



BOSTON LANDMARKS ORCHESTRA

CHRISTOPHER WILKINS MUSIC DIRECTOR

PRESENTS

Fiesta sinfónica

July 22, 2015

7 pm

at the DCR's Hatch Shell

SPONSORED BY:



Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Gerald Mordis
Colin Davis
Tera Gorsett
Olga Kouznetsova

VIOLIN II

Paula Oakes, *principal*
Robert Curtis
Maynard Goldman
Lisa Brooke
Stacey Alden
Melissa Howe

VIOLA

Kenneth Stalberg, *principal*
Abigail Cross
Donna Jerome
Jean Haig
Don Krishnaswami

CELLO

Aron Zolkowicz, *principal*
Mark Simcox
Melanie Dyball
Steven Laven
Kevin Crudder
Emileigh Vandiver

BASS

Robert Lynam, *principal*
Barry Boettger
Irving Steinberg

FLUTE

Lisa Hennessy, *principal*
Kathleen Boyd
Iva Milch

PICCOLO

Iva Milch

OBOE

Benjamin Fox, *principal*
Lynda Jacquin
Mary Cicconetti

ENGLISH HORN

Mary Cicconetti

CLARINET

Rane Moore, *principal*
Margo McGowan
David Martins

E-FLAT CLARINET

Margo McGowan

BASS CLARINET

David Martins

BASSOON

Donald Bravo, *principal*
Gregory Newton

CONTRABASSOON

Gregory Newton

HORN

Kevin Owen, *principal*
Vanessa Gardner
Whitacre Hill
Nancy Hudgins

TRUMPET

Dana Oakes, *principal*
Jesse Levine
Greg Whitaker

TROMBONE

Robert Couture, *principal*
Hans Bohn
Angel Subero

TUBA

Donald Rankin, *principal*

PIANO

Vytas Baksys

HARP

Hyunjung Choi, *principal*

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Neil Grover
Abraham Finch
Maynard Goldman,
Personnel Manager
Melissa McCarthy Steinberg,
Librarian
Kristo Kondakci,
Assistant Conductor

Conservatory Lab Charter School's Dudamel Orchestra

VIOLIN

Ethan Chen
Marguerite Greene
Sergine Muzac
Niko O'Grady Arnold
Joshua Dam
Scott Savage
Jose Fuentes

VIOLA

Mayara Ryland
Samuel Muzac
Chavez Singletary

CELLO

Angelo Beauvoir
Jaylan Vaughn
Junior Fuentes

BASS

Oliver Lee
Mark Anthony Cazir
Trayvon Ricks

FLUTE

Mackenzie Kelly

CLARINET

Elijah Simon
Jelitza Romero
Mariel Roman

HORN

Anthony Vega
Arianna Rodriguez

TRUMPET

Kailyn Dubuisson
Brandon Volel

TROMBONE

Ajarae Walcott
Vivian Tang

PERCUSSION

Alan Aunaxe
Abdulhafeedh Sotunbo
Ezekiel Freeman-Fanfan

Latin Combo

Alex Alvear, *bass, vocals* - Ecuador
Rebecca Cline, *keyboards* - USA
Ernesto Díaz, *percussion* - Colombia
Gilenny Guzman, *vocals* – Dominican Republic
Manolo Mairena, *percussion, vocals* – Costa Rica

Yaure Muniz, *trumpet* - Cuba
Claudio Ragazzi, *guitar* - Argentina
Yuriana Sobrino, *percussion* - Mexico
Angel Subero, *trombone* - Venezuela

American Sign Language (ASL) Team: Holly Dillon-Alfred, Christopher S. Robinson

Fiesta sinfónica

Boston Landmarks Orchestra
Christopher Wilkins, Music Director
Alex Alvear & Salsa Band
Dudamel Orchestra of the Conservatory Lab Charter School
Christopher Schroeder, Music Director
BAJUCOL Colombian Folkloric Ballet
Miguel Vargas, Director

