

THE PHILHARMONIC SOCIETY OF ARLINGTON



92/93RD SEASON
2026-2027





1933-2026

Philharmonic Society of Arlington

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The Arlington-Belmont Chorale (ABC)

The Arlington-Belmont Chamber Chorus (ABCC)

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THE PHILHARMONIC SOCIETY OF ARLINGTON COMPRISES THREE PERFORMING GROUPS:



The Arlington Philharmonic Orchestra



The Arlington-Belmont Chamber Chorus



The Arlington-Belmont Chorale



HISTORY OF THE PHILHARMONIC SOCIETY OF ARLINGTON

Today's Philharmonic Society of Arlington had its beginnings in 1933-35 with a series of concerts involving The Community Symphony, The Arlington Community Chorus, and the Arlington High School Chorus. Members of the Arlington Women's Club provided organizational and financial support to get the group started. They chose the first conductor, Leonard D. Wood, whose 17 years as conductor continue to be recognized in the scholarship for entrants 18 years and under in the Young Artist Competition. Concerts in the early years included several performances of Handel's Messiah, as well as other strictly orchestral works. The first Pops! concert took place in 1936 and included the Arlington Friends of the Drama Chorus.

Following a concert which involved the Community Symphony Orchestra, the Community Chorus, and the Friends of the Drama Chorus in March 1940, the group adopted a new name, passed by-laws, and became officially incorporated as the Philharmonic Society of Arlington (PSA) in 1941. Membership was established on a non-audition basis. A group of conductors, including Leo Litwin, Kalman Novak, and Paul Bauguss led the PSA in regular concerts from 1951 to 1968. At that time John Bavicchi, who was also conductor of the Belmont Community Chorus, became conductor of the PSA as well. Due to his efforts the two community choruses combined in 1974 to become the Arlington-Belmont Chorale. That same year Maestro Bavicchi formed the Arlington-Belmont Chamber Chorus, an auditioned group drawn from the Chorale.

In 1980 the PSA hired Walter Pavasaris to conduct the Arlington Philharmonic Orchestra (APO), allowing John Bavicchi to focus on the Arlington-Belmont Chorale and Arlington-Belmont Chamber Chorus. Barry Singer joined the PSA in 1994 as conductor of the Chamber Chorus. After Maestro Bavicchi's retirement in 2003, Barry Singer became conductor of the Chorale, and he continued as Music Director and Conductor of both choral groups through the 2023-24 season. When Barry decided to retire in 2024 a committee was formed to find his replacement and ultimately chose Stephanie Beatrice to become the new Music Director of the Arlington-Belmont Chorale and Chamber Chorus.

When Walter Pavasaris retired from the Arlington Philharmonic Orchestra after 33 years, the PSA hired Joan Landry as conductor of the group. Her successor, and the current Music Director and Conductor of the APO, is Orlando Cela, who joined the PSA in 2016.

The Philharmonic Society of Arlington now presents nine concerts each year by its three performing groups, the Arlington Philharmonic Orchestra, the Arlington-Belmont Chorale, and the Arlington-Belmont Chamber Chorus.

ABOUT THE PHILHARMONIC SOCIETY ORCHESTRA AND CHORALE

Practically every Wednesday evening from September to June, members of the Arlington Philharmonic Orchestra gather to rehearse for one of the six concerts they perform in each season. On Monday evenings the Arlington-Belmont chorale rehearses for their performances. The players range widely in age and experience, but all have in common the love of making music. New members are welcome, and no audition is necessary to join. Each new season features a sprinkling of new faces ranging from young students to seniors. Many members are loyal veterans – one violinist played with the Orchestra for 70 years, starting shortly after it was established in 1933!

Under the baton of Music Director Orlando Cela, the Orchestra presents its first concert in October. The *Almost-Winter Concert* follows later in December in which the Orchestra and the Arlington-Belmont Chorale combine forces led by Chorale Music Director Stephanie Beatrice and Maestro Cela. In February, the Orchestra performs again, followed by a Family Concert in March designed to inspire youngsters of all ages. Also in March, the Chorale and the Chamber Chorus present the *Almost-Spring Concert*. In May, the Orchestra and the Chorale are together again to present the Philharmonic Society's Sponsors' Concert. The season concludes with the POPS! Concert in June, which features both the Orchestra and the Chorale and is coupled with a delightful pre-concert Strawberry Festival.

The Orchestra takes pride in presenting a broad spectrum of the traditional classical repertoire as well as modern works, including local composers. POPS, of course, predominately showcases lighter works taken from the worlds of jazz, show tunes and movie scores. In addition, the instrumental or vocal winner of the Philharmonic's Young Artist Competition performs as a soloist with the Orchestra. The young instrumental soloists span the full range of instruments from piano to violin and never fail to deliver amazing performances.

