



**BOSTON
LANDMARKS
ORCHESTRA**

CHRISTOPHER WILKINS MUSIC DIRECTOR

PRESENTS

Italian Night

August 5, 2015

7 pm

at the DCR's Hatch Shell

Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*

Christine Vitale

Colin Davis

Gerald Mordis

Tera Gorsett

Heidi Braun-Hill

Melissa Howe

Stacey Alden

VIOLIN II

Paula Oakes, *principal*

Robert Curtis

Maynard Goldman

Lisa Brooke

Natalie Favaloro

Alexandra Labinska

VIOLA

Kenneth Stalberg, *principal*

Abigail Cross

Donna Jerome

Jean Haig

Don Krishnaswami

CELLO

Loewi Lin, *principal*

Mark Simcox

Jolene Kessler

Melanie Dyball

Patrick Owen

Kevin Crudder

BASS

Robert Lynam, *principal*

Barry Boettger

Kevin Green

Irving Steinberg

FLUTE

Lisa Hennessy, *principal*

Stephanie Stathos

Elzbieta Brandys

PICCOLO

Elzbieta Brandys

OBOE

Andrew Price, *principal*

Mary Cicconetti

Lynda Jacquin

ENGLISH HORN

Lynda Jacquin

CLARINET

Ian Greitzer, *principal*

Margo McGowan

David Martins

BASS CLARINET

David Martins

BASSOON

Donald Bravo, *principal*

Gregory Newton

HORN

Kevin Owen, *principal*

Jane Sebring

Whitacre Hill

Nancy Hudgins

TRUMPET

Dana Oakes, *principal*

Jesse Levine

Joseph Foley

Dana Russian

Bruce Hall*

Paul Perfetti*

Mary Lynn Bohn*

Robinson Pyle*

TROMBONE

Robert Couture, *principal*

Hans Bohn

Donald Robinson

TUBA

Donald Rankin, *principal*

HARP

Ina Zdorovetchi, *principal*

KEYBOARD

Michelle Alexander

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*

Craig McNutt

Neil Grover

*off-stage

Maynard Goldman,
Personnel Manager

Melissa McCarthy Steinberg,
Librarian

Kristo Kondakci,
Assistant Conductor

HONK! DisOrchestra Magnifico

Mike Blaguszewski

Mike Bozonie

Dave Brancazio

Annie Braudy

Dominic Burdick

Dan Codiga

Sarah Ernst-Edwards

Carolina Forero

Sammo Gabay

Reebee Garofalo

Marie Ghitman

Jeff Grove

Nat Hefferman

Emily Herder

Kirk Israel

Erik James

Maya James

Nancy Krieger

Sari Lalin

Sonia Lipson

Freddie Meyer

Petey Mueller

Liz Oppenheim

Wyatt Posig

Steve Provizer

Andrew Rainer

Alana "eHawk" Rivera

Liz Ryan

Stephanie Saba

Chris Schroeder

Bob Snope

Doug Spalding

Merrilyn Taylor

Bryan Tucker

Joanna Vouriotis

Elizabeth Wolff

North End Music and Performing Arts Center Youth Choir

Annie Bugbee

Karissa Coady

Walker Cox

Gia DiNunzio

Vivian Dykema

Ariana Galvao

Guillia Genatossio

Dinero Jelley

Ruby Lammers

Vinnie O'Byrne

Kira Peterson

Chris Romano

Olivia Sheng

Ashley Uchegbu

Italian Night

Boston Landmarks Orchestra
Christopher Wilkins, Music Director
Barbara Shirvis, *soprano*
Stephen Powell, *baritone*
David Kravitz, *baritone*
Boston Landmarks One City Choir
Back Bay Chorale, Scott Allen Jarrett, Music Director
North End Music and Performing Arts Center Youth Choir
The HONK! DisOrchestra Magnifico

Pagliacci: Prologue Ruggero Leoncavallo
(1857-1919)

Mr. Powell

Cavalleria rusticana: Intermezzo Pietro Mascagni
(1863-1945)

Cavalleria rusticana: Regina coeli Mascagni
Ms. Shirvis and Chorus

Otello: “Dove guardi” (“Where You Look”) Giuseppe Verdi
(1813-1901)
Ms. Shirvis, Chorus, Youth Choir

Otello: “Credo in un Dio crudele” (“I Believe in a Cruel God”) Verdi
Mr. Powell

Tosca: Finale of Act I Giacomo Puccini
(1858-1924)
Ms. Shirvis, Mr. Powell, Mr. Kravitz, Chorus, Youth Choir

INTERMISSION

La strada (The Street): Ballet Suite Nino Rota
(1911-1979)

