

2016-2017 ANNUAL REPORT



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



Dear BCC Friends,

In the past two years, Boston Children's Chorus has gone through significant change, which has allowed us to become stronger as an organization.

In 2017, we relocated to beautiful new headquarters at 20 Old Colony Avenue. Our expanded accommodations—which include spacious rehearsal rooms, smaller break-out studios for sectionals, a music library, more administrative space, and additional meeting rooms and common areas—better support the musical development of our singers, collaboration among singers, staff, and parents, and community-building.

Also in 2017, the Board of Directors selected Board Member Allan Kiser to assume the role of Chairman of the Board, succeeding Tim Ferguson (2011-2017) and Hubie Jones (2003-2011) as only the third Chairman in BCC's history. Allan brings over 20 years of executive leadership experience in the financial industry and a personal commitment to BCC's mission. We are delighted to move forward under Allan's passionate and able guidance.

Other management changes in the past two years have encouraged us to think creatively. With the departure of Executive Director David Howse (now Executive Director of ArtsEmerson) back in 2015, I took on the role of President as well as Artistic Director. A number of our senior staff embraced expanded roles. As a growing organization, we will continue to evaluate our effectiveness and make whatever additional adjustments are necessary to best meet the needs of our singers and supporters.

BCC's organizational realignment took place alongside an invigorated focus on leveraging our music-making to forge social change. We gained enormous insight through the research of Dr. Susan Conkling, Professor of Music, Music Education at the Boston University College of Fine Arts and a BCC Board Member. Susan's 2017 study of our integrated music and social justice education process affirmed our techniques and gave us ideas for further program enhancements. Her research also showed that most BCC alumni are involved in some kind of social justice activity at their colleges, workplaces, and in their communities, and

many attributed their current activity to the time they spent in BCC. We are proud to be mentoring this next generation of artistic and social advocates.

Within the context of ongoing change, the one thing that has remained constant at BCC is the extraordinary talent, enthusiasm, and dedication our singers bring to every performance. Our 2016 and 2017 Martin Luther King, Jr. Tribute Concerts—**Raw Truth** and **How I Got Over**—brought us to new levels of artistry and galvanized our focus on social justice. The 2016 U.S. elections created opportunities for us to become more involved in an energized activist movement, as demonstrated by Premier Choir's featured performance at the Boston Women's March in January 2017 in front of over 175,000 demonstrators!

Along with local performances, tours have always been an important part of our program and a critical element to developing leaders who are culturally, civically, and globally engaged. In 2016, our choruses traveled outside the Boston area, with Concert Choir performing in Montreal, Canada and Central Intermediate Advanced Choir participating in the Three Trebles Festival in Washington, DC. In 2017, our most advanced choruses—Premier Choir and Young Men's Ensemble—had the honor of representing North America at the International Youth Choirs Festival at Royal Albert Hall in London, England. Our music resonates with audiences all over the world, as does our message of diversity, inclusion, and social justice.

After two years of relentless change, we were thrilled to conclude our 2016-17 season with a performance in a venue familiar to us—Fenway Park! Premier Choir and Young Men's Ensemble had great fun singing the Dominican national anthem at the number retirement ceremony for Red Sox slugger David "Big Papi" Ortiz. After all, at its heart, music is about bringing people together, about creating community, about celebrating what we have in common and what we hold dear. And at its heart, that is what BCC is all about, too. That will never change.

With deep appreciation,

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



CONDENSED STATEMENT OF FINANCIAL POSITION

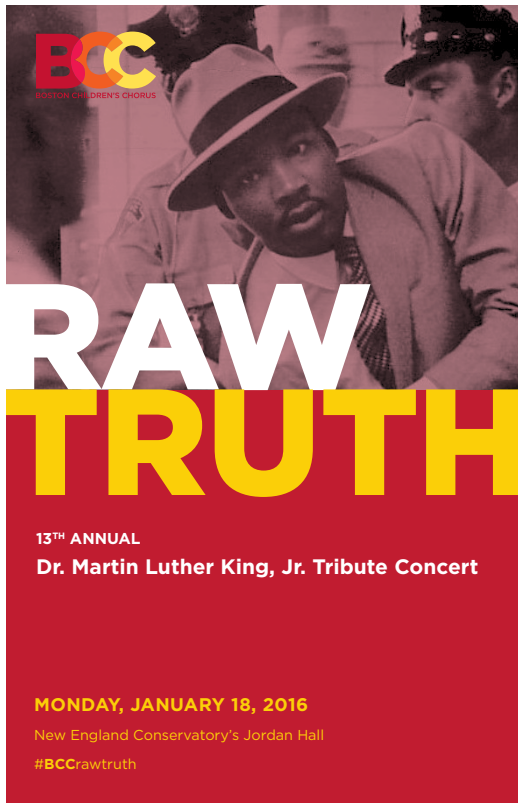
	JUNE 30, 2016	JUNE 30, 2017
TOTAL ASSETS	1,423,462	1,500,492
TOTAL LIABILITIES	332,589	334,583
TOTAL NET ASSETS	1,090,873	1,165,909
TOTAL LIABILITIES AND NET ASSETS	1,423,462	1,500,492

