a regionally-focused funding entity is especially valuable, as there are a limited number of organizations working to strengthen and deepen funding the choral arts in this area.*







## QUESTIONS YOU MAY HAVE

### I donate to my local chorus. Why should I give to Choral Arts New England as well?

The fact that Choral Arts New England regularly receives over 50 applications from New England choruses each year shows that these choruses need outside funds to achieve their goals. You can and should support your local chorus, but a one-time gift to Choral Arts New England's grant program has a larger and wider impact. Gifts to our endowment become part of a fund from which approximately 5% is drawn each year to support grants. This means that **your one-time donation will provide support for choral excellence in *perpetuity***. This is an extraordinary opportunity to ensure that your gift has an enduring impact.

Additionally, by donating to the Campaign,

- You make possible innovative programs, premieres, and exceptional repertoire that deepen the impact of choral singing for all choruses and singers.
- You help choruses both big and small experience the challenge and excitement of reaching higher and taking on special projects and programs.
- You help fund commissions for new works that enrich and can be performed by the entire choral community.
- You help choruses receive significant recognition that may strengthen their case for additional support, locally and beyond.
- The funds that support one chorus provide experience and ideas to all choruses, as we publicize these programs in our newsletter and web site. Our grantmaking supports the entire New England choral community.
- In addition, we offer special benefits to those who contribute at various levels. Benefits can recognize donations made by a group of individuals, and via pledges fulfilled over several years.

### How are the funds managed?

Our endowment is **invested with the Boston Foundation** and is managed by them as a donor-advised fund, designed to be held in perpetuity. Endowment funds are used *only* for grants, not for operating expenses.

### Can I spread my donation across more than one year?

Yes, donations can be spread across the three-year period of this campaign.

### Who pays for the operating expenses and fundraising costs of Choral Arts New England?

All operating expenses of Choral Arts New England are paid by Board members and a few outside donors through regular, established donations. Organization operating expenses (overhead) are minimal (generally about \$8,000/year), and are never taken from the grant endowment.

### Has the Choral Arts New England board contributed to the endowment fund?

Yes. Every board member (there are 20 as of 2019–2020) has pledged a contribution above and beyond the standard board contributions that fund our operating expenses.

### If I contribute, will you continue to ask me for donations?

The campaign to double our endowment is a one-time effort for Choral Arts New England. While we of course would be delighted to accept contributions beyond the campaign, we will not be asking you again.

## Choral Arts New England



### OUR BOARD, 2019-2020

*Since 1985, some 175 choral singers, directors, educators, and other lovers of the choral arts have served as volunteer members of the Choral Arts New England Board.*

**Officers:** Susan Martin, *Chair*; Jon Saxton, *Vice-Chair*; Peter Pulsifer, *Treasurer*; Suzan Smith, *Clerk*

#### **Gail Abbey** (Holliston, MA)

Gail Abbey made her career as a choral singer after graduating from Westminster Choir College in 1980. The following year she was hired by the Handel and Haydn Society and Boston Baroque, beginning a more than 30-year career as a professional choral singer. Ms. Abbey teaches private voice; she was a founding member of the Boston Singers Relief Fund and is passionate about the support of singers and choral music organizations.

#### **Greg Brown** (Belchertown, MA)

Dr. Gregory W. Brown is a composer and conductor living in western Massachusetts. He holds degrees in conducting from Westminster Choir College (MM '01) and The Hugh Hodgson School of Music at the University of Georgia (DMA '06). He has conducted and taught at Smith College, The College of Wooster, The Putney School, the University of Georgia, the University of Massachusetts (Amherst), and Amherst College.

#### **Jeffrey Buettner** (Middlebury, VT)

Jeffrey Buettner is Director of Choral Activities and Associate Professor of Music at Middlebury College, and music director of the Middlebury Bach Festival.

#### **David Giessow** (Braintree, MA)

David Giessow is a Senior Lecturer in Vocal Music at The University of Massachusetts Boston. He conducts the Somerville Community Chorus and is Director of Music at the Hingham Congregational Church. He is an active lifetime member of the American Choral Directors Association (ACDA); he has served as treasurer for the Florida ACDA and served on the board of the Massachusetts ACDA.