The Chorale similarly presents a wide variety of works, including pieces old and new; those that are multi-movement works and short songs; and pieces that are a cappella or accompanied by orchestra, small ensemble or piano.

The Orchestra rehearses each Wednesday night at 7:30 at the First Parish Unitarian-Universalist Church in Arlington beginning the first Wednesday after Labor Day and continuing into June. For more information, contact the chair of the Orchestra at orchestra@psarlington.org.

The Chorale rehearses each Monday night at 7:45 at the Park Avenue Congregational Church in Arlington Heights, beginning the first Monday after Labor Day. For more information, contact the chair of the Chorale at chorale@psarlington.org.

During some recent summers, the orchestra performed a concert for Arlington Porchfest, and participated in the summer concert series for the Friends of Robbins Farm Park.



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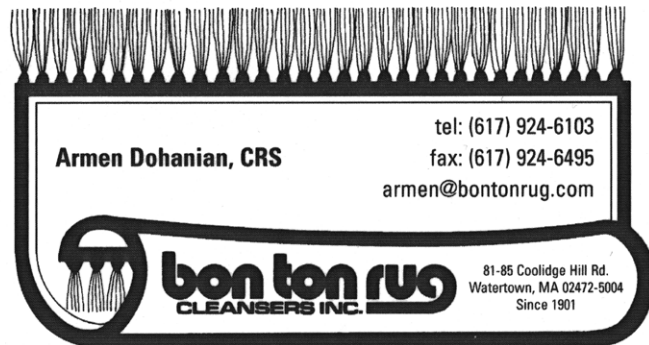
*Because the world needs
more harmony*

*The Altos of the
Arlington-Belmont Chorale*

THE ARLINGTON-BELMONT CHAMBER CHORUS

Since 1975, the Arlington-Belmont Chamber Chorus, composed of up to twenty members auditioned from within the Chorale, has dedicated itself to performing smaller scale choral works than those performed by the Chorale. While continuing full participation in the Chorale, Chamber Chorus singers rehearse regularly in the homes of members and present two concerts annually, as well as part of a joint concert with the Chorale.

A special tradition of the Arlington-Belmont Chamber Chorus is its annual commissioning and premiere performance of a new choral work by a local, national, or international composer. This practice was initiated by John Bavicchi, the Chamber Chorus's founder, first Conductor, and until his death in 2012, Music Director Emeritus of the Philharmonic Society of Arlington, and continued until 2023 under the Chamber Chorus's second Conductor, Barry Singer. Since Singer's retirement this tradition has been continued by the Chamber Chorus's new conductor, Stephanie Beatrice. In 1998, the Philharmonic Society of Arlington established the John Bavicchi Fund to support this extremely valuable enterprise.



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NEW MUSIC COMMISSIONED AND PREMIERED BY THE ARLINGTON-BELMONT CHAMBER CHORUS

- | | |
|---|---|
| 1976 Richard St. Clair: <i>Ascension</i> | 2003 Rosey Mei-Kuei Lee: <i>Prayer For The Universe</i> |
| 1977 Peter Hazzard: <i>Te Deum</i> | 2004 Felipe Lara: <i>Requiem</i> |
| 1981 Ross Lee Finney: <i>Spherical Madrigals</i> | 2005 Jeffrey Brody: <i>Planetarium</i> |
| 1981 Matthew Marvuglio: <i>Songs of Night</i> | 2006 Barry Singer: <i>For I Know Well The Spring</i> |
| 1982 Jeffrey Bishop: <i>Summer Nights</i> | 2007 Pasquale Tassone: <i>Choric Sketches</i> |
| 1983 Frank Warren: <i>Missa Brevis</i> | 2008 Michael Veloso: <i>Executive Orders</i> |
| 1984 Dennis Leclair: <i>Songs of Diana</i> | 2009 Christopher Haynes: <i>Singing in Tongues</i> |
| 1985 Pasquale Tassone: <i>Alleluia</i> | 2010 Kenneth Seitz: <i>Three Poems of L. M. Montgomery</i> |
| 1986 David Owens: <i>The Shores of Peace</i> | 2011 John Kramer: <i>Three Thoughts on Love</i> |
| 1987 David Cleary: <i>Four Clark Coolidge Poems</i> | 2012 John Murphree: <i>In The Animals' Court</i> |
| 1988 Alain Caron: <i>A Slice of Cathedral</i> | 2013 Malcolm Hawkins: <i>Martha and Lazarus</i> |
| 1989 Tsuneyuki Ohsaki: <i>A Fragment of Anything You Like</i> | 2014 James Russell Smith: <i>Fireflies</i> |
| 1990 Jeffrey Bishop: <i>More Time For Snoozing</i> | 2015 Christopher Charig: <i>A June Night</i> |
| 1991 Christophe Chagnard: <i>Le Mystère engendrant</i> | 2016-17 Pamela Marshall: <i>Songs from a Quaker Heart</i> |
| 1992 Barry Singer: <i>Three Times We Parted</i> | 2018 Adria Stolk: <i>Voyage</i> |
| 1993 John Bavicchi: <i>Talk To Me, Op. 103</i> | 2019 Barry Singer: <i>Missa brevis naturalis</i> |
| 1994 Louis Stewart: <i>Three Landscapes</i> | 2020 Morgan Jackson: <i>Spacetime Synthesis</i> |
| 1995 Brian Packham: <i>Israfil</i> | 2021-22 Tamsin Jones: <i>Love Unchanged</i> |
| 1997 Frank Warren: <i>Missa Brevis No. 2</i> | 2023 Rebecca Sacks: <i>Folk Lullabies from Around the World</i> |
| 1998 James Russell Smith: <i>Day Dreamers</i> | 2024-25 Richard Clark: <i>Pie Jesu</i> |
| 1999 Brian Packham: <i>Universe Mirror I</i> | 2026 Ian Kiese: <i>Emily Dickenson Choral Songs</i> |
| 2000 Christos Koulendros: <i>Insula Felix</i> | |
| 2001 Dwight Mikkelsen: <i>De Profundis</i> | |
| 2002 Ariel Blumenthal: <i>Peace Poems</i> | |



