

**JOHN KLESHINSKI  
CONCERT SERIES  
2024**

# **THE WOMEN OF TIN PAN ALLEY**

**DIRECTED BY AKELA FRANKLIN**

**FEATURING**

**Hannah Shanefield, Larisa Bainton,  
and Daniela Saglimbeni from West  
End Lyric**

**CMCB Voice Faculty, Katie O'Reily  
and CMCB Voice Students**

**March 8, 2024  
6:30 PM  
Allen Hall**



# THE WOMEN OF TIN PAN ALLEY

## FEATURING:

CMCB Voice Department Faculty: Akela Franklin & Katie O'Reilly

CMCB Voice Students: Simone Anderson, Molly Papazian, & Mirabella Pisani

Guest Artists: Hannah Shanefield, Larisa Bainton, & Daniela Saglimbeni

## PROGRAM:

The Sunny Side of the Street.....Jimmy McHugh (1894-1969)  
Lyrics by **Dorothy Fields** (1904-1974)  
Hannah Shanefield, soprano

The Way You Look.....Jerome Kern (1885-1945)  
Lyrics by **Dorothy Fields** (1904-1974)  
Larisa Bainton, soprano

"Can This Be Love?" from Fine & Dandy.....**Kay Swift** (1897-1993)  
Lyrics by Paul James (1896-1969)  
Akela Franklin, soprano

Willow Weep for Me.....**Ann Ronell** (1905-1993)  
"Linda" from Story of G.I. Joe  
Katie O'Reilly, soprano

You Oughta Be in Pictures.....**Dana Suesse** (1911-1987)  
Lyrics by Edward Heyman (1907-1981)  
Hannah Shanefield, soprano

My Silent Love.....**Dana Suesse** (1911-1987)  
Lyrics by Edward Heyman (1907-1981)  
Larisa Bainton, soprano

Ghost of Yesterday.....**Irene Kitchings** (c. 1908-1975) & Arthur Herzog Jr. (1900-1983)  
Mirabella Pisani, student of Katie O'Reilly

Close Your Eyes.....**Bernice Petkere** (1901-2000)  
Molly Papazian, student of Akela Franklin

Lullaby of the Leaves.....**Bernice Petkere** (1901-2000)  
Lyrics by Joe Young (1889-1939)  
Akela Franklin, soprano

I'm in the Mood for Love.....Jimmy McHugh (1894-1969)  
Lyrics by **Dorothy Fields** (1904-1974)  
Mirabella Pisani, student of Katie O'Reilly

What a Difference a Day Makes.....**María Grever** (1885-1951)  
Molly Papazian, student of Akela Franklin

"Pick Yourself Up" from Swing Time.....Jerome Kern (1885-1945)  
Lyrics by **Dorothy Fields** (1904-1974)  
Simone Anderson, student of Akela Franklin  
Akela Franklin, soprano

## PROGRAM NOTES

Tin Pan Alley was a collection of music publishers and songwriters in the Flower District of Manhattan during the late 19th and early 20th centuries. This small but mighty collective greatly increased the exchange of musical ideas, granted wider access to popular & secular music to the everyday person, and shepherded the careers of many cultural icons within America's music and entertainment industry. Some of the best known names to emerge from Tin Pan Alley include men like George & Ira Gershwin, Jerome Kern, Irving Berlin, Scott Joplin, Rodgers & Hammerstein, Fats Waller, Cole Porter, etc -- however, women also accounted for much of the venture's success. Sadly, but unsurprisingly, their contributions largely tend to go unnoticed and unacknowledged in our mainstream narrative of the time. In the spirit of lifting up historically silenced and forgotten voices, the women of West End Lyric are proud to present The Women of Tin Pan Alley cabaret, which will feature works for voice and piano that showcase the songwriting talents of Kay Swift, Dorothy Fields, Ann Ronell, Dana Seusse, Bernice Petkere, Irene Kitchings, and María Grever. Please take time before the concert begins to explore each of the centerpieces and learn more about these incredible women.

# ABOUT THE PERFORMERS

## **LARISA BAINTON, SOPRANO**

Larisa Bainton, an emerging soprano, is celebrated for her captivating performances and profound emotional depth. Recognized by the Boston Globe, OperaWire, WBUR, and Bachtrack for her pioneering work in the classical realm, Larisa has earned her place in the spotlight. In 2021, the Eastman School of Music named her one of the “Outstanding Eastman Women” for her groundbreaking digital production of *Hänsel und Gretel*.