Nozze in campagna – “E arrivato Zampanò”
(Wedding in the Countryside – “Zampanò has come”)
Il “Matto” sul filo (Matto on the Tightrope)
Il circo – Il violino del “Matto” (The Circus – Matto’s Violin)
La rabbia di Zampanò (Zampanò’s Anger)
Solitudine e pianto di Zampanò (Zampanò’s Loneliness and Tears)

Nabucco: Overture Verdi
“Va, pensiero, sull’ali dorate” (“Fly, Thought, On Golden Wings”)
Chorus

Aida: Triumphal March Verdi
Chorus, HONK! Festival

Boston Landmarks One City Choir

SOPRANO

Dina Ali (Cambridge)
Kimberely Altomere (Jamaica Plain)
Irmgard Aurilio (Belmont)
Karen Baart* (Brookline)
Lisa Bello (Needham)
Gabriëlla Blokland (Cambridge)
Emily Bostrom (Cambridge)
Sandra Brockman-Lee (Medford)
Mary Collins (Brookline)
Lois Condie (Cambridge)
Laura Connors (West End)
Lilian Dayan Cimadoro (Waltham)
Kathryn DiMaria (Brookline)
Pamela DiNitto (Hudson)
Pauline Dyer-Cole (Paxton)
Kristi Forsman (Melrose)
Roselyn Frank (Boston)
Ro Freeman (Holyoke)
Roberta Fusari (Groton)
Bonnie Galayda (Malden)
Celia Gomez (Somerville)
Ronda Goodale (Brookline)
Marina Grossi (South Boston)
Rebecca Hayden* (Boston)
Winifred Hentschel* (Cambridge)
Mimi Huntington (Cambridge)
Sally Jenkins* (Marshfield)
Kathryn Judd (Cambridge)
Sonia Juerakhan (Maynard)
Liya Kang (Watertown)
Kathryn Kirshner (Brookline)
Penny Kohn (Brookline)
Kristin Kulash* (Cambridge)
SarahEmily Lekberg (Cambridge)
Jean MacGowan (Northampton)
Angela MacGray (Worcester)
Judith Marie* (Boston)
Kelly McMullin* (West Roxbury)
Judith Melin (Brookline)
Lisa Micali (Boston)
Tammy Ngai (Brookline)
Miriam Olken (Somerville)
Sarah Peterson (Brookline)
Frances Price* (Boston)
Allison Rainville (North Andover)
Beth Ratay* (Cambridge)
Anne Rennie (Clinton)
Victoria Root (Watertown)
Marina Rozenberg (Hingham)
Christine Rutledge (Franklin)
Margaret Salinger (North End)
Peg Schadelbauer (Waltham)
Mary-Margaret Segraves* (Cambridge)

Lynn Shane (Georgetown)
Ana Caroline Souto (Brookline)
Janey Stewart* (Boston)
Donna Stratford (Belmont)
Carol Tong (Arlington)
Elizabeth Wharff (Boston)
Bette Winer (Newton)
Cynthia Young* (Newton)

ALTO

Kathleen Almand (Hingham)
Iris Arnofsky (Malden)
Elizabeth Atwater* (Boston)
Deborah Benador (Jamaica Plain)
Anna Bennett (Milton)
Wendy Brown (Burlington)
Margaret Burt (Harvard)
Claudette Chagnon (Westford)
Ashley Cox (North End)
Deborah Devine* (Plainville)
Betsy L. Draper (Beacon Hill/Allston)
Jana Dublin (Cambridge)
Deborah Dumaine* (Belmont)
Stephanie Engel (Cambridge)
Pamela Feo (Boston)
Heather Fernald (Acton)
Sylvia Ferrell-Jones* (Lexington)
Linda Frayling (South End)
Nadja B. Gould (Watertown)
Kellie Gutman (West Roxbury)
Catherine Haines (Somerville)
K.C. Hallett (Somerville)
Sue Heilman (Cambridge)
Laura Hicks (Belchertown)
Jin Hong (Ayer)
Susan L. Kendall (Belmont)
Sara Kunz* (Boston)
Terry Lane (Newton)
Barbara LaPiana (Somerville)
Joanne LaPlant (Brighton)
Nelly Luna (Belmont)
Susan Maxwell (Needham)
Hope G. Medoff (Stoughton)
Irene Merwin (Brookline)
Susan Meurling (North End)
Ludovica Mottora* (Brookline)
Marianne Neal (Newton)
Lucia Papile (Cambridge)
Marcia Perednia (Norwood)
Joanne Regan* (West Roxbury)
Marie Elena Saccoccio (Cambridge)
Mariflor Salas (Newton)
Nina Saltus (Needham)
Polly Scannell* (Medford)
Ellen Scerbo* (Boston)