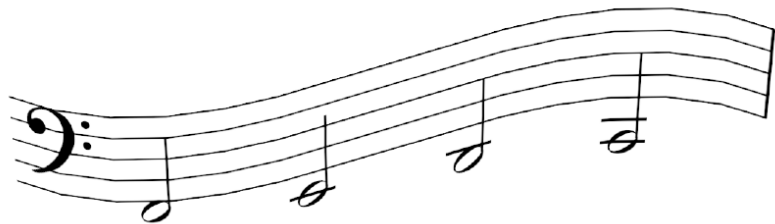
YOUNG ARTIST COMPETITION

The Philharmonic Society of Arlington has sponsored its Young Artist Competition for more than 50 years. The half-century-and-still-counting mission of this remarkable competition is to identify and encourage promising young musicians. It is our honor to be able to continue to give these superb young instrumentalists and vocalists the opportunity to audition in front of an adjudication panel and to provide the winners with further public exposure and experience. Any musician aged 29 or under may apply. Up to 30 applicants each year compete for six awards and many past winners have gone on to win national and international acclaim.

Participants aged 19-29 are eligible for the Tannenwald Performance Awards, which are funded through the generosity of the estate of Peter Tannenwald, a long-time member of the Arlington Philharmonic Orchestra and one of the greatest and most dedicated supporters of our Young Artist Competition. The \$1,000 First Place Peter Tannenwald Performance Award includes a solo performance with the PSA. The judges also award Second and Third Place prizes of \$650 and \$350. At their discretion, the judges may grant Honorable Mention Awards of \$100 from a fund established in honor of Penelope Davis Hart, a long time Orchestra member.

The family of Leonard D. Wood, the first conductor of the Arlington Philharmonic Orchestra, provides three additional awards of \$500, \$350, and \$150 given to the top three performers aged 18 or younger. These awards recognize excellence in our younger contestants and encourage them to continue to compete. The first-place winner in this category may also be given the opportunity to perform at a concert. As with the Tannenwald competition, the judges may also award Honorable Mentions.

*We are thrilled that you are here
enjoying the music!*



**The Bases of the
Arlington-Belmont Chorale!**

The 2026 Young Artist Competition was held on April 18, 2026. Competitors in the Tannenwald Division submitted video auditions, from which a select group of finalists were invited to participate in the in-person auditions. Wood Division competitors were accepted on a first-come, first-served basis through the application process.

The 2026 Peter Tannenwald First Prize went to Eli Gold, age 19, on Marimba. Eli performed the *Concerto for Marimba and Choir with Percussion* by Gene Koshinski, using a piano reduction that he prepared specifically for the competition. Eli is originally from West Simsbury, CT, and is in the Class of 2029 at Princeton University, studying Mathematics with minors in Music Performance and Chinese Language. Eli studied percussion for ten years under Dr. Jianpeng Feng at the Hartt School Community Division in Hartford, CT. 1st-Place Winner of the US Navy Band Young Artist Solo Competition, Eli performed *The Golden Age of the Xylophone* with the US Navy Band in May 2025. Eli also won 2nd Place at the International Marimba Competition held online in 2023 by Southern California Marimba. Additionally, Eli has been a concerto soloist with Hartford Symphony Orchestra (three times), the Nutmeg Symphony Orchestra, the Greater Hartford Youth Wind Ensemble, and the Simsbury High School band and choir. Most recently, Eli was a Finalist in the Princeton University Orchestra Concerto Competition and the 3rd-Place Winner of the Caprio Young Artist Competition hosted by the Riverside Symphonia. At Princeton, Eli is in just about every ensemble imaginable that allows percussion, but Eli's main musical pastime is running Princeton's percussion ensemble, lovingly called the Princeton University Percussion Players Ensemble (PUPP-E). Eli will spend the summer studying Chinese at Princeton in Beijing, during which time he plans to participate in the Percussive Arts Society China Chapter festival and competition.