#### **Andrea Goodman** (Lenox, MA)

Andrea Goodman is the founder and director of the Cantilena Chamber Choir in western Massachusetts. She also serves as the Music Director for the annual summer Saratoga Choral Festival in Saratoga Springs, New York.

#### **Carrie Hammond** (Farmington, CT)

Carrie Hammond sings with both the Copley Singers and the Boston Symphony Orchestra's Tanglewood Festival Chorus. She was formerly the President and CEO of the Hartford Symphony Orchestra and has worked as a business development consultant.

#### **Angelynne Hinson** (Portsmouth, NH)

Angelynne Hinson performs in Cantata Singers and is a founding member of *vocollage*, creating original concerts that unite words, music and dramatic concepts for live performance and radio. She has maintained a private studio and has created and implemented voice/choral artist-in-residency programs throughout northern New England. She also works with medical professionals developing rehabilitative vocal techniques to help Parkinson's and stroke patients.

#### **Jennifer Kane** (Southborough, MA)

Dr. Jennifer Kane is an active conductor of ensembles that specialize in treble repertoire. She is on the education faculty of the Handel and Haydn Society as the conductor of the children and youth ensembles within the Vocal Arts Program. She is also the conductor of Cantilena Women's Chorale in Arlington, Mass.

#### **Cathy Lanigan** (Peterborough, NH)

Cathy Lanigan sings with the Monadnock Chorus, Norway Pond Festival Singers, and Raylmyor Opera Chorus. She serves as Board President for the Monadnock Chorus and serves on the board for Music on Norway Pond. She holds a Bachelors Degree in Music Education from SUNY at Fredonia and a Masters in Computer Science from New York Institute of Technology.

#### **Amelia LeClair** (Newton, MA)

Amelia LeClair is founder and director of Cappella Clausura, an ensemble of voices and instruments specializing in music written by women from the eighth century to the present day. She and Cappella Clausura received 2017 Chorus America's ASCAP/Alice Parker award for adventurous programming. She also serves as director of choirs at the Church of St. Andrew

in Marblehead and is the director of Vermilion, a quartet singing a unique Unitarian Vespers service which she created. Ms. LeClair is a Resident Scholar in the Brandeis University Women's Studies Research Center.

**Cailin Marcel Manson** (Springfield, MA)

Cailin Marcel Manson is a sought-after adjudicator, master teacher, and clinician. He is music director of the Bennington County (Vt.) Choral Society, the Keene (N.H.) Chorale, and the Germantown (Pa.) Concert Chorus, and in the fall of 2019 became Director of Choral Activities and Music Performance at Clark University in Worcester, Mass. In 2009 he founded the Germantown Institute for the Vocal Arts in Germantown, Pennsylvania, where he serves as Director.

**Susan Martin** (Brookline, MA)

Susan Martin sings with the Metropolitan Chorale in Brookline, Mass. and currently serves on their board. She has also served on the boards of Climate Action Brookline and the Abaris Foundation. She is retired from a career as a business analysis consultant.

**Brian O'Connell** (Lowell, MA)

Brian O'Connell has taught on the faculties of seven institutes of higher learning, has directed six choral societies, has had extensive experience in public schools, for fifteen years has directed the Sarteano Chamber Choral Conducting Workshop in Tuscany. He is a frequent adjudicator and clinician throughout New England. He serves as choral composition adjudicator of The American Prize and is a past-president of Mass ACDA.

**Dwight E. Porter** (Stoneham, MA)

Dwight Porter, a technology business consultant, is president of PrimeKey Management providing technology & web strategy and implementation to small business and non-profits. He is an active tenor with Boston Symphony Orchestra's Tanglewood Festival Chorus, Cantata Singers, and other Boston area choruses and churches.

**Peter Pulsifer** (Winchester, MA)

Peter Pulsifer sings in several local choruses, including the Boston Symphony Orchestra's Tanglewood Festival Chorus and Chorus pro Musica, and was active for 16 years in the Washington Chorus in Washington, DC. He also serves as Chair of the Winchester Cultural Council and is President of Boston Singers' Resource. He is a scientific consultant, computer programmer, and editor.