She studied at the world-renowned Eastman School of Music and New England Conservatory with award-winning faculty Jan Opalach and Dr. Ian Howell. She has performed around the globe on stages in Austria, Italy, Hawaii, Miami, California, New York, and in Boston where she resides. Her notable roles include Helena (*Midsummer Night’s Dream*), Gretel (*Hänsel und Gretel*), Cendrillon (*Cendrillon*), and the Countess (*Le Nozze di Figaro*).

As a fierce competitor, Larisa’s accolades include being a semifinalist in the Orpheus Vocal Competition, Mario Lanza Scholarship Competition, and an alternate in the prestigious Washington International Competition. She was an encouragement award winner in the Mixtape Recital competition, and a winner of Massachusetts Cultural Council grants in 2019 and 2022 for creative projects.

Larisa’s creative interests concentrate on using technology to make classical music and opera more accessible to the modern day listener. Beyond her vocal talents, Larisa is also proficient in instruments like the piano, guitar, ukulele, and balalaika. Outside the limelight, she enjoys spending time with her two dogs and two cats.

## **AKELA FRANKLIN, SOPRANO**

Hailing from the California Bay Area, Akela Franklin (she/they) is a soprano, voice teacher, arts administrator, and the Director of Education at West End Lyric. Akela enjoys lending her agile full lyric voice to opera, musical theater, art song, and oratorio and other sacred music. They currently serve as the soprano section leader and soloist at Park Avenue Congregational Church in Arlington, performing solos from masterworks such as the Brahms Requiem, Verdi Requiem, and Masacagni’s *Cavalleria rusticana*. This season at West End Lyric, in addition to directing the Women of Tin Pan Alley cabaret, Akela appeared as Clarice in Caldara’s *Il giuoco del Quadriglio* and looks forward to covering Suzel in Masacagni’s *L’amico Fritz*. Past operatic roles include *Quatrième Esprit* and *Surintendant des Plaisirs* in *Cendrillon*, Ghita in *Der Zwerg*, Ottilie in *The Finishing School*, Alice in *Le Comte Ory*, and Second Witch in *Dido & Aeneas*.

Akela has been operating a vibrant private voice studio for six years and currently serves on the voice faculty at Community Music Center of Boston (CMCB) and Brookline Music School. She also teaches classes with the Early Childhood/Elementary program at CMCB and serves as the Faculty Instructional Lead for both the voice and early childhood / elementary departments.

Akela holds a Master of Music (M.M.) from Longy School of Music of Bard College and a Bachelor of Music (B.M.) from University of Puget Sound, both in vocal performance. She is a student of Carol Mastrodomenico. When not performing or teaching, Akela can be found obsessing over their cats, Éowyn and Bee.



## **KATIE O'REILLY, SOPRANO**

A Connecticut native, Katie O'Reilly (she/her) is a Boston-based singer, music director, pianist, and educator. An active performer in the Boston opera scene, her recent roles include the Sandman (*Hansel and Gretel*, MetroWest Opera,) Rose (*Lakmé*, Lowell House Opera), and Josephine (*HMS Pinafore*, MIT Gilbert & Sullivan Players.) She works as a music director and vocal coach for youth training programs, including Boston Backyard Opera and Mssng Lnks, Inc, and has experience teaching singers of all ages and backgrounds. Katie is also a keyboardist well-versed in musical theater style and repertoire, having worked with both amateur and professional companies as a pit musician, accompanist, music director, and assistant music director. Katie holds degrees from Oberlin and the Boston Conservatory, and is a member of the Pi Kappa Lambda musical honors society. Please visit her website ([www.katieoreilly.com](http://www.katieoreilly.com)) for more information!

## **HANNAH SHANEFIELD, SOPRANO**

Boston-based soprano Hannah Shanefield earns enthusiastic acclaim on operatic, concert, and recital stages alike. Her extensive repertoire spans from Baroque to modern.

In the 2023-2024 season, Hannah looks forward to debuting the roles of Suzel (*L'amico Fritz*) with West End Lyric and La Grande Prêtresse/ Une Bérgère in Brooklyn Telemann Chamber Society’s film production of Rameau’s *Hippolyte et Aricie*. Additionally, she will perform in several concerts, including West End Lyric’s *Women of Tin Pan Alley Cabaret*, an art song recital with Calliope, and Orchestra Without Borders’s “borderlines: east-west” singing works by Mahdi Al Mahdi and Odaline de la Martinez.