Second place went to cellist William Suh, age 26, and Third place went to violinist Diego de la Cruz Iwadare, age 22. The judges awarded Honorable Mentions to cellist Dylan Kinneavy, age 24.

The 2026 Leonard D. Wood First place prize went to pianist David Xiong, age 18; Second place prize went to violinist Emily Chen, age 15; and Third place prize went to violinist Miyara Tokushige, age 16. Honorable mentions went to violinist Hugo Shinn, age 16; violinist Natalie McGinnis, age 15; and pianist Gaiyatri Mathew, age 16.



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THE PSA'S ORCHESTRAL AND CHORAL LIBRARIES

Of all the amateur musical organizations in the Boston area, the Philharmonic Society of Arlington is the only one that maintains both Orchestral and Choral libraries. The PSA owns, uses, stores, and lends full sets of more than 1200 choral works and the full instrumental parts for over 400 orchestral works. Though maintaining a library is not unusual for orchestras, it is very uncommon for choral groups, which generally require their members to purchase their own music. Having our own libraries helps keep membership costs relatively low for our singers and players, a commitment that, as a community arts organization, we work to honor. Our libraries are also a means of community outreach (and a small source of revenue), as the PSA lends music for a small stipend to organizations such as local church choirs, the Masterworks Chorale, the Paul Madore Chorale, and the Powers Music School for summer sings, open readings, etc.

Road Warrior Moving and Storage in Arlington houses both our Orchestral and Choral libraries. The Orchestra and Chorale Librarians are grateful to the owners of Road Warrior for providing a safe and convenient place to preserve our collections for future use.

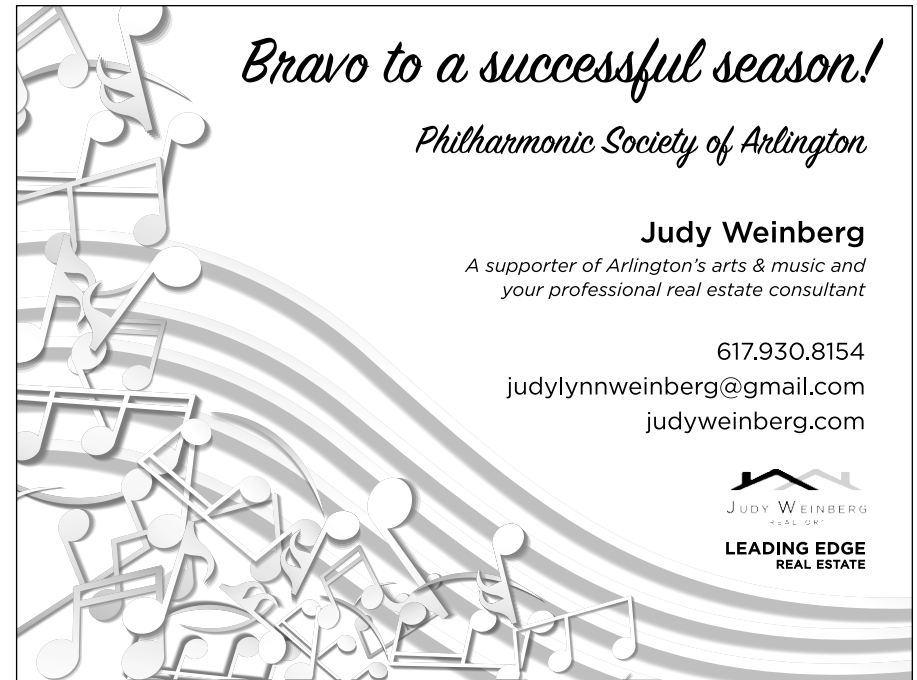


SUPPORT FOR THE PHILHARMONIC SOCIETY OF ARLINGTON

The PSA thanks our professional conductors, music directors, accompanists and guest artists for their dedication to the organization. To support them and pay for the myriad expenses of the organization, PSA members raise funds from our concert attendance and from our generous Sponsors. We are most grateful for this support.

In December 2025, we held our 2nd successful Swing Dance fundraiser at Arlington Town Hall. Once again, an all-volunteer band was assembled from members of the orchestra and others by Maestro Cela, and vocalists from the PSA provided the vocals. It was a great community event, with the dance floor filled all evening! Beacon Bank (formerly Brookline Bank) and Stop and Shop generously supported that event.