**Robert Russell** (Portland, ME)

Robert Russell came to Portland in 1979 as professor of music at the University of Southern Maine and music director of ChoralArt. He concluded a 36-year tenure at USM in 2015 and was named professor emeritus; he continues as music director ChoralArt. He has conducted more than 75 festival choruses, including All-State choruses in Maine, Vermont, New Hampshire, Rhode Island, and Massachusetts.

**Jon Saxton** (Wayland, MA)

Jon Saxton is a bass-baritone who sang with the Boston Symphony Orchestra's Tanglewood Festival Chorus for over 13 years and now sings with the chamber opera ensemble, Illumination Opera. He has appeared in regional productions with the Vokes Theater, Westford Chorus, Concord Players, New World Chorale, and Opera51. He is past Chair of Boston Singers' Resource, Juventas New Music, the Tanglewood Festival Chorus Committee, and the Wayland Cultural Council. He currently serves on the board of Boston Opera Collaborative and on the Leadership Council of MassCreative.

**Suzan Smith** (Amherst, MA)

Suzan Smith has sung with Da Camera Singers in Amherst for more than 30 years. After moving to northern Massachusetts, she joined the Keene Chorale and a church choir, and might join more except too many meet on the same nights. She is retired from UMASS Health Service.

**Ellen Gilson Voth** (Hartford, CT)

Dr. Ellen Gilson Voth is Artistic Director of the Farmington Valley Chorale and is an active composer, adjudicator and guest clinician. From 2011 to 2018, she was the Artistic Director of Novi Cantori, a professional chamber choir based in Springfield, Mass., that is known for its innovative programming of repertoire from the Renaissance through the present. She is a frequently-commissioned composer and also remains active as a performing pianist and organist.

**Lei Ray Yu** (Boston, MA)

Dr. Lei Ray Yu (Ray) is Music Director and Conductor of the Constellation Children's Choir in Belmont and the AMDG Choir in Worcester, and is the Principal Guest Conductor of Harmonia Choir in both Beijing and Kunming, China. Dr. Yu serves as a bridge between Chinese and Western choral music worlds. She travels to China yearly, holding symposiums and masterclasses for Chinese choral conductors.

*see [www.choralarts-newengland.org](http://www.choralarts-newengland.org) for current board information*

## GRANT REQUESTS FUNDED IN 2019

### Burlington Choral Society, Burlington, Vermont

#### Commission of "Berry Songs"

To commission Vermont-based composer Don Jamison to write a new work, a setting of seven of Wendell Berry's *Sabbath Poems*, for SATB chorus with string orchestra, to be performed during the 2020-21 season in Burlington and Montpelier, Vermont.

### Cantilena, Arlington, Massachusetts

#### *Anne Frank: A Living Voice*

For performance in December 2019 of *Anne Frank: A Living Voice* for treble voices and string quartet by Linda Tutas Haugen. Based on selected entries from *The Diary of Anne Frank*, the texts and music portray Anne's psychological progression from fear and despair to strength and hope.

### ChoralArt, Portland, Maine

#### *Considering Matthew Shepard*

To support the Maine premier performances in Portland in March 2020 of *Considering Matthew Shepard* by Craig Hella Johnson, an oratorio which tells the story of the Wyoming gay teenager who became a national figure after he was beaten and left to die in 1998.

### Chorus Angelicus c/o Joyful Noise Inc., Torrington, Connecticut

#### *Signed, Sealed and Delivered*

To record and produce a CD of works commissioned for them by contemporary composers, including Ola Gjeilo, Francisco J. Nunez, Robert I. Hugh, Michel Guimont, Greg Wilfrid, and Andrew Thomson. Choristers will work closely with select composers, two concerts will be performed in Washington and Hartford CT in preparation for the recording, and a workshop for Hartford students, called "Harmony in Hartford," will take place prior to the Hartford concert.

### Commonwealth Chorale, Newtonville, Massachusetts

#### *As We Are Changed, a commission*

To support a commission from Carson Cooman for chorus, chamber orchestra and soloist, in honor of David Carrier's 40th anniversary as Music Director.

