Pictures at an Exhibition

July 20, 2016
7 pm
at the DCR’s Hatch Shell

SPONSORED BY:
Boston Landmarks Orchestra

**VIOLIN I**
Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Gerald Mordis
Tera Gorsett
Stacey Alden
Natalie Favaloro
Lisa Brooke

**VIOLIN II**
Paula Oakes, *principal*
Colin Davis
Maynard Goldman
Robert Curtis
Melissa Howe
Olga Kouznetsova

**VIOLA**
Kenneth Stalberg, *principal*
Abigail Cross
Jean Haig
Don Krishnaswami
Willine Thoe
Sharon Bielik

**CELLO**
Aron Zelkowicz, *principal*
Melanie Dyball
Jolene Kessler
Michael Curry
Kevin Crudder

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

**FLUTE**
Lisa Hennessy, *principal*
Theresa Patton
Iva Milch

**PICCOLO**
Theresa Patton
Iva Milch

**OBOE**
Andrew Price, *principal*
Lynda Jacquin
Mary Cicconetti

**ENGLISH HORN**
Mary Cicconetti

**CLARINET**
Steven Jackson, *principal*
Margo McGowan
David Martins

**BASS CLARINET**
David Martins

**ALTO SAXOPHONE**
Ryan Yurê

**BASSOON**
Donald Bravo, *principal*
Gregory Newton
Susannah Telsey

**CONTRABASSOON**
Susannah Telsey

**HORN**
Kevin Owen, *principal*
Jane Sebring
Whitacre Hill
Nancy Hudgins

**TRUMPET**
Dana Oakes, *principal*
Jesse Levine
Greg Whitaker

**TROMBONE**
Robert Couture, *principal*
Hans Bohn
Donald Robinson

**TUBA**
Takatsugu Hagiwara, *principal*

**HARP**
Hyunjung Choi, *principal*

**TIMPANI**
Jeffrey Fischer, *principal*

**PERCUSSION**
Robert Schulz, *principal*
Craig McNutt
Gregory Simonds
Jonathan Hess

Maynard Goldman, *Personnel Manager*
Kristo Kondakci, *Assistant Conductor*

**American Sign Language (ASL) Interpretation:** Adrianna Neefus
Pictures at an Exhibition

Boston Landmarks Orchestra
Christopher Wilkins, Music Director
Peggy Fogelman, guest
Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum

Rockwell Reflections (New England premiere)  Stella Sung
Artist Facing Blank Canvas (The Deadline)  (b. 1959)
Outward Bound (The Stay at Homes)
Scherzo—Checkers
Murder in Mississippi (Southern Justice)
The Peace Corps (JFK’s Bold Legacy)

Pictures at an Exhibition  Modest Mussorgsky
Promenade  (1839-1881)
1. Gnomus  orch. Maurice Ravel
Promenade
2. The Old Castle
Promenade
3. Tuileries
Promenade
4. Bydlo
Promenade
5. Ballet of the Chicks in Their Shells*
6. Samuel Goldenberg* and Schmuyle*
7. Limoges
8. Catacombs
Cum mortuis in lingua mortua
9. The Hut on Fowl's Legs (‘Baba Yaga’)*
10. The Great Gate of Kiev*
   *movements that correspond to surviving Hartmann pictures

INTERMISSION

The Tales of Hoffman  Jacques Offenbach
Intermezzo  (1819-1880)
Barcarolle

Isabella (world premiere)  Peggy Stuart Coolidge
(1913-1981)

Divertissement espagnole  Charles Martin Loeffler
(1861-1935)

La vida breve  Manuel de Falla
Spanish Dance No. 1  (1876-1946)
The **BOSTON LANDMARKS ORCHESTRA** performs free outdoor concerts in the City of Boston throughout the summer, delighting thousands on a weekly basis. 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. The Orchestra regularly collaborates with a range of cultural and social service organizations to ensure participation across ethnic, economic, and cultural divides. For more information about the Orchestra and its programs, please visit [www.landmarksorchestra.org](http://www.landmarksorchestra.org) or download the Landmarks Orchestra mobile app on your iOS or Android device.

**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. The Orchestra works 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.

**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. 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.

A native of Los Angeles, **RYAN YURÉ** currently makes his home in Boston. In 2006, Mr. Yuré made his solo debut with the Boston Pops, performing the Artie Shaw Clarinet Concerto under the baton of John Williams. Ryan has performed clarinet and saxophone with the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Lyric Opera,
Boston Ballet, Rhode Island Philharmonic, Portland Symphony, Rochester Philharmonic, Albany Symphony, Boston Philharmonic, San Antonio Chamber Orchestra, and the New World Symphony, among others. He has appeared at the Tanglewood Music Festival, Aspen Music Festival, Bowdoin International Music Festival, and the Santo Domingo Music Festival. A fervent supporter of new music, Ryan has performed with many new music ensembles, including Collage New Music, the New Fromm Players, Firebird Ensemble, Callithumpian Consort, East Coast Contemporary Ensemble, and the Ludovico Ensemble. Mr. Yuré received his Master's Degree from New England Conservatory. He graduated Summa Cum Laude from Boston University in both clarinet and saxophone performance, and has also studied at the Royal College of Music in London. Ryan is honored to have had the privilege of working with a diverse group of incredible musicians, including Elliot Carter, Arlo Guthrie, John Harbison, Helmut Lachenmann, James Levine, Kenny Loggins, LL Cool J, Yo-Yo Ma, Bernadette Peters, Steve Reich, Arturo Sandoval, Dawn Upshaw, Andre Watts, John Williams, Brian Wilson and John Zorn.