El salón México (1930) Aaron Copland
(1900-1990)

“Jungle Jaunt” and “The Mestizo Waltz” Gabriela Lena Frank
from *Three American Dances* (2003) (b. 1972)

The Mambo Concerto (New England Premiere) (1994) Alice Gomez
(b. 1960)

- I. El mambo flamenco
- II. El mambo tropical
- III. El mambo cubano

INTERMISSION

Suite Peruana en Tres Sabores (World Premiere) Gonzalo Grau
(Peruvian Suite in Three Flavors) (b. 1972)

- Landó
- Vals
- Festejo

“Diva” and “Flor de Kikuyo” Alex Alvear
(from *Equatorial*, released 2007) (arr. Alvear and Kondakci)

from *Viaje (Voyage)* (2012, 2014) Gonzalo Grau

DOMINICAN REPUBLIC

Palo traditional chant
Merengue musical legacy of *Compadre Pedro Juan*

PUERTO RICO

Seis Peasant music of Spanish, Native, and African origin
Reggaetón Contemporary urban, Panamanian and Jamaican origin
Plena songs telling the news of the day throughout the island
Bomba Afro-Puerto Rican music and dance from the North Coast

VENEZUELA

Polo Margariteño popular song originating from Margarita Island
Joropo resembling a waltz, Venezuela’s national dance
Parranda/Merengue modern fusion of two Caribbean forms, with five notes per bar

BRAZIL

Baião rural dance from native peoples of the Northeast
Capoeira creating a sacred space for the martial art capoeira
Bossa Nova lyrical fusion of samba and jazz, especially popular since 1960s
Samba derived from West Africa, now central to Brazilian identity

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.

Ecuadorean-born bassist, singer, composer and arranger **ALEX ALVEAR** is an established artist in both Ecuador and the New England music scene. Before arriving to the US in 1986, Alvear co-founded and co-led two ground-breaking musical projects which left an imprint on the musical landscape of Ecuador, *Promesas Temporales* and *Rumbasón*.

Upon his arrival to study Jazz Composition and Arranging in Berklee College of Music in Boston, Alvear began to work as an arranger, bassist and singer with numerous Latin music bands in the city, to later begin developing personal projects. He currently leads Mango Blue, an award-winning Afro-Latin music ensemble performing his original compositions and arrangements in festivals, concert halls and clubs regionally, nationally and internationally, as well as being featured in 65 Public Television affiliate stations nationally. In 1997 Alvear released "Equatorial", a critically-acclaimed CD of his original compositions and arrangements, inspired by and based on traditional Ecuadorian music.

For over a decade, Alvear has worked with K-12 schools, community organizations and universities, offering educational programs with Mango Blue's off-shoot, Manguito (little mango), as an independent agent and as member of the Young Audiences of Massachusetts roster. Alvear has worked in numerous and diverse musical projects, as well as performing with luminaries such as Celia Cruz, Orlando "Puntilla" Ríos, Israel "Cachao" López, Osvaldo Golijov, Francisco Aguabella and Paquito D'Rivera, to name a few. A CD recording Alvear participated with the latter, "Paquito D'Rivera Presents: Las Hermanas Márquez" was nominated for the 2006 Latin Grammys. Lastly, Alvear participated in Gonzalo Grau's "Frutero Moderno" CD which was nominated for the 2009 Grammy Awards.

Currently Alex Alvear splits his time residing between Boston, MA and his native Quito Ecuador, where he continues to compose and develop new projects. In June Alvear was invited to participate in TEDx as a lecturer and with his newest musical project *Wañukta Tonic*.

Founded in 1999, the **CONSERVATORY LAB CHARTER SCHOOL** has evolved over the past 16 years to become an innovative Boston public charter school, where music and academics are fully interconnected. More than preparing its students for tests, Conservatory Lab provides the real tools they need to live a productive life – perseverance, critical thinking, creative problem solving, responsibility, leadership and respect – challenging them to stretch and grow to become active, engaged and successful individuals.