### Coro Allegro, Boston, Massachusetts

#### *Andrea Clearfield Commission and Premiere: Transgender and Queer Children and Their Parents*

For the commission and performance of a work for SATB chorus, soloists, small ensemble, and narrator, focused on the experiences of transgender and queer children and their parents, which will be premiered on May 17, 2020 at Sanders Theatre in Cambridge and performed at the GALA Choruses Festival XI in Minneapolis, Minn. on July 4-8, 2020.

**M**  
METROPOLITAN CHORALE

Experience fantastical creatures come alive in our collaboration with the PUPPET SHOWPLACE THEATER featuring the CALLITHUMPIAN CONSORT. These delightful, rarely-performed works showcase great stylistic range and comedic commentary on social convention.

**THE UNICORN THE GORGON  
& THE MANTICORE** BY GIAN CARLO MENOTTI

**A MEDIEVAL  
BESTIARY**  
BY R. MURRAY SCHAFER

Choral Arts  
New England

Puppet  
Showplace  
Theater

CALLITHUMPIAN  
CONSORT

Mass  
Cultural  
Council

Lisa Graham  
Music Director



**Fairfield County Children's Choir, Trumbull, Connecticut**

*25th Anniversary Celebration Concert at Carnegie Hall*

To help fund bus transportation for children in the choir who will be performing at Carnegie Hall in New York as part of the choir's 25th anniversary season and might not otherwise be able to participate.

**Greater Boston Choral Consortium, Boston, Massachusetts**

*Student Scholarships for Alice Parker Workshop*

To subsidize admission fees for undergraduate and graduate students participating in workshops, including a large choir session and a conducting session, with educator Alice Parker. The workshop will be open to all and include singers and song leaders of all levels from throughout New England.

**Lorelei Ensemble, Cambridge, Massachusetts**

*I Long and Seek After: The Fragments of Sappho*

To support a commission from Jessica Meyer of a new work for SSSMMMAA voices, setting the fragments of ancient Greek poet Sappho, as translated by Anne Carson in *If Not, Winter*. The work will be premiered in Boston in October 2019, with subsequent performances as part of Lorelei's touring schedule.

**Montpelier Community Gospel Choir, Montpelier, Vermont**

*MCGC 25th Anniversary*

For performances on December 8 and 9, 2019 in Barre and Montpelier Vt. that showcase gospel selections from the African-American tradition and songs from contemporary gospel composers, with an expanded band and guest vocalist to celebrate the choir's 25th anniversary.

**New Hampshire Master Chorale, Plymouth, New Hampshire**

*Kim André Arnesen Commission*

In support of a commission from Kim André Arnesen of a forty-minute multi-movement choral-orchestral work on social issues related to suicide, mental health, isolation, and incarceration, to be performed in November 2019 across New Hampshire and possibly in March 2020 at the American Choral Director's Association Eastern Division Conference.

**Outer Cape Chorale, South Wellfleet, Massachusetts**

*Four Hundred Years of Music from the Land Known as America*

To support performances with full orchestra in May 2020 to commemorate the 400th anniversary of the landing of immigrant Pilgrims on the shores of the Wampanoag nation at the tip of what is now known as Cape Cod. The concert program will be devoted to American music and include original compositions created for the occasion.

**Somerville Community Chorus, Somerville, Massachusetts**

*Somerville Composition Competition*

For competition for a new choral composition for 75-voice SSATB choir and up to four obligato instruments, which addresses a theme relevant to life in Somerville or the Boston area and New England more broadly. The composition will be premiered and recorded in a Spring 2020 concert and will be featured at Somerville's PorchFest in May 2020.

**South Shore Children's Chorus, Quincy, Massachusetts**

*"I am on my way!" Summer Choral Intensive 2019*

To provide musical resources for the South Shore Choral Intensive, a program July 15-19 2019 and in residence at Stonehill College, which is for singers entering grade 8 through 2019 graduating seniors and focuses on themes of leadership, personal responsibility, and musical excellence. The theme for summer 2019 is "I am on my way," with the music learned and performed centering around the theme of self-discovery.

**St Mary Schola, Falmouth, Maine**

*André Campra Messe de Requiem*

For performance by the early music ensemble of the rarely heard *Messe de Requiem* by Baroque composer André Campra.