Janet Selcer* (Brookline)
Miranda Siano* (Newton)
Emily Silk (Cambridge)
Kimberlee Sing (Newton)
Enid Snidman (Sharon)
Jane Tenenbaum (Cambridge)
Rikki Tracy* (Cambridge)
Lindsay Trementozzi (Norwood)
Jen Wade (Jamaica Plain)
Barbara Wallraff (North End)
Jeanne Walsh (Brighton)
Marla Walters* (Brighton)
Kathryn Wang (Cambridge)
Laurie Warnock (North End)
Cynthia Welch Moriarty (Amherst)
Claire Wilcox (Carlisle)

TENOR

Giovanni Aurilio (Belmont)
Don DiSalvo* (Jamaica Plain)
Samuel Fuchs (Cambridge)
Pepper Greene (Somerville)
John R. Habib (Worcester)
John E. Meurling (North End)
Miguel Montalva* (Boston)
Jonathan Mottora* (Brookline)
Misha Nikitine (Dorchester)
Gary Price* (Jamaica Plain)
Paul Rabin* (Jamaica Plain)
Joe Reid* (Winchester)
Jennifer Rochow (Cambridge)
Alan Rothschild* (Arlington)
Matt Siano* (Newton)
William Tuttle* (Boston)
Katheleen Williams (Cambridge)

BASS

David Ames* (Newton)
Fred Calm (Brookline)
RaShaun Campbell (Jamaica Plain)
Jose Mario Castillo (Everett)
John Cho (Arlington)
David Clough* (Boston)
Richard Cobbe* (Malden)
Peter V. Cooper (Needham)
Michael Edson (Sharon)
Bernard Franceschi (Brighton)
Bob Goldsmith (Carlisle)
Irvin Heifetz* (Andover)
Jim Hickey (Arlington)
Craig Hughes* (Boston)
Fred Lam* (Jamaica Plain)
Jim Lawton (Brookline)
Manny Lim* (Boston)
Paul McLean* (Cambridge)

Grier Merwin (Brookline)
Douglas Miller (Back Bay)
Fred Nothnagel (North Andover)
Joshua Olsen* (Jamaica Plain)
Tobias Otto* (Watertown)
David Pogue* (Boston)
Trevor Pollack* (Boston)
Warren Pyle* (Boston)
Henry Rea* (Boston)
Thomas R. Rowen (Peabody)
Norman Roye* (Quincy)
John Smith (Needham)
Bradley Turner (Roxbury)
John Wardle (Waltham)
Terry Watson (Hyde Park)
Crispin B. Weinberg (Brookline)
Murray Wheeler (Cambridge)

* Back Bay Chorale Members

The **BOSTON LANDMARKS ORCHESTRA** was founded in 2001 by conductor and community advocate Charles Ansbacher to perform free summer concerts in historic and scenic Boston-area locations. The orchestra—made up of some of Boston's most accomplished professional musicians—uses great symphonic music as a means of gathering together people of all backgrounds and ages in joyful collaboration. Since 2007, it has presented its main concert series at the DCR's Hatch Shell every Wednesday from mid-July to late August. In addition, the orchestra offers free family concerts and educational programs throughout the neighborhoods of Greater Boston. The orchestra regularly collaborates with a range of cultural and social service organizations to ensure participation across ethnic, economic, and cultural divides.



BREAKING DOWN BARRIERS The Boston Landmarks Orchestra is committed to removing barriers to access for people with disabilities. It offers braille and large-print programs, assisted listening devices, and ambassadors to greet and assist people at a handicap drop-off point. In 2012, the orchestra began to work with American Sign Language (ASL) interpreters as performers at select concerts. Rather than providing direct translation of the spoken word, interpreters communicate the feeling of the music and the remarks given during the concert. In 2014, in recognition of its efforts to embrace inclusiveness as core to its mission, the orchestra was named an “UP organization” by the Massachusetts Cultural Council, one of only 11 organizations in Massachusetts to earn this distinction.

CHRISTOPHER WILKINS was appointed Music Director of the Boston Landmarks Orchestra in the spring of 2011. Since then he has reaffirmed founder Charles Ansbacher's vision of making great music accessible to the whole community, emphasizing inclusive programming and collaborative work. Mr. Wilkins also serves as Music Director of the Akron Symphony.

As a guest conductor, he has appeared with many of the leading orchestras of the United States, including those of Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Pittsburgh, and San Francisco. He has also appeared regularly with orchestras in New Zealand, Latin America, Spain and the UK.

Previously he served as Music Director of the San Antonio Symphony and the Colorado Springs Symphony. He also served as Resident Conductor of the Youth Orchestra of the Americas, assisting in the formation of the orchestra in its inaugural season, and leading it on tours throughout the Americas.

Born in Boston, Mr. Wilkins earned his bachelor's degree from Harvard College in 1978 and his master's from the Yale School of Music in 1981. As an oboist, he performed with many ensembles in the Boston area including the Tanglewood Music Center and the Boston Philharmonic under Benjamin Zander.