In January 2026 we received great news that the PSA was awarded a \$1000 grant from the Arlington Commission for Arts and Culture, a local agency that is funded by the Mass Cultural Council, a state agency. The grant supported our February mid-winter concert entitled "Armenia", which was held at the Arlington High School auditorium, and featured works which were composed, arranged, and performed by Armenian and Armenian-American musicians.




Bravo to a successful season!

Philharmonic Society of Arlington

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MEMBERSHIP IN THE PHILHARMONIC SOCIETY OF ARLINGTON

The Philharmonic Society of Arlington is a distinctive community organization consisting of an Orchestra, Chorale, and Chamber Chorus performing concerts for community members in Arlington and its surrounding towns. Membership in the Chorale is open to all singers without an audition. Auditions for membership in the Chamber Chorus are open to members of the Chorale. Membership in the Orchestra is open to all instrumentalists without an audition. Placement is subject to the requirements of the music and the determination of the conductor. Come sing and play with us. The schedule is as follows:

* Chorale rehearsals: Monday evenings at 7:45 pm at Park Avenue Congregational Church, 50 Paul Revere Road, corner of Park Avenue, Arlington. Contact chorale@psarlington.org.

* Orchestra rehearsals: Wednesday evenings at 7:30 pm at the First Parish Unitarian-Universalist Church, 630 Massachusetts Ave, in Arlington Center. Contact orchestra@psarlington.org.

Participation in the PSA is open to people from any community. Members of the PSA come from over 30 neighboring cities and towns to rehearse and perform in Arlington and Belmont! Here are some of the towns where members come from:

Arlington	Brighton	Hyde Park	Natick	Watertown
Auburndale	Brookline	Lexington	Newton	Westford
Ayer	Burlington	Lincoln	Rochester	Weston
Bedford	Cambridge	Malden	Somerville	Winchester
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MUSIC DIRECTOR AND CONDUCTOR OF THE ARLINGTON PHILHARMONIC ORCHESTRA



Orlando Cela serves as the Music Director of the Arlington Philharmonic Orchestra, and the Lowell Chamber Orchestra, and he is the former music director of the Orchestra of the North Carolina Governor's School. He has also guest conducted the Manchester Symphony Orchestra and Choral, the London Classical Soloists, Marquette Symphony Orchestra, and others. He has performed in venues such as the National Portrait Gallery of the Smithsonian (Washington DC), the Isabella Stewart Gardner Museum (Boston), and at the Center for New Music and Technologies at UC Berkeley.

His credits abroad include concerts at the Zentrum Danziger (Berlin), the Espace des Femmes (Paris), and at the Musikverein (Vienna). As a collaborative artist, Mr. Cela has concertized with flutist Paula Robison, tabla player Samir Chatterjee, harpsichordist John Gibbons, and with shen (mouth organ) virtuoso Hu Jianbing. He created the Ningbo Symphony Orchestra during his year as visiting professor at Ningbo University, in China. Orlando has received the American Prize for conducting youth and community orchestras, the Vytautas Marijosius Prize for orchestral programming, and the Ernst Bacon Memorial Award for excellence in the performance of American music. His interpretation of Beethoven's Symphonies 7 and 8 with the London Classical Soloists earned him a second prize with their competition.

Thanks to his charitable work with the Lowell Chamber Orchestra, in 2024 he was selected by AmplifyLatinx as one of Massachusetts' 100 most influential Latinos in Massachusetts, and he also received a 2024 Performance Recognition Award from the Commonwealth of Massachusetts. He was a member of the Arts & Business Council of Greater Boston's 2024 Creative Entrepreneur Fellowship.

A dedicated music educator, Orlando is known for his dynamic workshops and lecture demonstrations. Popular and effective as a guest lecturer and clinician, he has presented sessions at Tulane University, UC Berkeley, and Brandeis University, as well as at the Central Conservatory of Music in China, the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (Germany), and the Charlotte New Music Festival (NC). Mr. Cela has also lectured on general performance practice issues at flute festivals in Ithaca and Syracuse, and at in China at Dulwich College (Beijing) and Shanghai Normal University. He currently is assistant professor at Berklee College of Music, where he teaches conducting, and at Middlesex Community College, where he teaches a variety of music courses and is the coordinator of the MCC Music Outreach Program. Orlando has two master's degrees from the New England Conservatory of Music, where he studied flute performance and conducting with Paula Robison and Tamara Brooks, respectively.

MUSIC DIRECTOR AND CONDUCTOR OF THE ARLINGTON-BELMONT CHORALE AND THE ARLINGTON-BELMONT CHAMBER CHORUS



Stephanie Beatrice is an award-winning conductor, music director, and educator acclaimed for her dynamic artistry and bold leadership on the podium. Described as “a force of nature with a baton,” Beatrice has earned critical praise for her “smart musical direction” and for capturing the “dynamism of the music and ever-shifting moods with great sensitivity.”