CONDENSED STATEMENT OF ACTIVITIES

TOTAL REVENUE & SUPPORT	2,044,752	2,290,688
TOTAL EXPENSES	2,136,607	2,215,652
CHANGE IN NET ASSETS	(91,855)	75,036
NET ASSETS, BEGINNING OF THE YEAR	1,182,728	1,090,873
NET ASSETS, END OF YEAR	1,090,873	1,165,909



2016 AND 2017 DR. MARTIN LUTHER KING, JR. TRIBUTE CONCERTS



RAW TRUTH

As the name of the 2016 Dr. Martin Luther King, Jr. Tribute Concert suggests, Raw Truth laid bare the harsh realities, experiences, and emotions felt by composers and BCC singers alike surrounding issues of social inequality and oppression, religious persecution, gun violence, and climate change. Through performances of songs from the Civil Rights movement (such as the *Ballad of Harry T. Moore* about the 1951 murders of NAACP founder Moore and his wife), adaptations of popular works (including *Glory* from the 2014 movie *Selma*), and traditional spirituals, our choirs challenged the audience to listen actively and consider their own raw truths.

In conjunction with guest ensemble Roomful of Teeth, our singers also presented the world premiere of *Kalief Browder*, a stirring piece by Roomful of Teeth Director Brad Wells about Browder, a 16-year-old African American youngster who was wrongly arrested, held on Rikers Island without trial for three years (two in solitary confinement), deprived of food, and who committed suicide after his release. In preparing for this emotional concert, our young singers discussed their own raw truths honestly, listened to each other with open minds and hearts, and developed the kind of mutual understanding and empathy that we believe can spark authentic social change.





HOW I GOT OVER

14TH ANNUAL
DR. MARTIN LUTHER KING, JR.
TRIBUTE CONCERT

MONDAY, JANUARY 16, 2017
New England Conservatory's
Jordan Hall



#BCCHowIGotOver



HOW I GOT OVER

Within the context of a U.S. election that exposed painful and growing divisiveness at home, and a refugee crisis that revealed increasing social discord worldwide, the 2017 Dr. Martin Luther King, Jr. Tribute Concert, *How I Got Over*, examined how individuals facing injustice throughout history persevered and found hope, despite hardship and suffering. Our singers brought the audience to tears with their powerful performances of the world premiere of *Free Land: The Story of Anthony Burns*, which portrayed in Burns' own text his experiences as an escaped and recaptured slave who ultimately found freedom in Boston; *Seven Last Words of the Unarmed Man*, featuring the final words of Trayvon Martin and Amadou Diallo before they were gunned

down in episodes of racial violence; and *Oh Canada*, depicting the poignant wishes of a Syrian refugee as he and his family, including his 3-year-old son Alan, perished at sea seeking sanctuary in Canada. Guest artist and *Hamilton* cast member Nik Walker, along with BCC alumna Caroline Joyner, delivered a moving performance of *Ah Will Be Done* and *I Wanna Die Easy*, two spirituals illuminating the importance of faith in helping people endure. During pre-concert rehearsals, our singers shared with each other how they "got over" obstacles in their own lives. Through these dialogues, they became more mindful of others' difficulties and triumphs and gained a sense of cohesion that we believe can be the foundation for a more just and equitable future for all.

BCC ON THE MOVE



In April 2015, Boston Children's Chorus along with the other tenants of 112 Shawmut Avenue were notified that they were to vacate the building by December 31, 2016, with no option of lease renewal, due to the sale of the building. Over the next 18 months, the staff visited more than 100 real estate properties to find the best fit for the organization. BCC then found a new home at 20 Old Colony Avenue in South Boston, with 8,600 square feet of space and close proximity to the MBTA and the T. The building was specifically designed for the

organization—previously an industrial building, the three rehearsal rooms were specially designed to accommodate our choirs and their artistic needs. In March 2017, BCC moved into its headquarters (designed by Bob Adams). This move not only welcomed more space for parents and singers alike, but also allowed for the brand itself to expand and grow as a whole. The organization is now able to host events, house various programs year-round, and welcome fellow artists into a space that is accommodating to their needs.



