



N|E|C

Preparatory
School



HIGH SCHOOL SOLOISTS RECITAL

June 10, 2026
New England Conservatory
Williams Hall

HANDEL+HAYDN SOCIETY

HIGH SCHOOL SOLOISTS RECITAL

Wednesday, June 10, 2026 at 7:30pm
NEC's Williams Hall
30 Gainsborough Street, Boston

2,719th Concert

Leona Cheung collaborative pianist
Dr. Pei-yeh Tsai collaborative pianist

Isaac Lee soloist
 "Quia fecit mihi magna" from Magnificat in D Major,
 BWV 243 Johann Sebastian Bach
 (1685-1750)

"The Impossible Dream" from *Man of La Mancha*
 Mitch Leigh
 (1928-2014)

Casey Wong soloist
 "Lascia Ch'io Pianga" from *Rinaldo*
 George Frideric Handel
 (1685-1759)
 The Joint is Really Jumping Down at Carnegie Hall
 Roger Edens
 (1905-1970)

Elodie Weinzierl soloist
 Hymn Dominic Argento
 (1927-2019)
 "Ch'io mai vi possa" from *Siroe, re di Persia*
 Handel

Lilly Wolf soloist
V'adoro, pupille
 Handel
 Green Finch and Linnet Bird
 Stephen Sondheim
 (1930-2021)

Cameron Phillips soloist
 "Comfort Ye" from *Messiah*
 Handel
Vaghissima sembianza
 Stefano Donaudy
 (1879-1925)

Daniel Valz soloist
 Take, O take those lips away, Op. 23. No. 4
 Roger Quilter
 (1877-1953)
 "Pastorello d'un povero armento" from *Rodelinda*
 Handel

Ruth Anne Sowa soloist
2026 Candace MacMillen Achtmeyer Award Winner
Abendempfindung
 Wolfgang Amadé Mozart
 (1756-1791)
 Will There Really Be a Morning?
 Ricky Ian Gordon
 (b. 1956)

HHYC Opera Scene Project

Le Nozze di Figaro (The Marriage of Figaro)
 One Act Version
 Prologue
Cinque... dieci... venti...
Sull'aria
L'ho perduta... me meschina
Pian pian le andrò più presso
Tutto è tranquillo e placido
Riconosci in questo amplesso
 Epilogue

Mozart

Evelyn Franck (Youth Chorale) as Barbarina
Wyeth Sholl (Chorus of Tenors + Basses) as Bartolo
Casey Wong (Chorus of Tenors + Basses) as Carubino/Don Cruzio
Anderson Chu (Chorus of Tenors + Basses) as Count
Curtis Keene (Chorus of Tenors + Basses) as Count
Shreya Sarcar (Alumna) as Countessa
Isaac Lee (Chorus of Tenors + Basses) as Figaro
Annie Yang (Chorus of Sopranos + Altos) as Marcellina
Elodie Weinzierl (Chorus of Sopranos + Altos) as Susanna

Synopsis may be found on pages 18-19.

We ask for your help in creating a positive concert
 experience for the performers and those around you. Cell
 phones and other audible devices should be switched off
 during the concert. Food and beverages are not permitted
 in the hall.

The concert runs approximately 65 minutes with no
 intermission.

**Presented in
 partnership with**



HIGH SCHOOL SOLOISTS

High School Soloists are dedicated and curious singers who immerse themselves in vocal study to deepen their understanding of their instrument in both solo and ensemble settings. In addition to singing with an HHYC choral ensemble and participating in an H+H musicianship class, High School Soloists receive weekly private voice lessons and group diction classes at the New England Conservatory (NEC) Preparatory School, participate in vocal workshops, and perform in solo recitals.

Isaac Lee is a senior at Dover-Sherborn Regional High School in Dover, Massachusetts. A baritone studying under Corey Dalton Hart at the New England Conservatory Prep Program, Lee enjoys exploring Baroque, Classical, and Romantic repertoire. Lee first discovered his passion for choral music through his school's music program and joined the Handel and Haydn Youth Choruses as a freshman. Through HHYC's Choir of Tenors + Basses under Dr. Kevin McDonald and Chamber Choir under Alyson Greer Espinosa, he has performed masterworks such as Haydn's *The Creation*, Beethoven's Symphony No. 9, Handel's *Saul* and *Messiah* in venues including NEC's Jordan Hall and Boston Symphony Hall. In addition to ensemble work, Lee has performed as a soloist in school concerts and HHYC events. He also volunteers with younger choir students in his district, supporting their musical growth. Music has become a central joy and community in Lee's life, and he aims to continue his musical studies in his undergraduate education and beyond.

Cameron Phillips is a high school senior at Sandwich Middle High School, relishing in his third and final season with the H+H Youth Choruses. As a member of HHYC's Chamber Choir, Cameron has had the immense privilege of performing in Handel's *Saul*, Handel's *Messiah*, and Beethoven's Symphony No. 9 at Symphony Hall with the H+H Orchestra and Chorus. He was also fortunate to participate in HHYC's tour to Vienna and Salzburg in the summer of 2024. Outside of HHYC, Cameron was nominated for Best Male Leading Actor in a Musical by the Massachusetts Educational Theatre Guild in 2024 and will be pursuing classical vocal performance at the Boston Conservatory at Berklee. He would like to thank his conductors, Alyson Greer, Andrew Milne, and Kevin MacDonald for their mentorship and guidance and his voice teacher, SarahAnn Duffy, for her continued support of his musical endeavours.