A versatile and sought-after conductor, Beatrice is equally at home with opera, choral, and orchestral repertoire. She is the Founder and Artistic Director of Dee Opera, an innovative company dedicated to bold productions, and of the Beatrice MasterSingers, a professional chamber choir known for its vocal excellence and expressive programming.

Beatrice currently serves as Music Director of several prominent ensembles in the Boston area: the Cambridge Chamber Ensemble (opera company), Calliope (a choral-orchestral ensemble), and the Philharmonic Society of Arlington, where she leads both the Arlington-Belmont Chorale and the Chamber Chorus. In 2024, she became the first female Music Director in the Philharmonic Society's 90-year history, marking a new era of artistic innovation and creative programming for the organization.

Her work has been recognized with numerous accolades, including The American Prize for Best Opera Performance (2025) for her groundbreaking production of *Samson* with the Cambridge Chamber Ensemble, and the 2024 DASH Award for Best Music Direction for *Princess Ida* with the Sudbury Savoyards. Beatrice has also represented the United States on the international stage, most recently competing in the Zoraqi Conducting Competition in Albania, further establishing her reputation as a conductor of global vision and artistic integrity.

Beatrice has been selected for prestigious national and international engagements, including serving as a Conducting Mentor with Distinguished Concerts International New York (DCINY) at Carnegie Hall, where she collaborated on performances of Sir Karl Jenkins's *Symphonic Adiemus* and *The Armed Man*. She conducted in Florence, Italy, at the Artes Italia Italian Opera Workshop under the mentorship of Maestro Antonello Allemandi, and was chosen as a mentee in the Girls Who Conduct Early Career Program, studying with Alicia Pouzo.

A champion of accessibility and education in the arts, Beatrice has cultivated innovative ways to expand audiences for opera and classical music. Through her work with the Cambridge Chamber Ensemble, she developed an online database and digital archive of lesser-known and underperformed operas—available on YouTube—bringing these works to new audiences and preserving them for future generations. This mission extends to her own company, Dee Opera, where she founded the Opera Connect education and outreach program. The initiative cultivates collaborative learning experiences between students and professional artists, uniting educational institutions and seasoned performers through workshops, rehearsals, and shared performances.

Deeply committed to music education, Beatrice has held music director roles in K–12 settings and served as Adjunct Professor of Music at Eastern Nazarene College. Her passion for mentorship and artistic development extends into her programming, leadership, and community engagement initiatives.

Beatrice holds a Master of Music in Choral Conducting from the New England Conservatory of Music and a Bachelor of Music Education from the University of Maine. She is expanding her expertise through orchestral conducting studies at the Juilliard School's Extension Division. Her conducting mentors include Mark Shapiro, Michael Adelson, Erica Washburn, Simon Carrington, Antonello Allemandi, and Doreen Rao.

With a reputation for visionary programming, emotional depth, and a collaborative spirit, Stephanie Beatrice projects consistently reveals a deep curiosity for music's expressive power shaping the future of classical music with purpose, passion, and power—building bridges between tradition and innovation, and a dedication to making the art form inclusive, dynamic, and relevant to today's audiences.

ASSISTANT CONDUCTOR OF THE ARLINGTON-BELMONT CHORALE



Maria Ivanova is a conductor and vocalist. She holds a Bachelor's degree in Choral Conducting from the St. Petersburg Institute of Culture, where she performed with professional chamber ensembles and touring choirs and served as a chorus master for student productions.

After relocating to the United States in 2022, Maria became active in the Boston music community, performing as a singer and soloist with Chorus pro Musica, Camberville Somerchoir, Tufts University's Early Music Ensemble, and the Night Song project in Cambridge. She also sings and assists with conducting a professional Anglican parish choir in Dorchester.

Maria is currently pursuing a Master of Music in Historical Performance at the Longy School of Music (Class of 2027), where she studies with Pamela Dellal and is a recipient of the Jack Megan Scholarship. She teaches at Musical Journey Academy in Needham.

She has been working with Arlington Belmont Chorale since September 2025.



ACCOMPANIST FOR THE ARLINGTON-BELMONT CHORALE



Erin Tellier is a Boston based classical pianist, private lessons teacher, and accompanist. Erin started her classical training at age five under the instruction of Russian concert pianist, Mila Filatova, with whom she studied for thirteen years before continuing her education at the collegiate level. Per Filatova's recommendation, Erin started teaching private lessons at the age of fourteen and continued through her high school years. She then attended Plymouth State University majoring in Piano Performance & Pedagogy where she studied with Dr. Carleen Graff and Dr. Adam Mayon.

Erin started performing at the age of five and competing at age eight.

She has placed in national and international competitions, including winning first prize in the Elite International Competition in 2015 and second prize in 2018, which lead to the opportunity to perform at Carnegie Hall in New York City. She has also had solo appearances with the NH Philharmonic Orchestra, the Nashua Chamber Orchestra, and the Sempre Music orchestra.