DEMOGRAPHICS



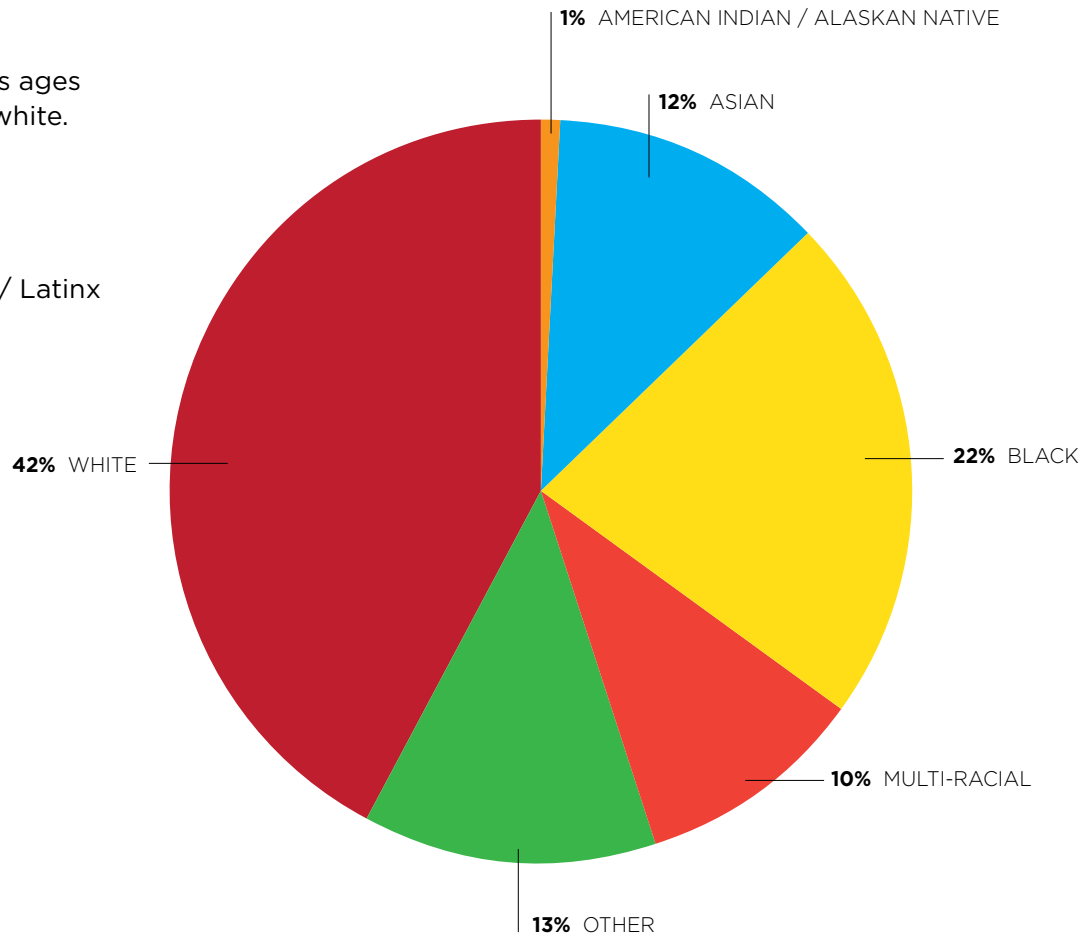
BCC's demographics reflect intentional recruitment and retention of children ages 7-18 across differences of race, ethnicity, culture, and class.

58%

of 450 singers ages 7-18 are non-white.