Recent solo performances include *Euridice* (*Orfeo ed Euridice*), Diana (*La Calisto*), Gilda (*Rigoletto*), the titular role of *The Cunning Little Vixen*, Brahms’s *Ein deutsches Requiem*, F. Couperin’s *Trois Leçons de Ténèbres*, and J.S. Bach’s *BWV 150* and *BWV 196*.

A diverse repertory enthusiast, Hannah is passionate about championing new music and the works of underrepresented communities. She has produced, programmed, and performed in numerous charity concerts featuring chamber music by femme and queer composers. Additionally, Hannah recently made her directorial debut leading West End Lyric’s innovative double bill of *Il Giuoco del Quadriglio* by Antonio Caldara and J.S. Bach’s *Coffee Cantata*, *BWV 211*.

Hannah holds her MM in vocal performance from the New England Conservatory and BM in vocal performance with a minor in music history from the Hartt School.

## **DANIELA SAGLIMBENI, PIANO**

Daniela Saglimbeni is a 20-year-old Venezuelan pianist. She has studied orchestral and solo classical piano repertoire from an early age in her home country Venezuela at El Sistema and Mozarteum School of Music. Since 2022, she has been studying Contemporary Writing and Music Production at Berklee College of Music she has delved into other genres such as Jazz, Bossa Nova, Tango, Rock, and Pop, among others.



### **SIMONE ANDERSON**

Simone Anderson (she/her) is a student of Akela Franklin from Roxbury, MA. She is 7 years old and attends Nathan Hale Elementary School. Simone has been taking voice lessons since she was 5 years old and has been singing her entire life. In addition to voice lessons and studio recitals, Simone also sings in her school music classes and at Wheelock Family Theatre. Recent highlights include singing "It's a Hard Knock Life" from Annie with Wheelock. She loves listening to music in the car and often sings along. Outside of music, Simone enjoys reading, making art, and hanging out with her gigantic, awesome dog, Tiny.



### **MOLLY PAPAZIAN**

Molly Papazian is twelve years-old and a 7th grader at Newton Country Day School of the Sacred Heart. She loves musical theater and most recently played Grizabella in the NCDS middle school performance of CATS. She has been taking voice lessons at CMCB since she was 5 and currently studies with Akela Franklin. Molly was a junior division finalist in last year's annual Lapin Competition at CMCB. Outside of school Molly is a competitive figure skater on a nationally ranked synchronized skating team and recently passed her Gold Skating Skills test making her a US Figure Skating Gold Medalist. Molly also loves to play soccer and just picked up lacrosse for the first time.



### **MIRABELLA PISANI**

Mirabella Pisani (she/they) was born and raised in Connecticut on a steady diet of the performing arts (read: yes, she was a theatre kid). After graduating from Fordham's College at Lincoln Center with a communications/film degree, they spent a season working and stage managing for their hometown theatre before moving to Boston in 2017. Your typical office admin by day, Bella is also Operations Manager for Fresh Ink Theatre, and Assistant House Manager at the Huntington Theatre. Hobbies include folk dancing (with swords!), playing DnD, and getting lost down various creative rabbit holes. She has been studying with Katie O'Reilly for three years, mostly exploring classical pieces. Outside of studio recitals and the odd karaoke night, this is their performance debut!



## **About our JOHN KLESHINSKI CONCERT SERIES**

Named in memory of John Kleshinski, former CMCB Board President and student, the **John Kleshinski Concert Series** provides access to high-quality musical performances for all, aiming to present a diverse sampling of instruments and genres. Concerts run about 60-90 minutes in length and are free and open to the public.

## **About WEST END LYRIC**

West End Lyric is an all women led, Boston-based performing arts collective that seeks to bring a diverse cultural community together through music. We employ our core values - inclusivity, accessibility, community artistry and support through opportunity - in order to inspire, educate and provide a space for artists and audiences alike to share in high quality artistic expression in Boston's West End. Learn more at [www.westendlyric.org](http://www.westendlyric.org)!

## **UPCOMING EVENTS**

**Lapin Competition | April 6**

**Music and Well-being with Tasha Golden, PhD | April 25**

**Miklich Stringfest | April 27**

**JKCS Presents Chase Elodia's Perennials | May 16**

**A Community Conversation | June 6**  
with Lecolion Washington and CMCB Faculty

**Fête de la Musique | June 22**



Visit our website, [cmcb.org](http://cmcb.org), to learn more and RSVP!

**CMCB.ORG**

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**We transform lives throughout Greater Boston by providing equitable access to excellent music education and arts experiences.**

**Community Music Center of Boston** is an arts education nonprofit founded in 1910. Thanks to over 30 partnerships with schools, social service agencies, and community centers, CMCB has programs throughout virtually every neighborhood in Boston, in-school, after-school, and in the summer. Over 2,000 students participate in our programs every week.