Expeditionary Learning and El Sistema are the two exemplary programs at the core of the school's practice. Expeditionary Learning is a project-based, interdisciplinary curriculum that inspires students to seek out knowledge at its source and share their learning in meaningful ways.

In El Sistema, students develop musical proficiency, mental discipline, artistic sensitivity, and pride in their community by participating in daily orchestral music rehearsals, beginning in kindergarten. By second grade they are learning to read music fluently and perform expressively on their instrument. They bring their musical expertise into the classroom, and they cultivate perseverance, responsibility, cooperation, and empathy that enhance their learning in the classroom.

Taken together, these two programs motivate and nurture students to become dedicated scholars, skilled musicians, and compassionate leaders. Conservatory Lab Charter School is the only school in the country that has fully incorporated the El Sistema model of music education into the daily schedule of the school along with its rigorous academic offerings.

El Sistema promotes opportunities for students to create, perform, and achieve scholastic success. Through frequent public performances and participation in an ensemble, they gain confidence and a feeling of belonging to something bigger than themselves. Conservatory Lab now has 10 orchestras some of which have been invited to play alongside some of the leading orchestras in Boston: Landmarks Orchestra, Pro-Arte Orchestra and Boston Philharmonic Youth Orchestra. Its students have performed at the State House, the Strand Theater, Sanders Theater, at the Hatch Shell and have participated in the 75th Anniversary Celebration of the Celebrity Series and in ArtWeek 2014. www.conservatorylab.org

Boston-based musician **CHRISTOPHER SCHROEDER** is a catalyst for social change through music education, using his experience as a conductor and trumpeter to connect with and inspire young musicians and bring communities together. An active conductor and music educator in the New England area, Schroeder is Music Director for the Cape Youth Orchestra; Director of Brass and Winds, and Music Director of the Dudamel Orchestra at the Conservatory Lab Charter School in Boston; and is on the Education Faculty of the Longy School of Music, working with their El Sistema Side by Side program.

With experience working with musicians of various skill levels, ages, and backgrounds, he connects with and motivates ensembles to achieve their highest level of musicianship. His aspiration is that each musician grows and develops character traits that transcend rehearsal spaces, empowering them to make a difference in themselves and their communities. Having begun his career as a performer at Walt Disney World, creating a synergy with the audience through entertaining and

participatory programming has continued to be an essential ingredient in each of his performances.

A leader in the El Sistema movement in the United States, Schroeder has experienced the transformative power of music first-hand in his work at Conservatory Lab since its inception in 2010 and has had opportunities to observe and teach in Sistema programs in Venezuela, Scotland, and across the US.

Since 2012, Schroeder has presented at numerous conferences throughout the nation on El Sistema, music-infused academic curriculum design, and best practices for creating and sustaining successful music programs. In 2013, Schroeder was recognized as a Top 10 Finalist for "Best of US" national search to help identify and celebrate the unsung heroes that make America great. In 2014, Schroeder was invited to join Conn Selmer's "Education Support Network," a team of 25 nationally recognized music educators dedicated to sharing best practices and teaching strategies for music educators across the United States. www.christopher-schroeder.com

IBA – INQUILINOS BORICUAS EN ACCIÓN empowers individuals through education, workforce development and arts programs and creates vibrant affordable housing communities. IBA is a non-profit organization and a dynamic community-building agency that started in the South End neighborhood of Boston to address displacement of low-income families due to urban renewal. IBA offers affordable housing and supportive programming to improve the knowledge, life skills and health of participants of all ages. www.ibaboston.org

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:

When Christopher Robinson, our Breaking Down Barriers coordinator, first surveyed the orchestra's 2015 season and saw the return of *Fiesta sinfónica*, he exclaimed, "Ooh... that's the fun one!" Having fun is core business for the Landmarks Orchestra. And that's no joke.