19%

are Hispanic / Latinx

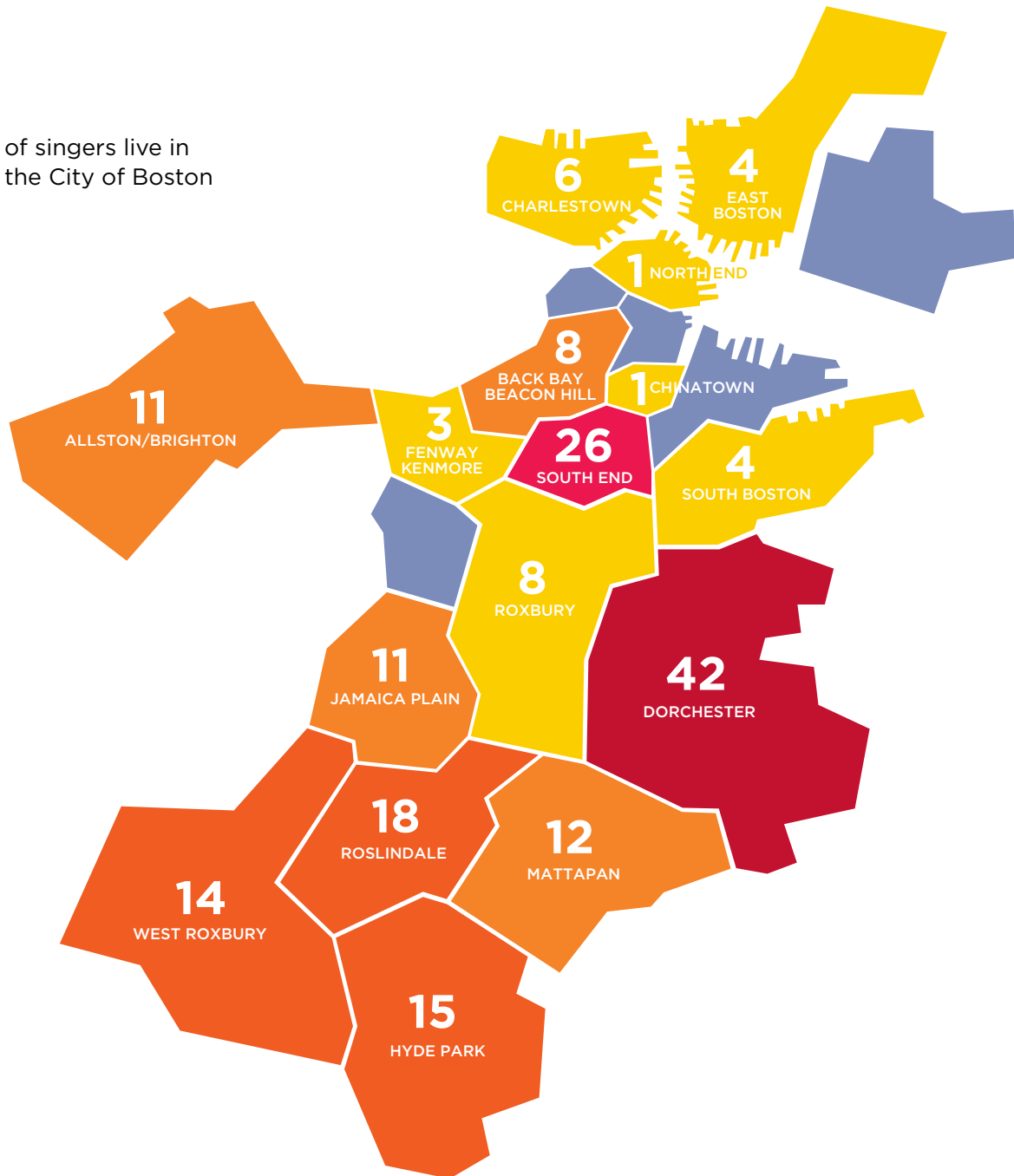


54%
of singers are from households with an income below the Boston median \$75,548 a year.



41%

of singers live in the City of Boston



SCALE

- 1-8 singers
- 9-13 singers
- 14-18 singers
- 19-26 singers
- 27-42 singers

ANNUAL DONORS 2015-2016

INDIVIDUALS

The Boston Children's Chorus is grateful for the generous support of the following individuals who gave \$1,000 or more to BCC's annual fund during the season.

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Members of The President's Circle are donors who contribute \$10,000 or more annually.

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FOUNDATIONS

We extend our gratitude to these foundations, corporation and government entities for their gifts.

\$100,000 +

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Bloomberg Philanthropies ◆
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The grants and contributions listed were received between July 1, 2015 through June 30, 2016.

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National Endowment for the Arts

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Massachusetts Cultural Council –
Cultural Investment Portfolio

\$1,000 - \$4,999

Boston Cultural Council

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We gratefully acknowledge the gifts of all current BCC parents. Their participation strengthens all aspects of the BCC community throughout the season.

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Jennifer Woolf
Hillary Yates DeMello
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Our Ambassador of Harmony Circle is a loyalty society of BCC Alumni that recognizes our ever growing alumni network and connects alumni to BCC's most up-to-date priorities and artistic programs.

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ANNUAL DONORS 2016-2017

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PLATINUM \$50,000 +

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Allan and Rita Kiser
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Linda Wondrack
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We sincerely thank the supporters of
BCC's participation in A Celebration of
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gifts directly provided scholarships to
our singers who would otherwise not
be able to travel abroad and represent
North America.

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Thank you to our donors who generously gave to the 20 Old Colony Avenue Building Fund. Your support for BCC's Building Fund helps secure our mission.

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Thank you to our donors who generously gave to the Take A Seat Campaign in the 2016-2017 season.

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The Board is a racially and ethnically diverse group of leaders from Boston's corporate, professional, community, religious, education and arts sectors. They meet five times per year. The Board Chair is an alumni parent, and two Board members are current BCC parents. Non-Board community members and parents also sit on Board Committees.

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