Elodie Weinzierl is a junior at the Noble and Greenough School and is thrilled to be performing in her fifth concert as a High School Soloist! She joined HHYC six years ago, where she began in the Youth Chorale and Concert Choir, and is now a member of the Chorus of Sopranos + Altos, as well as the Chamber Choir. She was named a High School Soloist in August 2024. In past years she is grateful to have sung in Handel's *Messiah* and Handel's *Saul* with the H+H Orchestra and Chorus at Symphony Hall, performed at Jordan Hall, sung the national anthem at a New England Revolution game, and traveled to Austria with 49 other HHYC singers in June 2024. She is also thankful to be a part of HHYC's debut Opera Scene Program, in which she plays Susanna from Mozart's *Le Nozze di Figaro*. Elodie is excited to continue her journey with HHYC and hopes to pursue music performance, music education, and history in college. Being a part of HHYC has been a wonderful, rewarding experience, and she is eager to keep growing with the group. She would like to thank her family, friends, her amazing CSA and Chamber Choir conductor, Alyson Greer, her marvelous choral teacher, Cheney Doane, and her incredible voice teacher, Clara Sandler, for their support and guidance.

Lilly Wolf is a senior at Bancroft School in Worcester, MA and lives in Milford, MA. She's loved to sing since she was a small child. She has been part of HHYC since December of 2022 and the soloist program since September of 2024. Lilly has learned so much over the past four years at HHYC and is learning even more this year as a soloist. In addition to the HHYC winter and spring concerts, Lilly performed Handel's *Saul* with the H+H Orchestra and Chorus at Symphony Hall and Bach's Magnificat with the BU Orchestra and Chamber Chorus. In the future she plans to pursue classical operatic studies in hopes of performing in opera houses around the world. Lilly wants to thank her family for being very supportive and her voice teacher Clara Sandler for helping her through this year.

Casey Wong is a junior at Newton North High School in Newton, MA. This season will be his ninth year with the Handel and Haydn Society Youth Choruses. Outside of HHYC, Casey is pursuing music composition and orchestration as well as film production. He feels that his musical knowledge and ability to adapt to different styles comes from his education at HHYC. He would like to thank his voice teacher, D'Anna Fortunato at NEC, as well as the conductors and instrumentalists at HHYC. In the future, he hopes to continue growing as a musician through HHYC and NEC.

Daniel Valz is a 17-year-old senior at Lincoln-Sudbury Regional High School. He joined HHYC in 2024, and as a member of Chamber Choir, has been privileged to perform Handel's *Messiah* and *Saul* on the Symphony Hall stage with the H+H Orchestra and Chorus. Daniel also sang in the world premiere of composer B.E. Boykin's Freedom Hymn at Vivo Performing Arts' Youth Choral Showcase in April 2026. As a member of HHYC's Bass Clef Trio he has performed a diverse repertoire at the Moakley Federal Courthouse, Harvard University athletic games, and NewBridge on the Charles. Outside of HHYC, Daniel sang professionally in the Dover Church choir from 2023-2024. In school, Daniel has taken Concert Choir in 9th and 12th grades and Conservatory Concert Choir in 10th and 11th grades. He was also part of Chamber Singers, an auditioned group in 10th, 11th, and 12th grades. Additionally, Daniel is taking a music theory independent study at school this year. Daniel is tremendously grateful for the remarkable and unique instruction and performance opportunities that HHYC has provided him. HHYC has inspired him to advance his studies in the fall of 2026 at Oberlin College and Conservatory. Daniel would like to thank his conductors, Alyson Greer Espinosa, Dr. Kevin McDonald, and Andrew Milne, and HHYC's Director of Learning Programs, JongHun Kim for their mentorship and wisdom, HHYC's Vocal Pedagogy Specialist, Hannah Klein, for her guidance and encouragement, HHYC's collaborative pianists, Kimberly Vars Whitehead, Dr. Pei-yeh Tsai, and Leona Cheung for their musical mastery and prowess, and his voice teacher, Mark Lee for his unwavering support.

2026 Candace MacMillen Achtmeyer Award Winner

Ruth Anne Sowa trained with Head of Voice Teresa Winner Blume at Walnut Hill School for the Arts. Her recent roles have been Comte Barigoule in Pauline Viardot's *Cendrillon* and Victor in a new adaptation of Offenbach's *Chanson de Fortunio* by Teresa Winner Blume. She was also a featured soloist performing "Piangero" for Walnut Hill's special concert at NEC's Jordan Hall. During her three and a half years with HHYC, Ruth Anne sang with the Chorus of Sopranos + Altos and Chamber Choir. Ruth Anne has been recognized in several vocal competitions including a grand prize in the Boston Pops Fidelity Young Artists Competition (2026), NATS New England (1st place, 2026), NATS National Student Conference (1st place, 2025), the Richard Miller Competition at Oberlin Conservatory (2nd place, 2025), and Honorable Mention in YoungArts (2025). Ruth Anne also was selected to sing in a masterclass with Dawn Upshaw at the Boston University Tanglewood Institute Young Artists Vocal Program in 2025. Ruth Anne will be pursuing a Bachelor of Music in Vocal Performance at Oberlin Conservatory under the tutelage of Professor Katherine Jolly.