The dynamic American baritone **STEPHEN POWELL** brings his handsome voice, elegant musicianship, and robust stage presence to a wide range of music, from Monteverdi and Handel through Verdi and Puccini to Sondheim and John Adams. *Opera* magazine has hailed him, writing "the big news was Stephen Powell's gorgeously-sung Onegin: rock solid, with creamy legato from top to bottom and dynamics smoothly tapered but never exaggerated," while *The Wall Street Journal* lauded his "rich, lyric baritone, commanding presence, and thoughtful musicianship." In his recent debut in the title role of Verdi's *Falstaff*, the *Washington Times* had this to say - "Vocally, Mr. Powell has a dominant, authoritative instrument but capably works falsetto and humorous tics into his routine as well. He is quite simply a marvelous, fully realized Falstaff, which is, after all, what this opera needs....with a Falstaff like Mr. Powell, everything else in the production pretty much falls into place."

Mr. Powell has appeared with leading opera companies and orchestras around the world, including the Metropolitan Opera, Los Angeles Opera, Boston Symphony Orchestra, San Francisco Opera, Glimmerglass, New York City Opera, Atlanta Symphony, Philadelphia Orchestra, St. Louis Symphony, Minnesota Orchestra, in roles ranging from the title role in *Rigoletto* to that in *Sweeney Todd*.

He performs frequently with his wife, soprano Barbara Shirvis, in three recital programs they created together: *Hearts Afire, love songs through the ages*; *Bellissimo Broadway!*; and *An American Celebration*. They also give Master Classes at universities across the USA. Stephen Powell is an alumnus of the Lyric Opera of Chicago Center for American Artists.

BARBARA SHIRVIS has been acclaimed for her "gorgeous tone, technical security and a touching vulnerability" by the *Boston Globe*. As her reputation has grown, the soprano has been lauded as "magnificent" by the *Los Angeles Times*, "luminous" by the *Cleveland Plain Dealer*, and an "authentic blonde beauty" by *Opera News*. In summer of 2015 she sings in an opera excerpts concert with the Boston Landmarks Orchestra, and in the 2015-16 season is soloist in a return to the Wichita Symphony Orchestra in Verdi's Requiem.

In 2013-14 Barbara Shirvis returned to North Carolina Symphony as soprano soloist in Beethoven's Symphony No. 9, to Jacksonville Symphony Orchestra to sing Countess Almaviva in *Le nozze di Figaro*, to Minnesota Orchestra as Rosalinda in *Die Fledermaus*, and was soloist in Vaughan Williams' *Serenade to Music* and Beethoven's Symphony No. 9 with the Wichita Symphony Orchestra.

Recent successes include Johanna in Linkola's *Rockland* with the Pine Mountain Music Festival; her debut with Anchorage Symphony Orchestra as soloist in Mahler's Symphony No. 2; a return to Jacksonville Symphony to sing Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4; to Toledo Opera as Alice Ford in *Falstaff*; to Jacksonville Symphony Orchestra as Fiordiligi in *Così fan tutte*; and to Rochester Philharmonic in

Beethoven's Symphony No. 9. She also sang the title role in *Tosca* with the Minnesota Orchestra; in a recital, *Hearts Afire* with husband Stephen Powell, through Highland Park United Methodist Church; as soloist in Madison Opera's 2010 "Opera in the Park" festival; Cio-Cio-San in *Madama Butterfly* with Utah Opera; Desdemona in *Otello* with Opera Roanoke; Liù in *Turandot* in a fully staged production for the Jacksonville Symphony Orchestra, also in a return to Kentucky Opera; Mimì in *La bohème* with West Virginia Symphony Orchestra; as soloist in Haydn's *The Creation* with the Rochester Philharmonic Orchestra; in Mahler's Symphony No. 2 with Syracuse Symphony; in recital in a new program, *An American Celebration*, with Stephen Powell; Beethoven's Symphony No. 9 with the Brevard Music Festival; and Countess in *Le nozze di Figaro* with North Carolina Symphony.

BOSTON LANDMARKS ONE CITY CHOIR is inspired by the vision of activist Hubie Jones, who once said that Boston can be "one city through art and culture." The Boston Landmarks Orchestra has set a goal of including in the choir singers from all of Boston's neighborhoods and many surrounding communities. The choir first appeared on opening night of the orchestra's 2012 season.

The **BACK BAY CHORALE** is a 120-member auditioned chorus drawing experienced singers from the Greater Boston area. From its inception, the Chorale has committed to sharing music in the community with repertoire that ranges from Renaissance to contemporary. Musician, minister, and social activist Larry Hill founded the Chorale in 1973 at Boston's Church of the Covenant to create a musical ministry that would bring meaning to both singers and their audience. In the years since Hill's death in 1989, the Chorale has continued to grow in stature and is now regarded as one of Boston's premier nonprofessional choruses. www.backbaychorale.org

SCOTT ALLEN JARRETT is one of North America's most exciting and versatile musicians, sought after as a conductor, keyboard artist, and teacher of conducting. He serves as Director of Choruses and Assistant Conductor of the Charlotte Symphony (NC), Music Director of Back Bay Chorale, Director of Music at Boston University's Marsh Chapel, and Acting Director of Choral Activities in the BU School of Music. He is a frequent guest conductor at Trinity Wall Street.