We are proud to act as the largest external provider of arts education to the Boston Public Schools, supporting inclusive and learner-centered musical instruction for one of the most diverse school districts in the nation. We are pleased to be a cornerstone for local arts education and a leader in national conversations on equity and creative youth development. CMCB's ecosystem of programs includes lessons and ensembles, group classes, music therapy, early childhood programming, school programs, and much more.

CMCB celebrates 113 years of answering Boston's calls to action. From our work with immigrant families in the early 1910's, to being one of the earliest providers of Music Therapy services in the nation for youth with disabilities in the 1950's, to our leadership during the civil rights era bringing arts education back into schools at the height of Boston's busing crisis—CMCB is a proven leader in advancing social change through the arts.

**With Thanks To:**

CMCB's 2023-24 school year is supported by the National Endowment for the Arts, Mass Cultural Council, the Commonwealth of Massachusetts, and private foundations including: Alice Willard Dorr Foundation, Arbella Insurance Foundation, Inc., Bessie Pappas Charitable Foundation, Blue Piano Fund, Carnegie Hall PlayUSA Program, Charles F. and Beatrice D. Adams Charitable Trust, Charles H. Bond Trust, Cogan Family Foundation, Deborah Munroe Noonan Fund, Bank of America, N.A., Trustee, EdVestors, Felix Fox Foundation, George Frederick Jewett Foundation East, Hermann Foundation, Kingsbury Road Charitable Foundation, Kitchen Window Foundation, Lynch Foundation, Linde Family Foundation, Margaret Stewart Lindsay Foundation, Oren Campbell McCleary Charitable Trust, Ramsey McCluskey Foundation, Robert Wood Johnson Foundation, Schrafft Charitable Trust, Smart Family Foundation, TD Charitable Trust Foundation, and the Tomfohrde Foundation.

The piano is dedicated as the Kurt and Mary Cerulli Steinway.



# DIRECTOR'S NOTE

I am what you might refer to as an old soul. My personal interests lie mostly in the past - much of my apartment is filled with vintage art and furniture, I love going to museums to view antiquity, I devour many types of historical media (books, podcasts, films, TikToks, etc) - I even live in the one of the oldest cities in America, and I don't think that's by accident. Even my interest in music is decidedly "old" - the majority of the classical music I sing was written more than 100 years ago. It's not that I don't like anything about the modern world (it's actually the opposite), it's just that I've always had this fascination with how the mysterious intricacies of the past inform our present and future. Call it nostalgia, curiosity, mild obsession... the point is, the past drives so much of what I think about and who I am as an artist.

Now that you know how much I like old stuff, let me paint you a picture of me in high school. I was definitely a nerd, but a sociable one. I was in orchestra, jazz band, an "elite" children's choir, and I played flute in the orchestra pit for our school musicals. Some of my favorite things to do during my precious downtime were to watch old movies (many of which were in black and white and/or golden age musicals) and listen to jazz vocalists like Billie Holiday, Sarah Vaughan, and Ella Fitzgerald. Kind of niche interests for a teenager, but within my busy, chaotic, and sometimes unstable life, immersing myself in these things provided a calming and entrancing escape.

Now let's fast forward a couple of years to the fall of 2011. I was beginning my freshman year as a vocal performance major at University of Puget Sound in Tacoma, Washington. I was assigned to a residential seminar class - I think it was called "Musical Biopics" - where me and 15 or so other people in my dorm would meet every couple of weeks to watch movies about various musical figures. Our study spanned from Mozart to Charlie Parker, and my favorite section of the class were the few weeks we spent learning about the American songwriter and composer, Cole Porter. I soon learned the term "Tin Pan Alley" and that Porter was a major player within its history, and I was hooked. "Tin Pan Alley" was brought up a smattering of times throughout college and grad school, but I never really got to truly focus on it again until the formation of West End Lyric and the idea of this concert was born. It has been the treat of a lifetime to revisit this time in history through an explicitly feminist lens and to uncover people and musical works I never knew existed. Throughout my research in the past few months, the "Women of Tin Pan Alley" have been stalwart companions of mine, and I am incredibly grateful to the board of West End Lyric, the musicians performing in this concert, and to Community Music Center of Boston for bringing their stories and art to life. I hope you enjoy the incredible music from the past performed here today, and that you leave here having learned something new, either about yourself or about our musical past.

**Akela Franklin, Director**