*see [www.choralarts-newengland.org](http://www.choralarts-newengland.org) for the most current information*

## Choral Arts New England



## EXEMPLARY GRANTS

### Commissions: New Choral Works

Ronald Perera: *Why I Wake Early*, based on a text by Cape Cod resident Mary Oliver (2008).

Kevin Siegfried: *A River Runs Through Us*, based on writings of Sarah Orne Jewett (2006).

Charles Shadle: *New England Seasonal*, a cantata of poems of Dickinson, Longfellow, Emerson, Thoreau and Frost (2003).

Reduced orchestration for Ernest Bloch's *Sacred Service* (2007).

### World, national and local premieres

Luis Bacalov: *Cantos para Nuestros Tiempos* (Psalms for Our Times), World premiere (2006)

Robert S. Cohen: *Alzheimer's Stories*, New England premiere (Choral Art Society, Portland ME, 2015)

Mohammed Fairouz: *Anything Can Happen*, World premiere (2013)

Karl Jenkins: *The Peacemakers*, Regional premiere (2014)

Sarah Meneely-Kyder: *Letter from Italy, 1944: War's End*, World premiere (Greater Middletown Chorale, 2013).

Erica Quinn-Easter: *(F)light*, a song cycle on the theme of immigration, World premiere (2011); performed with an appearance by Pihcintu, a chorus of first-generation immigrant children.

Sergei Rachmaninoff: *Vespers*, Boston premiere of complete work (1992)

### Special programs

J.S. Bach: *St. Mark Passion*, Reconstruction and performance (Emmanuel Music, 2016)

Diane Benjamin: *Where I Live* (A Breast Cancer Oratorio), in partnership with the Cancer Community Center in Scarborough, Maine. (Women in Harmony, 2016)

A series of performances of primarily a *cappella* choral music in communities throughout Vermont (The Vermont Choral Union, 2013)

An afternoon of music in the galleries of the Berkshire Museum (Cantilena Chamber Choir, 2012)

The Great Motets of Sulpitia Cesis (Cappella Clausura, 2011)

Live choral concert to accompany Jean Cocteau's film *Orphee*. (The Boston Secession, 2005)

Family concert featuring 12-piece orchestra within the audience (Con Brio Choral Society, 2011)

"Sing for Peace," a free concert with six other Vermont choruses (Counterpoint, 2010).

J.S. Bach: *St. Matthew Passion*, performed in rural Vermont (Blanche Moyse Chorale/New England Bach Festival, 1994)

### Recordings

Blue Heron Renaissance Choir: *The Peterhouse Partbooks*, 4 CDs (2013–2016) [CD cover shown on right]

Brian Coughlin: *Requiem* — a work combining traditional choral music with an indie rock sound to speak to a younger generation of audiences (Joyful Noise Inc., 2015)

Gwyneth Walker: six works for women's voices (Bella Voce Women's Chorus of Vermont, 2007)

## Education and Outreach

Festival Singers program, a joint effort with the Worcester Public Schools that enables talented students of Worcester's South High School to learn, rehearse, and perform Handel's *Messiah* in Mechanics Hall as part of the chorus (Music Worcester, Inc./The Worcester Chorus, 2015).

An intensive 14-day summer workshop followed by performances of music from black American culture, particularly spirituals and gospel songs (RPM Voices of Rhode Island, 2015)

Choral workshops New England high school ensembles, recorded by a professional videographer (Counterpoint, 2013)

A day of choral training and mentorship for junior high school and high school male singers, with Rhode Island College and regional high schools (The Providence Singers, 2011)

"The Ripple Effect", a program for the creation of new vocal music from student poetry set by professional composers, to be performed by the chorus and orchestra (Nashua Symphony Orchestra and Choral Society, 2007)

Artists in Residence Program for up to eight choral and vocal music students from Boston area music schools, to provide emerging musicians with experience in educational technique and performance and to strengthen relationships between the music education community, chorus, and audience (Back Bay Chorale, 2006)

## Strengthening Choruses

Support for a one-year Development Coordinator to pursue fundraising opportunities that were identified through a strategic planning process to promote long-term growth and of music and outreach programs (Wescustago Youth Chorale, 2016)

Support a professional marketing and fundraising consultant (The Spectrum Singers, 2014)