Tonight's *fiesta* is made especially *grande* by four favorite collaborators: the **Conservatory Lab Charter School's Dudamel Orchestra**; **Alex Alvear's "pocket-sized salsa orchestra"** of leading Latin musicians in the city; **IBA** (Inquilinos Boricuas en Acción), a community-building agency in the South End; and **BAJUCOL**, the Colombian youth folkloric ballet.

The dance party begins with **Aaron Copland's *El salón México***, the first of Copland's works to incorporate popular song as a primary element. That *El salón México's* sources are genuinely Mexican is an amusing irony, since it led directly to quintessentially American works like *Billy the Kid*, *Lincoln Portrait*, *Rodeo*, and *Appalachian Spring*. It was the beginning of Copland's populist phase, when he—not single-handedly but more than anyone else—invented a recognizably American sound.

In his autobiography, Copland wrote:

"Perhaps my piece might never have been written if it hadn't been for the existence of the *Salón México*. I remember reading about it for the first time in a tourist guidebook: 'Harlem-type nightclub for the peepul [sic in the source quoted], grand Cuban orchestra. Three halls: one for people dressed in your way, one for people dressed in overalls but shod, and one for the barefoot.' When I got there, I also found a sign on the wall which said: 'Please don't throw lighted cigarette butts on the floor so the ladies don't burn their feet.'

Copland depicts the three dance halls in distinct musical styles: one for the sophisticates; one for the working-class; and a more raucous style for the peasants. Inebriation and exuberance appear to transcend class divisions. Copland borrowed at least nine different Mexican tunes, which he found in sheet music acquired in Mexico City. I have always been amused by the fact that this piece—which many Mexicans consider a spot-on portrayal of their people—was mostly composed in Bimidji, MN.

Born in Berkeley, CA to a mother of mixed Peruvian-Chinese ancestry and a father of Lithuanian-Jewish descent, **Gabriela Lena Frank** explores different aspects of her heritage in many of her works. She describes herself as a musical anthropologist in the tradition of Bartók and Ginastera. Her extensive travels throughout Latin America have helped define her individual voice.

The Landmarks Orchestra performs two of her **Three Latin-American Dances** tonight. She writes:

“**Jungle Jaunt** opens in an unabashed tribute to the Symphonic Dances from *West Side Story* by Leonard Bernstein before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera who was long fascinated with indigenous Latin American cultures.

“**The Mestizo Waltz** is a lighthearted tribute to the *mestizo*—or mixed-race—music of the South American Pacific coast. In particular, it evokes the *romancero* tradition of popular songs and dances with its influences from indigenous Indian cultures, African slave cultures, and western brass bands.”

Alice Gomez grew up in San Antonio, TX playing drums in her father's Latin dance band. She has written works drawing on her own multi-cultural heritage for a wide range of ensembles, from school bands to professional orchestras. Her goal always is to communicate ethnic traditions in an authentic way but in a contemporary musical language.

The Mambo Concerto was written in homage to Perez Prado, often referred to as the “King of the Mambo.” It was Perez Prado who coined the term “mambo,” which in the Central African Kongo language means, roughly, “conversation with the gods.” Mambo is a mid-20th century innovation, growing out of the Cuban *danzón*. The three movements of *The Mambo Concerto* are based on different styles of mambo.

The Mambo Concerto gives us the opportunity to perform once again with the remarkable young musicians of the **Conservatory Lab Charter School**. The school's top orchestra is called the **Dudamel Orchestra**, named for the Venezuelan conductor Gustavo Dudamel, who is the most prominent graduate of Venezuela's orchestral training program known as *El Sistema*. The musicians of the Landmarks Orchestra and I welcome these young performers to our stage tonight. Their dedication and accomplishment are a great inspiration to us.

Our performing partners on the second half of tonight's concert are the extraordinary members of the “**pocket-sized salsa orchestra**” that **Alex Alvear** has brought together. They comprise many of the leading performers of Latin jazz and popular music in Boston, and in the nation. No experience of Latin popular music is complete without dancing, and we have some of the best in **BAJUCOL**, a Latin American folkloric youth ballet company in Boston, led by Miguel Vargas.