PROGRAM SPONSORS

The Learning Program is funded in perpetuity by Karen S. & George D. Levy.

The Chorus of Tenors + Basses is endowed in perpetuity by Lucas Wegmann.

The H+H Youth Choruses program is supported in part by: Willma H. Davis*, Martin & Kathleen Jewell Fogle, George Frederick Jewett Foundation East, Hamilton Company Charitable Foundation, Kingsbury Road Charitable Foundation, Joan G. Kinne, Miss Wallace M. Leonard Foundation, Liberty Mutual Foundation, Main Street Group Foundation, Inc., Timothy & Deborah Moore, Nancy Nizel, Diane N. Palmer, The Parker Family Foundation, Dana & Carolyn Pope, Emily F. Schabacker, Seth Sprague Educational and Charitable Foundation, Rebecca A. Silliman M.D., Steward H. Steffey Jr., Van Otterloo Family Foundation, Anne Marie Lindquist & Robert Weisskoff, Margaret & Charles Ziering, and three anonymous donors.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and through a Massachusetts state budget allocation.

**In memoriam*



H+H YOUTH CHORUSES SCHOLARSHIPS

Congratulations to the 2026 HHYC scholarship winners! These awards are presented annually by the H+H Education Committee to HHYC singers and alumni who demonstrate a high degree of achievement in and commitment to the vocal arts. To learn more about the remarkable women for whom these awards are named, please visit handelandhaydn.org/HHYCawards.

Candace MacMillen Achtmeyer Award

Ruth Anne Sowa

Candace MacMillen Achtmeyer Encouragement Award

Cameron Phillips and Daniel Valz

Evangelyna Etienne Scholarship Award

Caroline Cortright and Elodie Weinzerl

Barbara E. Maze Award for Musical Excellence - Encouragement Award

Sophia Zay

YOU

are the music

THE CAMPAIGN FOR H+H

***You Are the Music* ends June 30.
Have you played your part?**

We have a goal to welcome **100 new donors, of any amount, by June 30.** Your gifts sustain the **artistic excellence** you experience on stage and keep this music open to all—**reaching broader audiences** in our communities and inviting listeners of all ages into the hall.



There's still time to **ensure the brightest future for H+H with a gift today.**

handelandhaydn.org/yatm



TEXTS + TRANSLATIONS

Bach: “Quia fecit mihi magna” from Magnificat in D Major

Text: Luke 1:49, from the Magnificat

Quia fecit mihi magna
qui potens est,
et sanctum nomen eius.

For He who is mighty
has done great things for me,
and holy is His name.

Leigh: “The Impossible Dream” from *Man of La Mancha*

Text: Joe Darion (1917–2001)

To dream the impossible dream
To fight the unbeatable foe
To bear with unbearable sorrow
To run where the brave dare not go
To right the unrightable wrong
To love pure and chaste from afar
To try when your arms are too weary
To reach the unreachable star
This is my quest
To follow that star
No matter how hopeless
No matter how far
To fight for the right
Without question or pause
To be willing to march into Hell
For a heavenly cause
And I know if I'll only be true
To this glorious quest
That my heart will lie peaceful and calm
When I'm laid to my rest
And the world will be better for this
That one man, scorned and covered with scars
Still strove with his last ounce of courage
To reach the unreachable star

Handel: “Lascia Ch’io Pianga” from *Rinaldo*

Text: Giacomo Rossi

Translation: Casey Wong (b. 2008)

Lascia ch’io pianga
mia cruda sorte,
e che sospiri
la libertà.

Let me weep over
my cruel fate,
and let me sigh for
liberty.

Il duolo infranga
queste ritorte,
de’ miei martiri
sol per pietà.

May sorrow shatter
these chains,
of my woes
out of pity alone.

Edens: The Joint is Really Jumping Down at Carnegie Hall

Text: Roger Edens (1905–1970)

Perhaps it was something that hit me,
Perhaps it was something I ate.
But out of the blue, I dreamed I met you,
And you said to me; “Hiya gait!”

Millions have heard you play Chopin,
The critics applaud and approve.
But millions more would simply adore,
To hear you get in the groove.
To hear you get in the groove.

I said to hear you get in the groove!

You won’t believe it, you’ll think it’s a dream.
To hear them riffin’ it right on the beam.
But when you hear trumpets give out a call,
You’ll know the joint is really jumpin’ down at Carnegie Hall!

Instead of Strauss they play Irving Berlin,
Instead of Brahms it’s; begin the Beguine,
Those classic ackies are due for a fall,
‘Cause the joint is really jumpin’ down at Carnegie Hall!

