



**BOSTON
LANDMARKS
ORCHESTRA**

CHRISTOPHER WILKINS MUSIC DIRECTOR

PRESENTS

Rhapsody in Green

July 15, 2015

7 pm

at the DCR's Hatch Shell

Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Gerald Mordis
Colin Davis
Rebecca Katsenas
Heidi Braun-Hill
Natalie Favaloro

VIOLIN II

Tera Gorsett, *principal*
Robert Curtis
Maynard Goldman
Lisa Brooke
Stacey Alden
Olga Kouznetsova

VIOLA

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

CELLO

Aron Zerkowicz, *principal*
Mark Simcox
Jolene Kessler
Melanie Dyball
Kevin Crudder
Emileigh Vandiver

BASS

Robert Lynam, *principal*
Barry Boettger
Kevin Green
Irving Steinberg

FLUTE

Lisa Hennessy, *principal*
Theresa Patton
Iva Milch

PICCOLO

Iva Milch

OBOE

Benjamin Fox, *principal*
Mary Cicconetti
Lynda Jacquin

ENGLISH HORN

Lynda Jacquin

CLARINET

Ian Greitzer, *principal*
Margo McGowan
Jan Halloran

BASSOON

Donald Bravo, *principal*
Hazel Malcolmson
Tracy McGinnis
Gregory Newton

HORN

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

TRUMPET

Dana Oakes, *principal*
Greg Whitaker
Greg Smith
Joseph Foley
Dana Russian

TROMBONE

Robert Couture, *principal*
John Faieta
David Hagee

TUBA

Donald Rankin, *principal*

PIANO

Vytas Baksys

HARP

Hyunjung Choi, *principal*
Amanda Romano

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Neil Grover

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Personnel Manager

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Librarian

Kristo Kondakci,
Assistant Conductor

American Sign Language (ASL) Team

Wendy Jehlen
Christopher S. Robinson
Steve Weiner

Rhapsody in Green

Boston Landmarks Orchestra
Christopher Wilkins, Music Director

At the River (World Premiere)

Francine Trestler
(b. 1969)

Jayne West, *soprano*

The Hebrides

Felix Mendelssohn
(1809-1847)

*And God Created Great Whales**

Alan Hovhaness
(1911-2000)

INTERMISSION

River's Rush (New England Premiere)

Kevin Puts
(b. 1972)

La Mer

Claude Debussy
(1862-1918)

De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
Jeux des vagues (Play of the Waves)
Dialogue du vent et de la mer (Dialogue of Wind and Sea)

*recorded humpback whale songs provided by Dr. Salvatore Cerchio,
courtesy of the New England Aquarium

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.

Soprano **JAYNE WEST** has performed with many of the country's leading orchestras, including the Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St. Luke's, St. Paul Chamber Orchestra and the Boston Symphony Orchestra (at Symphony Hall, Carnegie Hall, Kennedy Center, Tanglewood Main Stage and Seiji Ozawa Hall). She has sung under notable conductors Seiji Ozawa, Bernard Haitink, Trevor Pinnock, Neeme Järvi, Roberto Abbado, Jesus Lopez-Cobos, Christopher Hogwood, Jane Glover, Grant Llewellyn and Keith Lockhart. She has performed at the Edinburgh Festival, Tanglewood Music Festival, Grant Park Series, Saito Kinen Festival, and with the Théâtre Royal de la Monnaie (Brussels, Belgium), Houston Grand Opera, The New Israeli Opera Tel Aviv, and Boston Lyric Opera. Ms. West is a past finalist in the Regional Metropolitan Opera National Council Auditions and winner of the Oratorio Society of New York Competition.

Ms. West has performed on Emmanuel Music's Chamber Series and in Schubert's Mass in E-flat, Bach's B Minor Mass, Handel's *Hercules, Saul, Jephtha*, Brockes Passion and *Ariodante*, Mozart's *The Magic Flute* and Haydn's *Creation*.