The **NORTH END MUSIC & PERFORMING ARTS CENTER (NEMPAC)** is a 501(c)(3) non-profit arts organization with a mission to provide affordable, quality arts programming to the North End/Waterfront and surrounding communities of Boston. Founded in 2001, NEMPAC has grown to serve over thousands in our community through its educational music programs and performing arts events. NEMPAC is pleased to partner with the Landmarks Orchestra for *Italian Night* at the Hatch Shell! The NEMPAC Youth Choir is a group of children ages 7 through 15 who have participated in our Summer Vocal Arts Workshop during the week of July 27 – 31. The program provided instruction in Italian Language, Choral Singing, and Performance Etiquette training – accompanied by lots of fun!

The NEMPAC organization dedicates this special performance to Angelo Piccardi and Al Natale of Boston's North End. www.nempacboston.org

NEMPAC Program Directors:

Executive Director: Sherri Snow

President of NEMPAC Board of Directors: Dianne Royle

NEMPAC Vocal Arts Workshop Music Director: Alexandra Dietrich

NEMPAC Vocal Arts Workshop Italian Language Coach: Matteo Roncari

The **HONK! FESTIVAL** (honkfest.org) is a free music and dance party of activist street bands that, according to Boston Magazine's 2015 Best Arts Festival award, "sprawls along Somerville's sidewalks and plazas, as dozens of brass and drum groups from across the US, Canada, France, Italy, Brazil, Russia, and elsewhere converge on Davis Square. The music pounds in your chest. The activism moves your soul." The festival is completely volunteer and non-commercial, and, as Boston Magazine states, "HONK! is the rare Boston area cultural invention that's so successful, it's been copied in New York, Seattle, Austin, Providence, and—for the first time this past January—Australia!" Now entering its 10th year, the annual festival takes place Oct 9-11.

The **FREE FOR ALL CONCERT FUND**, an independent grant-making public charity, ensures that everyone from the Boston region (children, adults, families) will have regular and permanent access to the rich world of classical, orchestral music and related cultural events. With 20 grantees presenting free concerts throughout Boston's neighborhoods, the Fund is guaranteeing that classical music will remain free for all, forever. www.freeforallconcertfund.org

PODIUM NOTE:

Music and Italian Culture

Throughout most of the 19th century, Italy as we know it did not exist. There was no Italian nation but rather an assortment of city-states ruled by independent governments or foreign powers. There was, however, a strong sense of what it meant to be Italian. Italy was defined mainly by its culture, its art and music, and by the customs and traditions of the Roman Catholic Church.

Italian music lies at the core of the European-based classical tradition. That was true in Mozart's time and it is still true today. Even now musicians use Italian when speaking about musical expression (*legato*, *allegro*, *mezzo-forte*) while most other professions converse ever-increasingly in English. It is not an exaggeration to say that Italian music and song—even the Italian style of singing—comprises the heart of Western musical practice.

Opera as a genre was born in Italy at the end of the 16th century. By the 19th century it held the entire Italian peninsula in its thrall. Of all the arts only opera was commercially profitable, appealing to all classes of society. Its popularity made opera an ideal vehicle for **Giuseppe Verdi**. Verdi had

a strong desire to connect with the average citizen, which he did by developing a musical language that was familiar, emotionally honest, and at times uncannily direct. He frequently chose themes affirming his patriotism and his pride in the Italian cultural heritage.

It is doubtful that Verdi intended the **Chorus of the Hebrew Slaves** from *Nabucco*, ***Va, pensiero, sull'ali dorate*** ("Fly, Thought, on Golden Wings"), as a rallying cry for the cause of Italian independence, but it soon became the movement's unofficial anthem nonetheless. By 1859, "*Viva Verdi*" had become the slogan of the *Risorgimento*, the political and military campaign to liberate and unite Italy. The phrase had a double meaning: it referred not only to the composer but also to Italy's future King: ***Viva Vittorio Emanuele Re D'Italia*** ("Long Live Victor Emmanuel, King of Italy").

The **Triumphal March from *Aida*** is a type of grand ceremonial music of which Verdi was the unequalled master. It is among the most recognized choral works in the literature and stands as one of Verdi's most exhilarating creations. Its bright, open, celebratory tone exists at the opposite end of the expressive spectrum from the concluding scene of the opera, in which the enslaved Aida is buried alive in the arms of her lover Radamès in a cold, dark vault beneath the Temple of Vulcan.