They’re playin’
Dee-di-lee a-da dee-di-lee a-da
With Shostakovich,
Dee-di-lee a-da dee-di-lee a-da
Mozart and Bach!
Dee-di-lee a-da dee-di-lee a-da
And they don’t know which,
‘Cause anything can happen when they start to rock!

The Philharmonic was so dignified,
But now they’re groovin’ and startin’ to ride.
Handel and Haydn are facin’ the wall,
‘Cause the joint is really jumpin’ down at Carnegie Hall!

They swing! Every thing!
With a ding, dong, ding!

And when the maestro gives them a beat it’s a real beat,
That starts them to toot with a root toot;
That’s a bit of alright,
And even Joe Iturbi’s gettin’ hep, he’s hep, he’s hep.

Tschai-Tschai-Tschaikovsky would really be hurt,
To hear ‘em jivin’ his piano concert.
Beethoven’s lucky he can’t hear at all,
‘Cause the joint is really jumpin’!

The joint is really jumpin’!
The joint is really jumpin’ and I mean it’s down at Carnegie Hall!

Argento: Hymn

Text: Ben Johnson (1572–1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia’s shining orb was made
Heav’n to clear when day did close;
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak’st a day of night,
Goddess excellently bright.

Handel: “Ch’io mai vi possa” from *Siroe, re di Persia*

Text: Pietro Metastasio (1698–1782)

Translation: Elodie Weinzierl (b. 2009)

Ch’io mai vi possa	That I could ever
Lasciar d’amare	Cease to love you
Non lo credete	Do not believe
Pupile care!	O dearest eyes!
Ne men per gioco	Not even in jest
V’ingannerò, no.	Will I deceive you, no.
Voi foste, e siete	You were, and are,
Le mie faville,	My sparks,
E voi sarete,	And you will be,
Care pupile,	Dearest eyes
Il mio ben foco	My true love
Fin ch’io vivro.	So long as I live.

Handel: *V’adoro, pupille*

Text: Nicola Francesco Haym (1679–1730)

Translation: Lilly Wolf (b. 2007)

Vadoro, pupille, saette d’amore, le	I adore you, dear eyes
vostre faville son grate nel sen.	Lightning bolts of Love
Pietose vi brama	Your sparks
il mesto mio core, ch’ognora vi	Are welcome in my bosom.
chiama	Take pity, begs
l’amato suo ben.	My woeful heart,
	Which every hour calls you
	Its well Beloved.

Sondheim: *Green Finch and Linnet Bird*

Text: Stephen Sondheim (1930–2021)

Green finch and linnet bird	Ringdove and robinet
Nightingale, blackbird	Is it for wages
How is it you sing?	Singing to be sold?
How can you jubilate	Have you decided it’s
Sitting in cages	Safer in cages
Never taking wing?	Singing when you’re told?
Outside the sky waits	My cage has many rooms
Beckoning, beckoning	Damask and dark
Just beyond the bars	Nothing there sings
How can you remain	Not even my lark
Staring at the rain	Larks never will, you know
Maddened by the stars?	When they’re captive
How is it you sing	Teach me to be more adaptive
Anything?	Ah
How is it you sing?	
Green finch and linnet bird	Green finch and linnet bird
Nightingale, blackbird	Nightingale, blackbird
How is it you sing?	Teach me how to sing
Whence comes this melody	If I cannot fly
constantly flowing?	Let me sing.
Is it rejoicing or merely halloing?	
Are you discussing	
Or fussing	
Or simply dreaming?	
Are you crowing?	
Are you screaming?	



2026-27 SEASON

MORE THAN THE MUSIC

The Art of Living

Oct 2 + 4

Handel's Messiah

Nov 27 + 28 + 29

Baroque Christmas

Dec 17 + 20

Kiss and Tell: A World Premiere

Jan 29 + 30

Brandenburg Concertos

Feb 19 + 21

Beethoven's Fifth

Mar 19 + 20

Haydn in Plain Sight

Apr 2 + 4

Mendelssohn's Elijah

May 1 + 2



HANDEL+HAYDN SOCIETY

JONATHAN COHEN ARTISTIC DIRECTOR

handelandhaydn.org

617.262.1815

PHOTO BY ROBERT TORRES

Handel: "Comfort Ye" from *Messiah*

Text: Compiled from holy scripture by Charles Jennens

Comfort ye
Comfort ye my people
Comfort ye
Comfort ye my people
Saith your God
Saith your God

Speak ye comfortably to Jerusalem
Speak ye comfortably to Jerusalem
And cry unto her
That her warfare
Her warfare is accomplished
That her iniquity is pardoned
That her iniquity is pardoned

The voice of Him
That crieth in the wilderness
Prepare ye the way of the Lord
Make straight in the desert
A highway for our God

Donaudy: *Vaghissima sembianza*

Text: Alberto Donaudy (1880-1941)

Translation: Cameron Phillips (b. 2008)

Vaghissima sembianza d'antica
donna amata
Chi, dunque, v'ha ritratta con tanta
simiglianza
Ch'io guardo, e parlo, e credo
d'avervi a me
Davanti come ai bei dì d'amor?