Ms. West sang the role of Countess Almaviva in Peter Sellars' production of *Le Nozze di Figaro* in New York, Boston, Barcelona, Paris, and Vienna where it was filmed and broadcast for Great Performances. Ms. West premiered Mark Morris Dance Group's productions of *L'Allegro, il moderato ed il pensiero* and *Dido and Aeneas*, "Stephen Foster Songs" and Virgil Thomson's *Four Saints in Three Acts*.

Ms. West has recorded for MusicMasters, Decca/Argo, London Records, Newport Classics, Koch, and Hyperion. She is on the faculty of Longy School of Music of Bard College, New England Conservatory School of Continuing Studies, and is the Community Connections Coordinator for Emmanuel Music.

FRANCINE TRESTER is Professor of Composition at Berklee College of Music. Most recently she was commissioned by the Nahant Music Festival to write the music and libretto for the chamber opera *Sleeping Beauty*, which premiered this past June. The Scottish Clarinet Quartet commissioned and premiered her work at the ICA ClarinetFest in Italy, and her music has been performed in Glasgow and Edinburgh, Scotland (Edinburgh Fringe Festival 2012, 2013). Other international performances include St. Petersburg Conservatory and the Russian Foreign Library (with guitarist Aaron Larget-Caplan), a 12-City Tour of China (with the Zodiac Trio), and The American University of Paris (with the Mirror Visions Ensemble). New York performances include Weill Recital Hall at Carnegie Hall, SubCulture, the Joseph Papp Public Theater, and the Kosciuszko Foundation. Her composition for Larget-Caplan was selected for the 2014 Massachusetts - ASTA Solo Competition Repertoire. Her works are recorded on Albany and Crystal Records and published by Clear Note Publications. Trester's chamber opera *334 Bunnies* was premiered by the Mockingbird Trio – Elizabeth Anker, contralto, Scott Woolweaver, viola,

and John McDonald, piano – and baritone Donald Wilkinson in 2012. Trester has written three song cycles for the Mockingbird Trio as well as individual songs.

Trester received her BA, MA and DMA from Yale University and was awarded a Fulbright Scholarship to study composition in Cambridge, England. She has received awards from ASCAP, the Fromm Foundation, and the Massachusetts Cultural Council. For more information please visit: www.francinetrester.com, www.334bunnies.com, www.bus66.com.

The **NEW ENGLAND AQUARIUM** presents inspiring experiences for 1.3 million visitors annually and engages the public with its commitment to protect marine animals through innovative scientific research and effective advocacy for vital and vibrant oceans. The Aquarium combines education and engagement to encourage visitors to take action to protect the blue planet and is the only Boston-based cultural institution with a mission focused primarily on the environment. www.neaq.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:

Seascapes and River Scenes

Welcome to Opening Night of the 2015 Boston Landmarks Orchestra season.

Sitting on the lush new lawn of the Oval at the DCR's Hatch Shell—a magnificent gift from The Esplanade Association—and taking in the sights and sounds of a July evening on the Charles River, it is easy to understand how this orchestra got its name. Beautiful spaces and great music enhance one another, and Boston is filled with both.

Several Landmarks traditions converge tonight: our annual Green concert; the third in a series of commissioned settings of "At the River" to open the season; and the return of a favorite guest artist, Jayne West.

It was Melissa Howe—longtime member of this orchestra and chief of staff to President Roger Brown of the Berklee College of Music—who first brought composer Francine Tester to our attention. Francine is Professor of Composition at Berklee, and a highly versatile composer. She has created a setting of ***At the River*** using three verses of that sublime hymn. She writes, "I started composing in the dead of winter—one of the snowiest winters on record. My family, some of whom were visiting from

out of town, was snowed in with me. Amid this cozy yet frozen atmosphere, I started this piece—a paean to summer, at twilight and by the river.” Francine has expressed great pleasure in writing for Jayne West, whose lyrical, multihued voice has inspired a gorgeous vocal line and accompaniment.