One of Verdi's greatest gifts as a dramatist was to give expression to conflicting circumstances and emotions. He had a fondness for plotlines exposing divided loyalties or stark contrasts between the emotional states of his characters. The great strain in his own life caused by tensions between private and public accountability may have contributed to this obsession. Verdian plots often pit romantic love against filial duty, individual freedom against patriotic sacrifice, and democratic ideals against the corrupting influence of political power. It is no wonder that he was drawn to the works of Shakespeare throughout his life.

After the success of *Aida*, Verdi was reluctant to compose anything new. But constant cajoling from his publisher and his librettist Boito finally persuaded him differently. He set to work on ***Otello***. Rather than create a literal transposition of Shakespeare's play into operatic form, Verdi concentrated on its raw emotionalism. While sketching the libretto, Boito had the idea of creating a kind of "**evil Credo**" for Iago, blending imagery associated with church, state, and theater in time-honored Italian fashion. Verdi's reaction to Boito's draft was enthusiastic: "Most beautiful this Credo; most powerful and wholly Shakespearian." In the opera, Iago's ugly confession of pure malice is followed closely by its opposite: young children singing playfully and offering flowers to Desdemona in praise of her beauty, ***Dove guardi*** ("Where You Look"). In our performance, the order of these two excerpts is reversed.

New ideas about operatic subject matter and expression developed around 1890. The term used to describe this new style, *verismo*, was borrowed from the theater world. The movement was in part a reaction

against the seemingly numberless conventional plots involving royalty, history, and myth that dominated the lyric stage in the 19th century. In *verismo*—the term means “realism”—the action focuses on common people and their real-life joys and despairs. The narrative is intended to unfold at real locations and in real time.

Cavalleria rusticana is a classic *verismo* opera, and it was among the first. It premiered in May of 1890 and made its composer, Pietro Mascagni, famous around the world. The Easter Hymn, ***Regina coeli***, is sung by villagers entering church on Easter morning. The village girl, Santuzza, stands outside, doubly betrayed. She has been cheated by her lover but is also under threat of being excommunicated by her church for her affair with him. The congregation’s ecstatic expression of devotion and Santuzza’s cry of anguish is blended in painfully exquisite fashion.

Pagliacci followed *Cavalleria rusticana* by about a year. The story is of a travelling troupe of actors and clowns who perform in the *commedia dell’arte* tradition. The opera begins as one of the actors, Tonio, steps before the curtain to sing the **Prologue**, warning the audience that what they are about to see is not a series of simulated emotions, but a slice of real life. During the course of the opera, the distinction between play and reality becomes increasingly uncertain, and finally breaks down completely. Tonio’s Prologue is not only an accurate description of the action that follows, it stands as a kind of *credo* for the *verismo* composer.

Tosca is generally considered to be Puccini’s only opera to adhere to the strict doctrine of *verismo*. Every moment in the opera can be identified precisely as to time and location. Act I takes place before and after noontime, a fact we know because the *Angelus* is sung. And the action unfolds in the sanctuary of the basilica church, Sant’Andrea della Valle, in Rome. The finale of Act I contains too many Puccinian masterstrokes to mention comprehensively, but among them are juxtapositions of the sacred and the profane, devotion and defilement, love and hate, victory and defeat, and above all a titanic clash between the genders. That this swirl of action transpires in a church amidst a celebration that is a harbinger of both victory and defeat is part of its explosively dramatic nature, and part of its distinctly Italian character too.

Nino Rota is best known for his film scores. Without question the filmmaker he is most closely associated with is Federico Fellini. But he also wrote music for Francis Ford Coppola’s *The Godfather*; *The Godfather Part II* (which won him an Academy Award); King Vidor’s *War and Peace*; and Franco Zeffirelli’s *Romeo and Juliet* among a great many others. Rota was extraordinarily prolific, composing over 150 film scores over a 46-year period as well as operas, ballets, and concert works, including a frequently performed string concerto. His style is eclectic and virtuosic, with references to Italian folk song, cabaret, jazz, and the three-hundred-year tradition of the Western canon from *commedia dell’arte* to Stravinsky. His music for Fellini’s ***La strada*** contains elements of all of these. As an example of such borrowings, the initial phrase of the violin solo performed

by **concertmaster Greg Vitale**, later echoed by **principal trumpet Dana Oakes**, is derived from the Larghetto of Dvořák's String Serenade.