*a full list of Alfred Nash Patterson Grants can be found online at [www.choralarts-newengland.org/grants/recipients/details](http://www.choralarts-newengland.org/grants/recipients/details)*

# “A Voice for Voices”

## *The Alfred Nash Patterson Foundation for the Choral Arts*

[from a Winter 1994 Boston Foundation report]

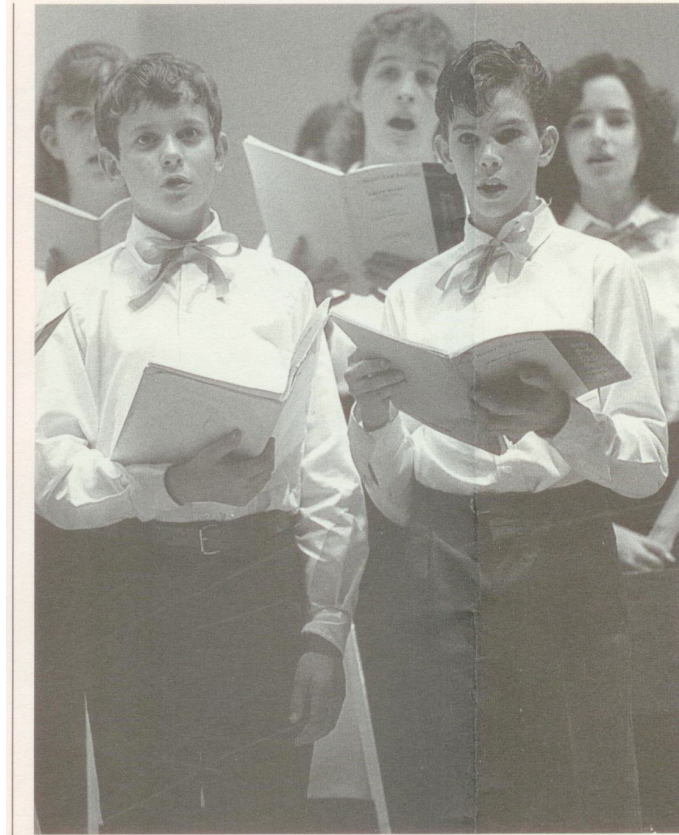
*"Bud Patterson understood that choral singing is one of the great human social experiences, and devoted his entire life to this ideal."*

—Phyllis Curtin, Former Dean  
*Boston University School for the Arts*

**A**lfred (Bud) Nash Patterson, formed his first chorus in the 1940s, and for the next 35 years spent his talent, musical intelligence and considerable charm promoting excellence in the choral arts throughout New England. He not only conducted numerous choral groups, but he taught choral conducting at the Berkshire Music Center and Tanglewood and served as organist and choir director at Christ Church in Cambridge and Old South Church in Boston.

When Patterson died, in 1979, many adoring friends, students, artists and other lovers of music made spontaneous gifts in his memory. Some of the gifts even came accompanied by suggestions for their use - to commission a new choral work or to create a library of choral music - and the idea for a Foundation honoring the life and the work of Alfred Nash Patterson was born.

Since it was established in 1980, the Alfred Nash Patterson Foundation for the Choral Arts Fund, a Donor Advised Fund within the Boston Foundation, has provided



*A grant from the Alfred Nash Patterson Foundation for the Choral Arts Fund supported a Youth Pro Musica program which explored the development of our country through pioneer songs, cowboy ballads, work songs and other original American music.*

grants to numerous choral groups, created a directory of choruses in New England, and generally encouraged and supported the choral arts.

John P. Kefferstan, Chair of the Board of the Patterson Foundation, explains that the Foundation's current mission is to make grants to encourage adventurous programming and promote effective administration of choral activities by choruses in New England. "If you have ever sung carols at Christmas time, or been in a chorus in high

school, or simply enjoyed listening to choral music, you know what a powerful and moving experience it can be," says Kefferstan. "That is the essence of what we are supporting with our grants to choral groups. Through our grants, and through our work in general, we are a voice for voices."

*For more information about the Alfred Nash Patterson Foundation for the Choral Arts Fund, contact Leigh Fulmer, Donor Services Officer, at (617) 723-7415.*

**[www.choralarts-newengland.org](http://www.choralarts-newengland.org)**  
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