Composer **Gonzalo Grau** has always loved combining the “fun” of popular music with the “focus” of classical music. He is a multi-

instrumentalist and a musical polyglot. As he puts it, "In my experience as a touring artist, I've gotten to appreciate the flavors of kitchens from all over the world. In fact, the majority of times, whenever I'm abroad, there's never enough time to visit museums or landmarks. But since we all have to eat, that has become the most joyful and important way to learn and absorb different cultures. This is why—even though I've never been to Peru—the first thing that came to my mind when composing the **Suite Peruana en Tres Sabores** (Peruvian Suite in Three Flavors) was the vast variety of flavors of this culture. No doubt, the flavors of Peru are as diverse and tasty as anywhere, full of contrasts and delectable combinations."

He continues, "I composed this suite using three contrasting flavors. It begins with the sultry, sexy sounds of a slow-tempo *Landó*. To me, this music is "slow-cooked" in marinating sauces, with spices and creams and the hot bite of the *aji*. The melodies of the *Zamba Malató* show how this "Afro-Peruvian" lady moves and shows herself off, so everybody can admire her sultry hips.

"The second movement is a Peruvian waltz. With its European roots, it reveals the presence of Spain but in the hands of Afro-Peruvian musicians. Here I have borrowed one of singer-songwriter Chabuca Granda's most beautiful songs, *Fina Estampa*. The elegance of her music is comparable only to the amazing *chupe*, slowly cooked and carefully spiced, with delicate balances, a sweet touch of corn, smoothly finished with fresh cheese and milk at the very end.

"The suite had to conclude with a Peruvian *festejo*, a party or a celebration, for which I chose one of the most traditional of all Peruvian melodies, *El Alcatraz*. The way women dance in this style to the dry wooden sounds of the *cajón* can be compared to the sharply contrasting tastes of a fresh lime-cooked *ceviche*, with its mix of sweet flavors from corn and batatas and the sharpness of raw onions and hot peppers.

"I hope you get all of these flavors through the music of this suite. And of course, I strongly suggest you try all of these tastes right after the concert... perhaps "during" the concert (if possible). I know all the members of the LO, our master conductor Christopher Wilkins, and all guest soloists will have these tastes in their palates as they play along... ¡Buen provecho!"

Alex Alvear, leader for the fourth consecutive year of the Latin combo performing on *Fiesta sinfónica*, is also a distinguished composer of music. The song **Diva**, from his 2007 album *Equatorial*, is in a style of music called *pasillo*. Alex writes, "*Pasillo* is not of Ecuadorean origin but it has become one of the most emblematic styles in Ecuadorean urban areas. While *pasillos* in other places have a more upbeat and "light" character, in Ecuador they have taken on a deeply melancholic quality.

Diva is part of a creative process I lived through while living in the States as a way to maintain through music a connection to my Ecuadorean roots while being so far away from home.

“*Flor de Kikuyo* is in another style called *albazo*. The kikuyo is a type of wild grass that grows everywhere in the Ecuadorean Andes. This grass is tenacious; it can break concrete. I wrote the song to honor its stubborn, relentless character and the way in which it symbolizes the affirmation of my Ecuadorean identity.”

The *Fiesta sinfónica* program has been a highlight of the Landmarks Orchestra’s season for the past four years. At the heart of it has been a commissioned work of Gonzalo Grau, *Viaje*. *Viaje* began as a musical travelogue through four Caribbean nations. Last year, two new Latin American countries were added to the tour, making a total of six to date. Tonight we perform four of them: Dominican Republic, Puerto Rico, Venezuela and Brazil. Original poetry has been a part of *Viaje* from the beginning. We thank and applaud the poets and their translators.

- Christopher Wilkins

THE POEMS OF VIAJE:

DOMINICAN REPUBLIC

Del Cibao y del Neiba,
de Río Limpio y Rancho Arriba
me llega el aire transparente
de Quisqueya, la madre de la tierra.
Su mar, su cielo...
apenas verde, azul apenas...