Our Collaborators

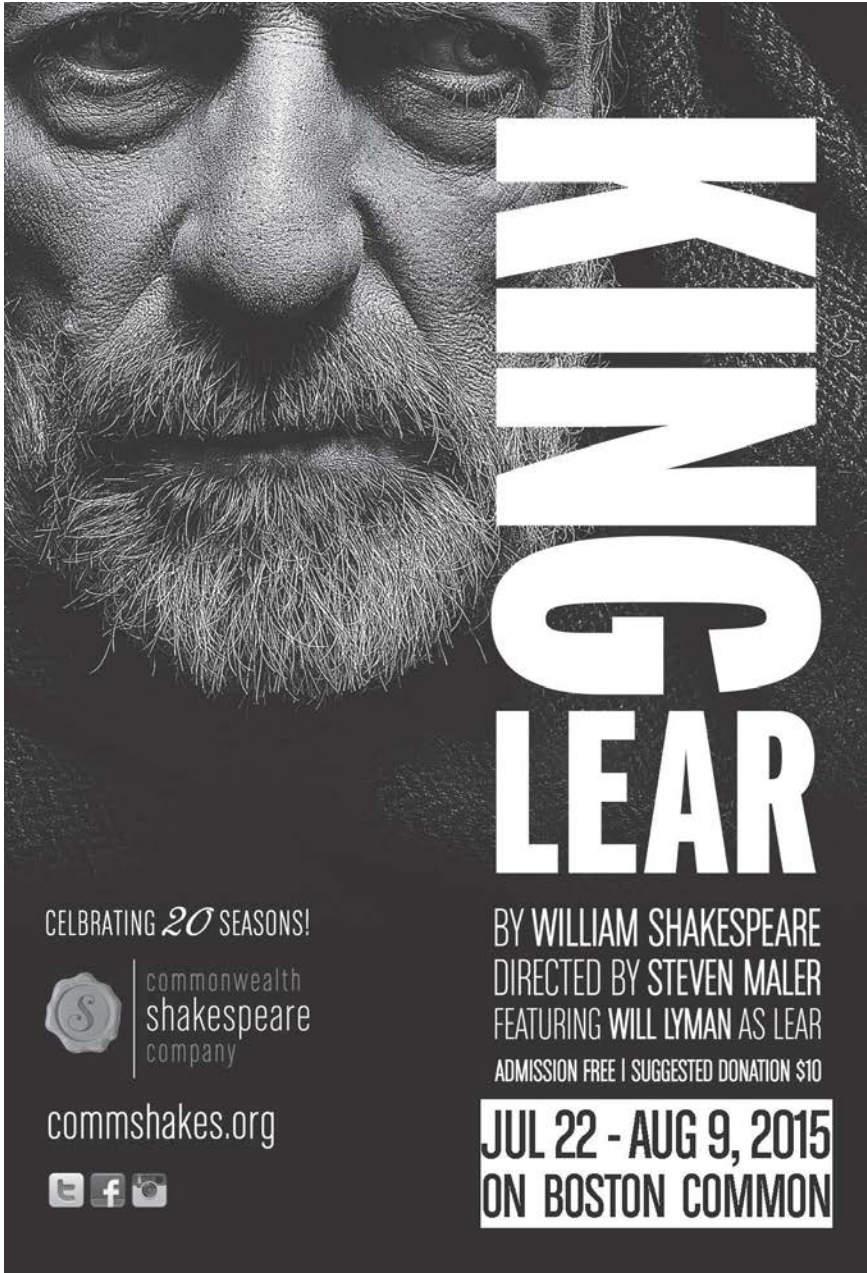
The great American baritone **Stephen Powell** had been in my sights for some time when I had the opportunity to invite him to sing the role of Germont in *La Traviata* in May of 2014. So moving was his portrayal, and so utterly captivating his vocal talent and musicianship, that I immediately set out to find a way to collaborate with him again. And here we are. We are thrilled not only by Stephen's presence, but by the appearance of his wonderfully talented wife as well, soprano **Barbara Shirvis**.

The music on tonight's program provides an ideal platform to host several guest artists and organizations. By now the **One City Choir** is a Landmarks fixture. Since its inception in 2012, this choir has helped carry out the orchestra's mission to include as many citizens of the Greater Boston area in our music making as possible. The artistic captain of the choir over the past two seasons has been the much-admired **Scott Allen Jarrett**, who always brings the highest standards and spirits. The anchor of the choral forces is his venerable and terrific **Back Bay Chorale**.

A new collaborator this year—and an especially welcome one—is the **North End Music and Performing Arts Center**. Their community-based mission fits well with our own. And their recent successes in producing opera (*La Bohème* at Faneuil Hall last month, for example) demonstrates what a good fit artistically they are as well. We thank Sherri Snow and the whole NEMPAC team for the care and enthusiasm with which they have approached this collaboration.

We are also thrilled to include in our grand finale an ensemble that takes community activism in the arts to a level I have never encountered before, the **HONK! Festival of Activist Street Bands**. Since they are a musical collective, many people have helped coordinate and arrange their appearance with us, but special thanks go to **Dave Brancazio** and **Christopher Schroeder** for their labors and their devotion. HONK!'s commitment to lifelong participation in instrumental performance, to the camaraderie of ensemble playing, and the sheer fun and vitality of music making reminds us all why we fell in love with music in the first place.