At the River

music and lyrics by Robert Lowry (1864)

*Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?*

*On the margin of the river,
Washing up its silver spray,
We will talk and worship, ever,
All the happy light of day.*

*Soon we'll reach the silver river.
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.*

Refrain:

*Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows by the throne of God.*

Felix Mendelssohn was an especially visual composer. On August 7, 1830 he and his travelling companion took a paddle-steamer to the Isle of Mull where Felix made a pencil sketch of some of the other Hebrides Islands. In the evening, he wrote to his family, “in order to make you realize how extraordinarily the Hebrides have affected me, the following came into my mind here...” He then wrote out the first 21 bars of what came to be ***The Hebrides*** overture, including indications of orchestration. The following day he visited Fingal’s Cave on the island of Staffa by boat, a journey that provided inspiration for descriptive elements in his overture. The work in its original form was not completed until the following year. The style of *The Hebrides* is in the best early Romantic tradition of nature painting, with sonic images of rocking waves, the call of gulls, and echoes of human cries returning from the interior of the cave.

Alan Hovhaness, a Somerville-born composer of Armenian heritage, composed ***And God Created Great Whales*** in 1970, making use of whale songs provided by Frank Watlington and Dr. Roger Payne. Among Dr. Payne’s students is Dr. Salvatore Cerchio, a Massachusetts resident who, in February 1990, made what has been described as the greatest

recording of humpback whale song ever made. It is a recording of a single male—only the males sing since it is a courtship behavior—singing off the coast of Kaua’i, close to a steep shelf in the sea floor allowing for nearly ideal acoustical reflections.

Hovhaness took Payne’s whale songs and presented them along with undulating instrumental textures and slow stately melodies. He used four separate segments of humpback song, played through an audio system over quietly improvised orchestral figures. For tonight’s performance, we have substituted excerpts from Dr. Cerchio’s recording for the original tracks used by Hovhaness. Notes on Dr. Cerchio’s recording are given below.

The Landmarks Orchestra extends our deepest appreciation to Dr. Cerchio, and to Dr. Nigella Hillgarth, President and CEO, and Dr. Scott Kraus, Vice President of Research of the New England Aquarium, for sharing their wisdom and their valuable time with us. It is a special pleasure to welcome Dr. Hillgarth and Dr. Cerchio to the stage tonight to introduce *And God Created Great Whales*.

Kevin Puts won the Pulitzer Prize in 2012 for his first opera, *Silent Night*, about the Christmas truce between enemy combatants in 1914. Of *River’s Rush*, composed for the St. Louis Symphony in 2004, the composer said, “I wanted to convey a sense of great rushing energy combined with a monumental, epic quality throughout. There is a lot of activity at any given moment, but the intricacy of these moments contributes to a broader sense of phrasing. I [also] took a new approach to harmony... by freely combining major and minor chords from different keys, almost as a painter would combine paints on a canvas.”

River’s Rush opens with upwardly rising bubbling activity in the strings and surging lines in the winds and brass. Eventually the agitated foreground gives way to longer supporting lines, music for which the composer provided the indication *seductive*. The melodic material grows intensely lyrical, eventually settling into a contemplative passage for two solo clarinets, the same combination Mendelssohn used for a similar moment of repose in *The Hebrides*. Little by little, the onrush resumes, pressing headlong into the work’s final bars, to be performed—according to the composer’s instruction—*with abandon*.

Who can know the secret of musical composition? The sound of the sea, the outline of the horizon, the wind in the leaves, the cry of the bird—these set off complex impressions in us. And suddenly, without the consent of anyone on this earth, one of these memories bursts fourth, expressing itself in the language of music.

Claude Debussy

The sea brought Debussy great inspiration throughout his life. A great many of his works treat watery subjects. *La Mer* was also born of another of Debussy's passions at the time, Emma Bardac. He dedicated his original score to her, making reference to dark times they shared as a result of pursuing an intimate relationship while both still married to other people: "*For my little one whose eyes laugh in the shade.*" Debussy's turbulent state of mind must have had a profound effect on the music. Compared to the rest of his output, *La Mer* is unusual in its psychological depth and emotional power.