A very charming portrait of a
formerly loved woman,
Who, then, has portrayed you with
such similarity
that I gaze, and I speak, and
believe I have you
before me, just as in those
beautiful days of love?

La cara rimembranza che in cor mi
s'è destata
Si ardente v'ha già fatta rinascer la
speranza
Che un bacio, un voto, un grido
d'amore
Più non chiedo a lei che muta è
ognor.

The cherished remembrance which
has been awakened
within my heart has so ardently
rekindled my hope
so that a kiss, a vow, a cry of love
I ask no more of her who remains
forever silent.

Quilter: Take, O take those lips away

Text: William Shakespeare (1564–1616)

Take, oh take those lips away,
 That so sweetly were forsworn,
 And those eyes: the break of day,
 Lights that do mislead the Morn;
 But my kisses bring again, bring again,
 Seals of love, but sealed, but sealed in vain.

Handel: “Pastorello d’un povero armento” from *Rodelinda*

Text: Nicola Francesco Haym (1679–1730)

Translation: From English libretto

Pastorello d’un povero armento pur dorme contento, sotto l’ombra d’un faggio o d’alloro.	The little Shepherd of some scanty Flock, Sleeps with Content, enjoys his Ease, Beneath the spreading Beech, or spacious Oak,
---	--

Io, d’un regno monarca fastoso, non trovo riposo, sotto l’ombra di porpora e d’oro.	While I, a King, can find no Peace. In vain by Gold and Purple made I can command the stately Shade, Since, when I strive for Sleep, still fly Peace from my Breast, and Slumber from my Eye.
---	---

Handel: “Pastorello d’un povero armento”

Text: Nicola Francesco Haym (1679–1730)

Translation: From English libretto

Abend ist’s, die Sonne ist
 verschwunden,
 Und der Mond strahlt Silberglanz;
 So entflieh’n des Lebens schönste
 Stunden,
 Flieh’n vorüber wie im Tanz!

It is evening, the sun has vanished,
 And the moon sheds its silver
 light;
 So life’s sweetest hours speed by,
 Flit by as in a dance!

Bald entflieht des Lebens bunte
 Szene,
 Und der Vorhang rollt herab.
 Aus ist unser Spiel! Des Freundes
 Träne
 Fließet schon auf unser Grab.

Soon life’s bright pageant will be
 over,
 And the curtain will fall.
 Our play is ended! Tears wept by
 a friend
 Flow already on our grave.

Bald vielleicht mir weht, wie
 Westwind leise,
 Eine stille Ahnung zu –
 Schließ’ ich dieses Lebens
 Pilgerreise,
 Fliege in das Land der Ruh’.

Soon perhaps, like a gentle zephyr,
 A silent presentiment will reach
 me,
 And I shall end this earthly
 pilgrimage,
 Fly to the land of rest.

Werdet ihr dann an meinem Grabe
 weinen,
 Trauernd meine Asche seh’n,
 Dann, o Freunde, will ich euch
 erscheinen
 Und will Himmel auf euch weh’n.

If you then weep by my grave
 And gaze mourning on my ashes,
 Then, dear friends, I shall appear
 to you
 Bringing a breath of heaven.

Schenk’ auch du ein Tränchen mir
 Und pflücke mir ein Veilchen auf
 mein Grab;
 Und mit deinem seelenvollen
 Blicke
 Sieh’ dann sanft auf mich herab.

May you too shed a tear for me
 And pluck a violet for my grave;
 And let your compassionate gaze
 Look tenderly down on me.

Weih mir eine Träne, und ach!
 Schäme dich nur nicht, sie mir zu
 weih’n,
 Oh, sie wird in meinem Diademe
 Dann die schönste Perle sein.

Consecrate a tear to me and ah!
 Be not ashamed to do so;
 In my diadem it shall become
 The fairest pearl of all.

Gordon: Will There Really Be a Morning?

Text: Emily Dickinson (1830–1886)

Will there really be a “Morning”?
Is there such a thing as “Day”?
Could I see it from the mountains
If I were as tall as they?

Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?

Oh some Scholar! Oh some Sailor!
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called “Morning” lies!

Mozart: Le Nozze di Figaro (The Marriage of Figaro)

One Act Version

Prologue

The Marriage of Figaro takes place on a single, feverish day in the household of Count Almaviva at his estate near Seville. Figaro is the Count’s clever manservant, and on this particular morning he is to be married to Susanna, the Countess’s charming lady’s maid. It should be a happy occasion—but the Count, bored with his marriage and drawn to Susanna’s beauty, has been trying to exercise an old feudal privilege that would give him private access to a bride before her wedding. Figaro and Susanna are determined to outwit him. Adding to the household’s restlessness is Cherubino, a young page who is dizzy with adolescent infatuation and seems to have developed a hopeless crush on every woman in the castle—including, dangerously, the Countess herself. It is this last indiscretion that brings the morning’s first crisis to a head.

Cinque... dieci... venti...

Susanna, Figaro

Two people are blissfully unaware that their special day has already gone sideways. Figaro and Susanna are cheerfully measuring their new room—because nothing says “happily ever after” like calculating furniture placement on your wedding morning.