Erin currently teaches private piano lessons and music theory in Andover, MA, and has served as the organist and music director at many churches in the greater Boston and Southern NH area. She is currently the pianist at St. Thomas Aquinas Parish in Boston.

ACCOMPANIST FOR THE ARLINGTON-BELMONT CHAMBER CHORUS



Brandon Santini, organist and pianist, is a native of Weymouth, MA. He received his Bachelor of Music degree in both organ and piano performance from the Oberlin Conservatory where he studied with James David Christie and Peter Takács and subsequently received his Master of Music degree in organ performance from the Eastman School of Music under the guidance of David Higgs. Further private study was with Christian Lane and the Boston Organ Studio. He was a finalist in the 2017 Canadian International Organ Competition and the 2022 Québec Organ Competition. Currently he serves as the Music Director and Organist for St. Theresa of Avila Parish in West Roxbury, MA, teaches piano both privately and at the South Shore Conservatory, and is the

Music Director for the Franklin High School Theater Company. He became the accompanist for the Arlington-Belmont Chamber Chorus in September 2024.

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OUR CONCERTMASTER 2016-2026

"Nicole's great, isn't she?" — whispered across the ensemble after another rehearsal moment where she stood, offered a brief demonstration, and the strings transformed before everyone's ears.

Nicole Parks joined the Philharmonic Society of Arlington as concertmaster a decade ago, bringing with her a career of exceptional range. A graduate of St. Olaf College and the Boston Conservatory — where she studied with Sharan Leventhal — Nicole is the co-founder of the Semiosis Quartet, which has performed at Tanglewood and presented programs of American women composers including Florence Price, Ruth Crawford Seeger, and Caroline Shaw. She serves on the faculty at UMass Lowell, conducts the University Orchestra, and appears regularly with the Boston Modern Orchestra Project, Portland Symphony, and New Bedford Symphony, among many others. In short: the Philharmonic Society of Arlington has been very fortunate indeed.

She brings these gifts, without reservation, to every rehearsal. As concertmaster, she carries the full weight of the role with skill and grace — providing bowings and stylistic guidance for the strings while working in close partnership with Music Director Orlando Cela to bring each program to life. Her insights and musicality — knowing which voices to draw on and emphasize — help create a coherence and awareness of ensemble that improved our performance immensely.

Her work in sectionals reflects the gifted educator that she is. She warms up the section with scales and encourages us to listen to each other and to the conductor. She breaks difficult passages into manageable phrases, models them herself so players have something to aim for, and adapts her guidance to every level of experience in the room. She simplifies parts where needed without compromising the musical score, and she is strong and humble in equal measure — unafraid to revise when something isn't serving the music. Her ideas of how to practice help not only newer players but experienced musicians as well. She encourages players to inhabit the music with their whole bodies, sometimes leading the group in pre-rehearsal stretching, other times simply reminding us to breathe.

When the Covid pandemic stopped our concerts for over a year, Nicole found ways to hold the orchestra together. She performed a violin recital alone in her home and sent it to the ensemble as a gift — because she understood, as we all did, how much we missed making music with one another. She organized weekly practice sessions online, keeping us connected as musicians across those long months.



Her solos remain with us: the soaring arc of Vaughan Williams' The Lark Ascending, the quiet intensity of her Schindler's List passages (John Williams), and the distinctive voice of the Norwegian Hardanger fiddle she brought to our performance of the Peer Gynt Suites by Edvard Grieg, offering us a glimpse of her wider musical world.

Through it all, she leads with warmth and approachability. She welcomed new members from the first day. She respects every player, regardless of level. She created — alongside Orlando — a culture of openness and acceptance that became the character of this orchestra. That culture, like the improved strings she leaves behind, is her legacy.

For ten years, Nicole Parks has enriched the musical life of this organization and of everyone who plays in it and for this we are grateful. As she takes on new responsibilities at UMass Lowell, we know she will go far.

Good luck, Nicole. We will miss you.

With gratitude from the musicians of the Arlington Philharmonic Orchestra



Semiosis Quartet

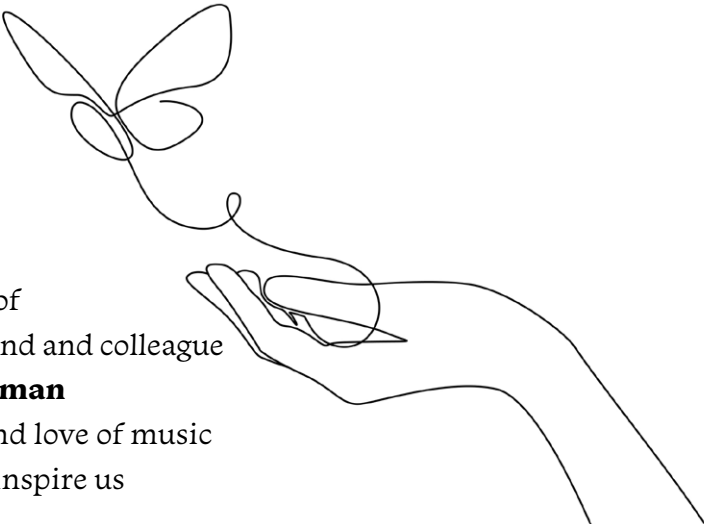
A black and white photograph of the Semiosis Quartet performing. Four women are shown playing their instruments (violin, viola, cello, and double bass) and smiling. A QR code is visible in the bottom right corner of the image.