- Christopher Wilkins



LEAR

CELEBRATING *20* SEASONS!



commonwealth
shakespeare
company

commshakes.org



BY WILLIAM SHAKESPEARE
DIRECTED BY STEVEN MALER
FEATURING WILL LYMAN AS LEAR
ADMISSION FREE | SUGGESTED DONATION \$10

JUL 22 - AUG 9, 2015
ON BOSTON COMMON



The Boston Globe



xfinity



Eastern Bank



MASSACHUSETTS
CONVENTION CENTER
AUTHORITY

ARTSBOSTON SUMMER ARTS GUIDE



Free Festivals + Summer Deals
Museums + Concerts + Tours
and Attractions

[ArtsBoston.org/Summer](https://www.artsboston.org/Summer)

HUNDREDS OF EVENTS ALL SUMMER LONG



@artsboston | #BOSummer

Boston Landmarks Orchestra

TRUSTEES

Jeff D. Makhholm, *Chair*
Alfred D. Chandler III
Laura Connors
B. J. Krintzman
Katharine M. Pell
J. Brian Potts
Michael Rotenberg
Stephen Spinetto
Stephen Symchych
David Szabo
Edwin Tiffany
Milton L. Wright Jr.

OVERSEERS

Stephen Spinetto, *Chair*
Smoki Bacon
Kathryn Beaumont
Richard M. Burnes
Marian "Hannah" Carlson
Richard Concannon
Conrad Crawford
Julie Crockford
Gene D. Dahmen
Katherine DeMarco
Priscilla H. Douglas
Newell Flather
Howard Gardner
David Gergen
Ernest Haddad
Sean Hennessey
Mary J. Kakas
Paul Kowal
Robert M. Krim
Fernando Leon
Steven Levitsky
Vivien Li
Anne Linn
Bill Nigreen
Jeryl Oristaglio
Susan Putnam
Diana Rowan Rockefeller
Anthony Rudel
Maureen Ruetters
Allison Ryder
Penelope McGee Savitz
Andrea Schein
Eileen Shapiro
John Shields
Epp Sonin
Donna Storer
William Walczak
Arthur Winn

Charles Ansbacher,
Founder

STAFF

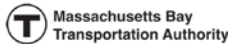
Jo Frances Meyer, Executive Director
Arthur Rishi, Artistic Administrator
Michelle Major, Chief Financial Officer
Jim Murray, Manager of Development
Eriel Huang, Volunteer Coordinator
Joanne Barrett/JPBR, Public Relations

PRODUCTION

Emerson Kington, Technical Director
Audrey Dunne, Production Manager
Steve Colby, Sound Design & Audio Mix
MJ Audio, Audio Production
Mackenzie Skeens and Nassim Zamor, Stage Crew
Sade Brooks, Cheyenne Isaac-Dorsainvil,
Francisco Perdomo, Zachary Taylor-Kelley,
MLK Summer Scholars
Michael Dwyer, Photography
Jesse Ciarmataro, Graphic Design

VERY SPECIAL THANKS

Bloomberg Philanthropies
Boston Cares
Boston University Office of Disability Services
JCDecaux
John Hancock MLK Summer Scholars
One Brick Boston



This program is supported in part by grants from the Massachusetts Cultural Council and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administrated by the Mayor's Office of Arts, Tourism, and Special Events.

The Boston Landmarks Orchestra is a 501(c)(3) nonprofit organization funded through the generosity of foundations, corporations, and individuals. Free concerts at the Hatch Shell have been a staple of Boston summers since they were begun by Arthur Fiedler in 1929. The Landmarks Orchestra believes that Boston—like every great city—deserves a summer series of free orchestral performances. Though the concerts are free to the public, they are not free to produce.

YOUR GIFT WILL HELP SUPPORT FREE CONCERTS AT THE HATCH SHELL AND THROUGHOUT BOSTON THIS SUMMER, AND EVERY SUMMER!

Here's how you can help:
donate online at www.landmarksorchestra.org,
or mail your contribution to
10 Guest Street, Suite 280 Boston, MA 02135.

THANK YOU!

Join the Landmarks Orchestra experience using our new hashtag! **#landmarksorch2015**

Download the Boston Landmarks Orchestra's free mobile app for iOS or Android to access enhanced content! Receive discounts at the Landmarks tent by displaying the app's special offers screen.



10 Guest Street, Suite 280 Boston, MA 02135
617-987-2000 www.landmarksorchestra.org

For weather alerts, text **LANDMARKS** to 51555 or download our app. If you already have the app, please be sure to update it so you can continue to receive weather alerts and other notifications.