From the Cibao and the Neiba,
from Río Limpio and Rancho Arriba
I hear the transparent air
of Quisqueya, the earth's mother.
Its sea, its sky...
almost green, almost blue...

De Pedernales a Puerto Plata,
una cinta de espuma limpia
riega estas piedras que lloran
por la noche la suerte de aquellas
bravas mariposas.

From Pedernales to Puerto Plata,
a ribbon of clean foam
irrigates these stones that cry
at night for the fate of these
brave butterflies.

María Fernanda Palacios

PUERTO RICO

Arrímate, acércate más
a esta bahía generosa,
ponte un poquito más ceca del
murmullo que baja del Morro...
Escucha cómo chorrea la historia de
esta tierra escasa en este inmenso
cielo...

Come, come closer
to this generous bay,
Put yourself a bit closer to the murmur
that comes from El Morro...
Listen to how the history of this small
land under this immense sky
trickles...

Cómo el alma vacila sobre la brisa...
Y el sueño, envuelto
en sonoros resplandores retumba.
Y no hay palma ni piedra
ni calle vieja que no cante.

How the soul sways in the breeze...
And the dream resounds,
wrapped in loud flashes
And there is no palm nor rock
nor old street that does not sing.

María Fernanda Palacios

VENEZUELA

De sus aguas dulces saladas
brotan los verdes
No se sabe cuantos
Es del valle a la montaña
de la llanura al desierto
de Choroní al Salto Angel
curva de fémina valiente
Virtuosa
todo lo tiene
Si la tocas te quedas
Si la hundes te salva
Si la gozas te baila
Si te ríes te canta
De la mulata ardiente
al blanco con historia
el ritmo es atardecer de enero
Araguaney en flor
a Caracas, pulmón
Tambor, café
Guarapita en un amor
Pabellón
Fiesta....un día cualquiera

From its sweet salty waters
greens emerge
Don't know how many
From the valley to the mountain
the plains to the desert
from Choroní to Angel Falls
the curve of a brave female
Virtuous one
she has it all
If you touch her you remain
If you sink she saves you
If you enjoy her she dances
If you laugh she sings
From the ardent mulatta
to the white man with history
the rhythm is a sunset in January
blossoming Araguaey
Caracas, lung
Drums, coffee
love of Guarapita
Pabellón
Party....any day