Sull’aria

Susanna, Countess

The tape measure is put away, but the trouble is just beginning. The Countess, who has spent the morning being quietly magnificent while

her husband flirts with the help, has finally had enough. When Susanna fills her in on the Count’s scheme, the two women don’t throw a tantrum—they pick up a pen. Nothing is more dangerous than a clever woman with stationery.

L’ho perduta... me meschina

Barbarina

The letter is sealed, sent, and promptly endangered—because it was fastened with a pin, and pins, as it turns out, are not to be trusted in the hands of a distracted young girl on a chaotic evening.

Pian pian le andrò più presso

Susanna, Figaro, Countess, Cherubino, Count

Figaro, who happened to overhear Barbarina’s little crisis, has now convinced himself that Susanna is sneaking off to meet the Count. Fuming and determined to catch her in the act, he follows everyone into the garden—where, in the dark, nobody is who they appear to be, and absolutely nothing goes according to plan.

Tutto è tranquillo e placido

Susanna, Figaro

Stung by jealousy and convinced that Susanna is up to no good, Figaro has been lurking in the bushes like a man who has completely lost the plot. But then he hears her voice—and everything clicks. She was never the schemer. She was always the mastermind. Thoroughly humbled and newly reconciled, husband and wife join forces to deliver the Count his final, well-deserved comeuppance.

Riconosci in questo amplesso

Susanna, Marcellina, Don Curzio, Count, Bartolo, Figaro

With the Count humbled and the evening’s mischief sorted out, there is still one loose end to tie up: a lawsuit. Earlier in the day, Figaro had been dragged toward court by Marcellina, an older woman holding him to an old debt and a broken promise of marriage. It seemed like terrible timing. It turned out to be a family reunion.

The courtroom scene reaches its astonishing climax when Marcellina, who had been pressing a breach-of-promise suit against Figaro, suddenly recognizes him as the illegitimate son she gave up long ago—and Bartolo turns out to be his father. The lawsuit collapses in a flood of tears and embraces, leaving the Count bewildered and outmaneuvered. With the legal threat dissolved and the family unexpectedly reunited, every obstacle to the wedding is at last swept away—and the long, tangled, joyful day finally finds its resolution.

Epilogue

NEC PREPARATORY SCHOOL VOICE STUDIO FACULTY



SarahAnn
Duffy



D'Anna
Fortunato



Corey
Gaudreau



Corey Dalton
Hart



Mark
Lee

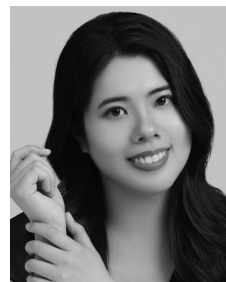


Clara
Sandler



Please scan this code with your phone to
view more information about the faculty.

COLLABORATIVE PIANISTS



Leona Cheung is a Boston-based collaborative pianist. An expert in the vocal repertoire from art songs to opera, she is especially known for her musical leadership and responsiveness while collaborating with singers and conductors. Her collaborators include the Handel and Haydn Society, Tanglewood Festival Chorus, and Seraphic Fire. She has collaborated with Helmuth Rilling and Hong Kong SingFest in multiple choral-orchestral projects. Leona was a founding member and pianist with Cantoria Hong Kong, and can be heard on the Chinese choral music album entitled “Half Moon Rising,” presented by the Edition Peters. Since 2023, she has served as a choral

pianist for the Massachusetts All-State Choir, performing at Boston Symphony Hall. The choir consists of more than 200 talented singers selected from schools across the state each year.

Leona is the recipient of the Graham Johnson Art Song XXI Prize 2024, an award named after one of the most respected pianists and Art Song scholars of our time. Her deep devotion to vocal-piano repertoire has brought her to perform extensively in many international festivals, including Aspen Music Festival, Oxford Lieder Festival, Leeds Lieder Festival, Toronto Summer Music, Franz Schubert Institut and Songfest, where she worked with many esteemed artists and scholars across the United States and Europe. Born and raised in Hong Kong, Leona earned her Master of Music and Graduate Diploma in Collaborative Piano from New England Conservatory.



Born in Taiwan, pianist **Dr. Pei-yeh Tsai** has performed with the Chicago Symphony Orchestra and the Milwaukee Symphony Orchestra. Acclaimed by Yo-Yo Ma as “a powerhouse of a pianist who plays with incredible depth of soul,” Tsai has earned numerous prestigious international competition awards. Currently, Tsai serves on the faculty of Middlebury College’s Italian Vocal Program and is the pianist for both Coro Allegro and the New Bedford Symphony. She was with the Chicago Symphony Orchestra for the Pixar film “Philharmonia Fantastique,” which won a Grammy for Best Engineered Classical. Her performance at the Ravinia Festival was broadcast on PBS’s “Great Performances” series. Tsai has collaborated with renowned conductors such as Riccardo Muti, Marin Alsop, Edwin Outwater, Edward Gardner, and Ken-David Masur. Her performances have been featured on BBC Radio 4, WFMT, WTVF, and WGBH. Tsai holds a Master of Music from the Juilliard School and a Doctor of Musical Arts from Boston University.