When asked once to name his favorite poets, Debussy named only one: Baudelaire. He did not abide by the term Impressionism to describe his own style, identifying more with artists referred to as Symbolists. Debussy felt closer to Mallarmé than to Monet, and had a particular admiration for J. M. W. Turner ("the finest creator of mystery in the whole of art") and Edgar Allan Poe (having begun an opera based on *The Fall of the House of Usher*). In explaining his reverence for Beethoven's 'Pastoral' Symphony, he wrote, "there is no attempt at direct imitation, but rather at capturing the *invisible* sentiments of nature. Does one render the mystery of the forest by recording the height of the trees?"

Begun as "three symphonic sketches," *La Mer* eventually assumed the general shape of a thematically unified three-movement symphony. The first movement describes a morning on the sea. It emerges from the indistinct colors of dawn into brightly animated arabesques in the winds, with instrumental tones and rhythms that must have been inspired by his recent discovery of gamelan music. Noting that the music covers the morning hours, Eric Satie once wryly commented that he especially enjoyed a tranquil moment toward the end, which he estimated occurred at "about a quarter to 11."

The second movement contains the most evocative nature painting of the three, with vivid representations of rippling wind and water, blowing sea foam, lightning streaks, and crashing waves. The last movement invokes the powerful image of the Greek god Poseidon riding the waves, blowing his conch. The finale contains the only extended melodic idea of the entire work. Building from a majestic theme first heard at the close of the first movement, amidst fanfares blown by five trumpets, Debussy creates an enormous accumulation of sound as the piece reaches its climactic conclusion.

- Christopher Wilkins

Notes on the Whale Songs used in tonight's performance

Comments in italics below are by Dr. Salvatore Cerchio. We have preserved the thematic labels he used in analyzing his recording. An article describing this recording and his research on humpback whale song is available here:

<http://www.sciencedirect.com/science/article/pii/S0003347201917476>

Segment 1

THEME 3B – This is probably my favorite and one of the more spectacular in this song, with deep rumbling lows and pure drawn-out highs.

Segment 2

Two themes are combined in this segment: 2A and 3A.

THEME 2A – another of my favorites, starts with a couple of expressive cries, has a growling trumpet in the middle, and ends with a series of impressive bass tones.

THEME 3A – a series of chirping upsweeps, starting at low frequency and ascending rapidly, interspersed with deep growls.

Segment 3

Three themes are combined: 1A, 1B and Theme N, with a transition from 1A to 1B.

THEME 1A – alternates between sorrowful moans and some of the highest tonals in the song.

THEME 1A/1B transition – this is a single phrase where the singer transitions from 1A to 1B, dropping the frequency of the highs progressively with each step.

THEME 1B – this simple phrase alternates between a moan and an expressive mid-frequency cry.

THEME "N" – this is a very expressive phrase, but an oddball for this song since it was heard only rarely in this year and region, and the singer gave only a single utterance of the phrase without repetitions, twice in the recording. I think this comes from a different sub-population, and snuck in there through exchange. I recall seeing it in Mexico and calling it Theme N for some reason.

Segment 4

"RATCHET" THEME – this is a very interesting pulse train that with each repetition speeds up in pulse rate until the pulses resolve into tonal cries, very interesting vocal ability shown here. This is also the point in the song where the singer tends to breathe—in the pauses between the pulse trains—and that is what he was doing when he discovered the boat and stopped singing. The theme is cut off abruptly for that reason.

Boston Landmarks Orchestra

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Michael Rotenberg
Stephen Spinetto
Stephen Symchych
David Szabo
Edwin Tiffany
Milton L. Wright Jr.

OVERSEERS

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Richard M. Burnes
Marian "Hannah" Carlson
Richard Concannon
Conrad Crawford
Julie Crockford
Gene D. Dahmen
Katherine DeMarco
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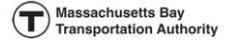
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