Zaira Castro, translated by the author

BRAZIL

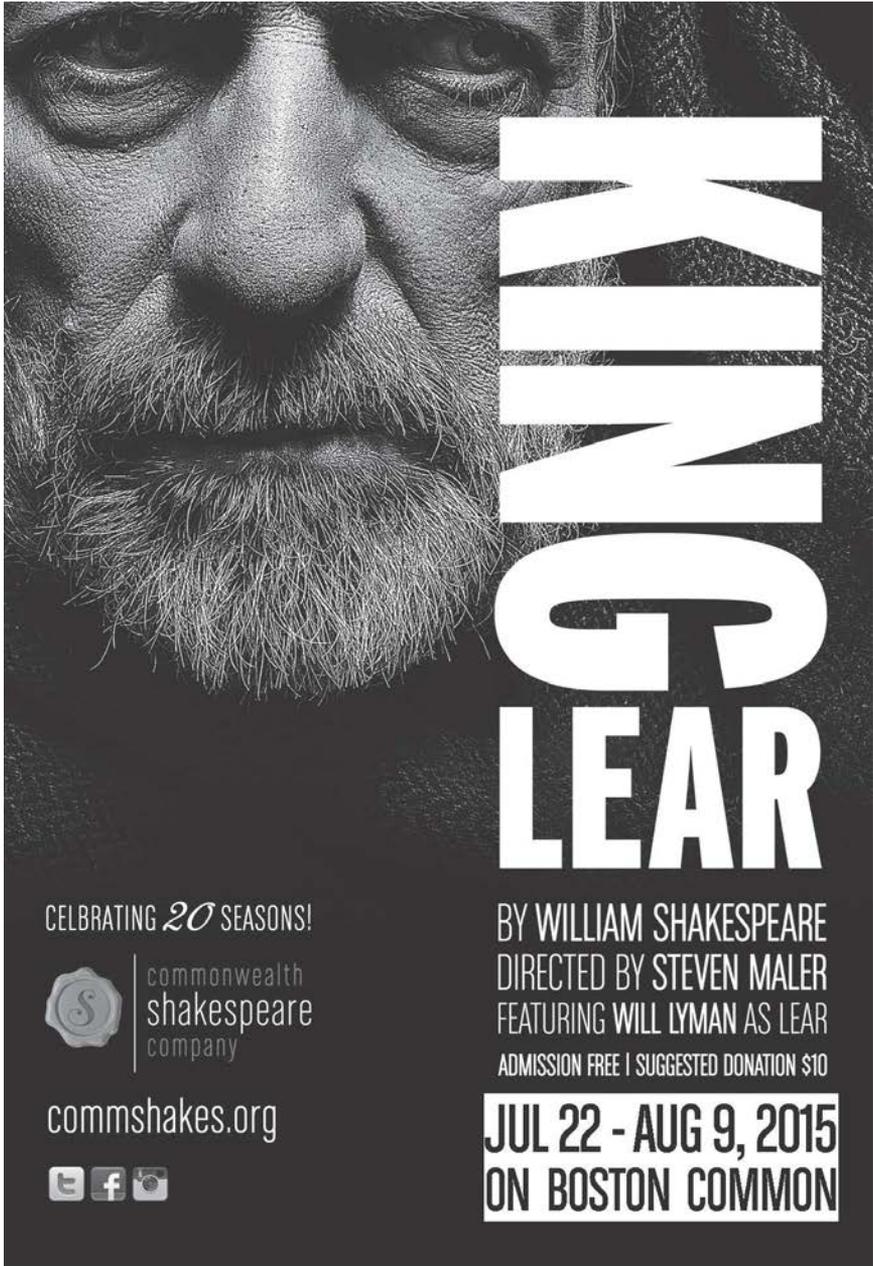
Envolve-me, mar
Pegue-me em seus braços
Até que eu adormeça
Cuide de meus cansaços
Pendure minhas memórias sob o sol
Aqueles amores
que de mim
fizeram peças.
Deixe que o sal nas pedras
Beije meus ossos
Faça-me navegar seus quadris
arrebentando em minha costa
Ali está o Cristo na montanha
de braços abertos

Take me sea
Take me in your arms
Till I fall asleep
Look after my tiredness
Hang my memories under the sun
Those loves
That made of me
Some pieces.
Let the coastal salt
Kiss my bones
Make me navigate on your hips
Breaking my shore
That there is the Christ Mountain
With his open arms

Abençoando tudo
Enquanto dou
meu último salto de capoeira
Rompendo velhas correntes
que ainda vivem
a roubar nossos sonhos.
Deixe que eu faça em mim
A tua cintura Amazonica
Que altera os mares do sul
Nosso sul
Sua pele gigante
Feita de beijos
Aqueles
Lúdicos beijos meus.

blessing it all
While I finish
My last *capoeira* jumps
Breaking old chains
That are still alive
Stealing our dreams.
Let me make my own
Her Amazonian waist
That alters the south seas
Our south
Its giant skin
Fulfilled with kisses
Those
My playful kisses.

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translation Zaira Castro, Clarice Assad



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Boston Landmarks Orchestra

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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
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PRODUCTION

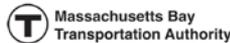
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Audrey Dunne, Production Manager
Steve Colby, Sound Design & Audio Mix
MJ Audio, Audio Production
Mackenzie Skeens and Nassim Zamor, Stage Crew
Sade Brooks, Cheyenne Isaac-Dorsainvil,
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