We seriously love singing!

No matter where you are in your musical journey, we have a choir for you! No experience is necessary; all you need to bring is your whole self.

Through local performances and tours, HHYC provides a welcoming environment for musical and personal growth, a chance to find your voice, and make unforgettable memories.

We welcome singers of all ages to join us in September!



New Voices
Grades 2-4



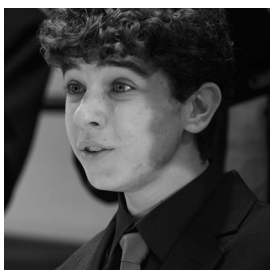
Treble Chorus
Grades 4-6



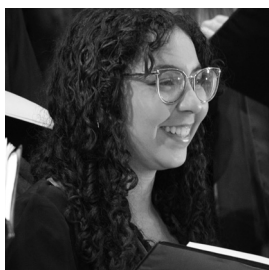
Youth Chorale
Grades 6-9



Concert Choir
Grades 6-9



Chorus of Tenors + Basses
Grades 6-12



Chorus of Sopranos + Altos
Grades 9-12



Chamber Choir
Grades 9-12



HANDEL+HAYDN SOCIETY
YOUTH CHORUSES



handelandhaydn.org/hhyc

THE HANDEL AND HAYDN SOCIETY

Boston's Grammy-winning Handel and Haydn Society performs Baroque and Classical music with a freshness, a vitality, and a creativity that inspires all ages. Called "one of the most exciting ensembles of historically informed performances in the world" (*OperaWire*), H+H has been captivating audiences for 211 consecutive seasons (the most of any performing arts organization in the United States), speaking to its singular success at welcoming new audiences to this extraordinary music, generation after generation.

H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

H+H's Orchestra and Chorus delight more than 76,000 listeners annually through concerts at Symphony Hall and other leading venues as well as radio broadcasts. Through the Karen S. and George D. Levy Learning and Education Program, H+H supports seven youth choirs of singers in grades 2-12 and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H has released 16 CDs on the CORO label and has toured nationally and internationally.

In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

Leadership

Judith K. Verhave
Chair, Board of Governors
Carrie L.T. Hammond
and Nicholas Dials
Co-Chairs, Board of Advisors
David Goldenheim
Acting CEO
Robert H. Scott
Acting President

Artistic

Jonathan Cohen
Artistic Director
Ian Watson
Associate Conductor
Aisslinn Nosky
Concertmaster
Scott Allen Jarrett
Resident Conductor, Chorus
Anthony Trecek-King
Resident Conductor, Chorus
Reginald Mobley
Programming Consultant
Harry Christophers
Conductor Laureate

Youth Chorus Conductors

Michele Adams
Youth Chorus and Concert Choir
Alyson Greer Espinosa
Chorus of Sopranos + Altos and Chamber Choir
Dr. Kevin McDonald
Chorus of Tenors + Basses
Nurt Villani
New Voices and Treble Chorus

ABOUT THE NEW ENGLAND CONSERVATORY PREPARATORY SCHOOL

Every week, NEC Prep draws more than 1,500 K-12 students from all over New England, each exploring their own unique musical path. Students are encouraged to pursue interests ranging from classical to jazz, composition, and contemporary improvisation. Prep students are part of a unique musical community where peer support and the sharing of ideas and talents are encouraged. NEC Prep strives to provide each student with a stimulating environment best suited to their age, education level, and learning style.

Our faculty consists of more than 250 committed, experienced musicians with extensive teaching and performance careers, including several members of the Boston Symphony Orchestra and members of the college faculty. NEC Prep offers the rigor of a conservatory with the openness of a community music school. While some students pursue professional careers, most will go on to become enthusiastic, lifelong musicians who carry the NEC experience with them wherever they go.

NEC PREPARATORY SCHOOL ADMINISTRATION

Tonya McBride Robles
Vice President of Expanded Education

Christine Cestari
*Senior Director, Enrollment &
Program Operations*

Sheila Esquivel
Director of Preparatory External Relations

Jenna Driscoll
Program Manager

Cynthia Mathiesen
Large Ensembles Manager

Katherine Luellen
*Vice President of Enrollment Management &
Chief Growth Officer*

Taylor Lents
Enrollment Services Manager

Juliano Dutra Aniceto
Director of Orchestras

Sean Buchsbaum
Director of the Preparatory School

Christopher Bush
*Director of Adult Education &
Summer Programming*

Ania Briscoe
Business and Operations Coordinator

Vanessa Trien
Director of Early Childhood Education

Brianna Kirkland
Operations Manager

Emma Jenks
Program Manager

Jasmine Caamaño
Enrollment Coordinator

Hitomi Koyama
Artistic & Educational Advisor

HANDEL AND HAYDN SOCIETY BOARD

Board of Governors

Judith K. Verhave
Chair

Deborah S. First
Vice Chair

Karen S. Levy
Vice Chair

Michael Oliveri
Treasurer

Elizabeth Reza
Secretary

Robert H. Scott
Acting President

William Achtmeyer
Dr. Holly Maze Carter

Dr. Frank Clark
Gerard Cox

Julia D. Cox
Lucinda Doran

Philip V. Gerdine
Pamela Goldberg

Ellen Harris
James S. Hoyte

Patricia Kung
Joseph Mari

Dr. Stephen Morrissey
Michael Scott Morton

Carolyn Pope
Brenda Gray Reny

Arthur G. Robins
Mic Rosiello

George Sacerdote

Robert N. Shapiro
Elizabeth P. Wax
David Weaver
Jean Woodward
Christopher R. Yens