Visit SemiosisQuartet.com for performance and contact information.

VOLUNTEER ACKNOWLEDGEMENTS

The running of an organization such as the PSA has many moving parts: the officers of the PSA, who have agreed to take on leadership roles and the attendant duties, are named on the first page of this book, and we are grateful for all that they do. But there are many more jobs that need doing, some of which may not be apparent to the audience or even to other members of the group. Here are some of the many functions performed behind-the-scenes, along with the PSA members who took responsibility for them in recent years. Many thanks to these volunteers!

Orchestra Chair	Adam Dixon
Chorale Manager	Christina Luedke
Chorale Assistant Manager	Deb Fowler
Chamber Chorus Manager	Kristin Boardman
Community Liaison	Julie Goldberg
PSA Sponsorship Drive	Julie Belock
Donor Communication	Kathryn Hathaway
Donation Recording	Jack Connors, Branwen Hall
PSA Website	Carolyn Boudreau, Jack Connors, Larry Kyrala
Set-up crew- APO	Jen Lauer, Larry Kyrala
Riser crew- ABC and ABCC	Jim Hall, Jean-Francois Louis, Tim Shepard, George Silvis
Riser Rentals	Judy Tesnow
Publicity Committee	Carolyn Boudreau, Julie Goldberg, Margot Sudbury, Judy Tesnow
Graphics Team	Larisa Miller, Kristie Welsh
PSA Yearbook	Julie Belock, Jack Connors, Larisa Miller, Kristie Welsh
Concert Programs	Jack Connors, Adam Dixon, Virginia Hecker, Judy Tesnow
Music Library Committee-APO	Julie Goldberg, Larry Kyrala, Peg McGirr, Sandy Reismann
Music Library – ABC and ABCC	Jack Connors, Cecilia Vernes
Grant Writing	Julie Goldberg
Concert Front of House Set Up	Adam Dixon, Julie Goldberg, Larisa Miller, Judy Tesnow,
Concert Ticket Table	Jean Nagle
Chorale Stage Manager	Jennifer Carmody
Young Artist Competition	Adam Dixon, Larry Kyrala
Photographer	Hana Asazuma-Cheng
Concert Floral Gifts and Cards	Hana Asazuma-Cheng
POPS Co-Chairs	Adam Dixon, Larisa Miller, Judy Tesnow
Concert Recordings	Rick Montross
Swing Dance Fundraiser	Julie Goldberg, Larisa Miller, Judy Tesnow
Finance Committee	Megan Allen, Adam Dixon, Julia Harper, Haig Iskenderian
Town Day	Adam Dixon



In memory of
our dear friend and colleague
Linda Rossman
whose joy and love of music
will always inspire us

Cellists of the Arlington Philharmonic Orchestra



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The Philharmonic Society of Arlington's 2026-2027 Concert Season

October 2026

The Arlington Philharmonic Orchestra's
FALL CONCERT

December 2026

The Arlington-Belmont Chamber Chorus's
NOT-QUITE-WINTER CONCERT

The Philharmonic Society's
HOLIDAY CONCERT

February 2027

The Arlington Philharmonic Orchestra's
MID-WINTER CONCERT

March 2027

The Arlington-Belmont Chorale & Chamber Chorus's
ALMOST SPRING CONCERT

The Arlington Philharmonic Orchestra's
FAMILY CONCERT

May 2027

The Philharmonic Society's
SPONSORS' CONCERT

The Arlington-Belmont Chamber Chorus's
MUSIC FOR A SPRING EVENING

June 2027

The Philharmonic Society's
STRAWBERRY FESTIVAL AND POPS! CONCERT

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psarlington.org,
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LOWELL CHAMBER ORCHESTRA



EIGHTH SEASON

Oct. 3,
2026

Tassone - Seven Rabbits on a Pole

Nov. 22,
2026

JS Bach - Keyboard Concerto, BWV 1056
Paraskevas - A Night with the Aristocrats
Respighi - Antiche Arie et Danze, Suite No. 3

Feb. 21,
2027

Hovhanness - Symphony No.6
Mansurian - Romance
Mirzoyan - Symphony for strings and timpani

April 25,
2027

Poulenc - Deux marches et un intermède
Suleiman - Nocturnes
Beethoven - Symphony No. 8



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