Governors Emeriti

Todd Estabrook
Joseph M. Flynn
Nicholas Gleysteen
Mary Nada
Timothy C. Robinson

Board of Advisors

Carrie L.T. Hammond
Nicholas Dials
Co-Chairs

Cristina Blau
Julian G. Bullitt
Jane Carlson
David Elsbree
Melissa D. Gerrity
Nancy Hammer
Suzanne Hamner

Frederick Ilchman
Lauren Jones
Paul V. Kelly
W. Carl Kester
Mark A. King
James F. Millea
Nancy Nizel
Helyn Oatis
Dr. Winifred B. Parker
Prema P. Popat
Catherine Powell

Emily F. Schabacker
Richard F. Seamans
Dr. John Tamilio III
Dr. Terry G. Taylor
Jeffrey S. Thomas
Cecily W. Tyler
Kristen Vagliardo
Pamela Waterman
Jane Wilson
John Winkleman

List current as of May 2026.

HANDEL AND HAYDN SOCIETY STAFF

David Goldenheim
Acting CEO
Wesley Farnsworth
Executive Assistant and
Relationships Manager

Artistic
Conducting staff and
programming consultant are
listed on page 23.

Ira Pedlikin
Vice President of Artistic Planning
and Concert Production

Jon Linker
Senior Manager, Concert
Operations and Booking

Jason Fisher
Orchestra and Chorus Personnel
Manager

Joe Monticello
Music Librarian

Administration
Jandeirvy Sous
Bookkeeper
Kenneth Ngo
Data and Reports Analyst
Ropes & Gray, LLP
Counsel
KLR
Auditors and Tax Preparers

Development
Emily Reed
Vice President of Donor Relations
and Partnerships
Marion Westgate
Major and Planned Giving Officer
Caitlin Seitz
Major and Institutional Giving
Officer
Keith Supko
Development Operations Manager
Brandie Garcia
Annual Fund and Partnerships
Coordinator

**Marketing +
Communications**
Sarah L. Manoog
Vice President of Marketing
and Communications
Chris Petre-Baumer
Director of Marketing and Creative
Joseph Sedarski
Marketing Manager
Susan Baranyi
Public Relations and Program
Book Manager
Jo-B Sebastian
Graphic Designer
Grace Thompson
Part-time Archivist

Patron Experience
Joanna Springer
Director of Patron Experience
Merrick Carter-Taylor
Ticketing Operations Manager
Laurin Stoler
Calling Campaign Manager
Jerry Waldman
Assistant Calling Campaign
Manager
Ben Lipkowitz
Telesales Representative

Learning
Youth Choruses conductors are
listed on page 23.

Administration
JongHun Kim
Director of Learning Programs
Luisana Ramirez
Coordinator of Learning Programs
Teresa M. Neff, PhD
Christopher Hogwood Historically
Informed Performance Fellow

Associate Conductors
Andrew Milne
HHYC Chorus of Sopranos + Altos
and Chamber Choir
Becca Crivello
HHYC Youth Chorale and
Concert Choir

Musicianship Faculty
Matthew Buono
Lead Musicianship Teacher
Mary Kray
Dr. Hexing Ouyang
Olivia Rich

Collaborative Pianists
June Chen
Leona Cheung
Dr. Pei-yeh Tsai
Kim Whitehead

Vocal Pedagogy Specialist
Hannah Klein

Summer at NEC

Applications Open for Summer 2026

EXCEPTIONAL MUSIC PROGRAMS FOR ALL LEVELS

Our programs welcome musicians from around
the world to experience an inspiring summer at
New England Conservatory.

With youth and adult opportunities for all skill
levels, participants can engage with programs
focused on orchestral training, jazz, early music,
contemporary performance, and more. Summer
at NEC fosters artistic growth, creativity, and
connections that last a lifetime.



Youth Programs

Jazz Lab
June 28 – July 4, 2026

Summer Orchestra Institute
Session 1: June 28 – July 11, 2026
Session 2: July 12 – July 25, 2026

Summer Vocal Institute
August 2 – August 15, 2026

Summer Chamber Music Young Artist Program
August 8 – August 16, 2026

Adult Programs

**Summer Institute for Contemporary Performance
Practice (SICPP)**
June 14 – June 20, 2026

Early Music Institute
June 21 – June 27, 2026

Jazz Lab: Workshop for Adults
June 21 – June 27, 2026

Take the Next Step

Applications are now open for
Summer 2026! Scan the QR
code or visit [necmusic.edu/
summer](https://necmusic.edu/summer) to learn more.

Have questions about summer
at NEC? Contact us at
ee@necmusic.edu.