The ISABELLA STEWART GARDNER MUSEUM is the magical creation of one remarkable woman's daring vision. It is a highly personal installation of Isabella Gardner's collection, intended to awaken your senses, delight in beauty, and allow your imagination to wander. Modeled after a Venetian palazzo, the galleries surround a verdant Courtyard and are home to masters such as Rembrandt, Raphael, Titian, Michelangelo, Whistler, and Sargent. The new Renzo Piano-designed wing provides an innovative venue for contemporary artists, musicians, and scholars. www.gardnermuseum.org

In January 2016, PEGGY FOGELMAN became only the fifth Director in the Gardner Museum's history. In this role, Ms. Fogelman is responsible for overseeing and guiding the work of the staff, in partnership with the board, to advance the institution’s mission. With a recently opened new wing, the museum is poised to fulfill the ambitions inherent in the design of the new building, namely dynamic programming to engage a broader audience, with a specific focus on the Boston community.

Prior to joining the Gardner Museum, Ms. Fogelman was Director of Collections at the Morgan Library & Museum in New York starting in 2013, and oversaw eight curatorial departments, conservation, registration, and 16 to 20 exhibitions per year. Ms. Fogelman also served for 12 months as Acting Director while the Morgan searched for a new Director.

Ms. Fogelman was appointed the Chairman of Education at the Metropolitan Museum of Art in October 2009, overseeing educational programs for all audiences, as well as ticketed concerts and lectures in the Grace Rainey Rogers Auditorium. She was Director of Education and Interpretation at the Peabody Essex Museum from 2007 to 2009, supervising educational programming, materials, and spaces, as well as development of interpretive content for exhibitions and installations.
Ms. Fogelman served as Assistant Director and Head of Education and Interpretive Programs at the J. Paul Getty Museum from 2002 to 2007. There she also supervised educational programs, print and online materials, and four gallery spaces devoted to interactive learning, as well as development of interpretive content for exhibitions and installations at both the Getty Center and the Getty Villa. Under her leadership, Getty Education produced award-winning resources and exhibits, including a family self-guide and ESL curriculum that earned AAM prizes in excellence, a redesigned family interactive space that received a Los Angeles AIA award, and an educational website cited for excellence by the NEH. Prior to coming to Education, she served as Senior Project Specialist in Curatorial Administration, where she worked on collection projects and institutional collaborations. From 1987 to 2000 she was Associate Curator in the Department of Sculpture. Ms. Fogelman holds a Bachelor of Arts from Johns Hopkins University and a Master of Arts from Brown University.

NORMAN ROCKWELL MUSEUM Home of American Illustration Art, in Stockbridge, MA; As Norman Rockwell’s legacy continues to resonate in our lives today, the Museum delights in the contemporary interpretations and inspired works by artists of all genres, such as Stella Sung’s Rockwell Reflections performed by the remarkable Boston Landmarks Orchestra.

Norman Rockwell Museum presents the world’s largest collection of original Rockwell art, and featured American illustrators. Featured this summer: Rockwell & Realism, plus an outdoor sculpture show/Centennial Celebration of Rockwell’s first Saturday Evening Post cover. Rockwell’s Studio and Terrace Café open seasonally. Free gallery talks. 36 scenic acres. 4 miles from Tanglewood. See us on Trip visor! “A must-see in the Berkshires!” Open year-round. 413-298-4100, nrm.org

ADRIANNA KATHRYN NEEFUS has interpreted for Wheelock Family Theatre’s productions of Pinocchio, It’s a Wonderful Life, and Pippi Longstockings, Central Square Theater’s The Edge of Peace, Boston University Theater’s The Cripple of Inishmaan, and Broadway in Boston's productions of Pippin, Flashdance the Musical, Once and War Horse. She has also worked with the Landmarks Orchestra, Boston Lyric Opera, Commonwealth Shakespeare Company, and Outside the Box. Adrianna has a degree in Sign Language Interpreting from the University of New Hampshire in Manchester and professional credentials in both MA and NH.

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
“Nothing pleased Isabella more than to see people flabbergasted.”
Louise Hall Tharp, *Mrs. Jack: A Biography of Isabella Stewart Gardner*

On New Year’s Day 1903, Isabella Stewart Gardner presented a concert by fifty members of the Boston Symphony in the Music Room of her newly completed home, Fenway Court. Afterwards, as the hall’s mirrored side doors were drawn open, her guests flowed into the interior courtyard to view her magnificent gardens for the first time. Rooms and alcoves were adorned with flowers and illuminated by candles and Japanese lanterns. Three floors of galleries were filled with astonishing art.

Among the most striking features of Fenway Court was the fact that it engaged all the senses and housed all the fine arts. It does so still today. The *Isabella Stewart Gardner Museum* offers year-round presentations and exhibitions of art, architecture, music, dance, drama, literature, fashion, and horticulture. But the fact that Gardner had chosen to open her new museum with a concert came as a surprise to no one. Her art collection was famous around the world, but life at Fenway Court in many respects revolved around music. Tonight’s program is about both: music and art that Isabella Gardner loved, though the first half of our program takes us in other directions.

Composer *Stella Sung* grew up surrounded by music and art. Her mother is a professional artist who served as Chief Artist of the Florida State Museum in Gainesville for many years. Much of Stella’s music is imagist or tells stories. Her multimedia work *Rockwell Reflections* was created to accompany a travelling show from the *Norman Rockwell Museum* in Stockbridge, Massachusetts in 2007. We are grateful to the Museum for their presence here tonight, and for their participation in the original commissioning of the work. Photographs of five paintings from the show were animated—or set in motion—by the students and faculty of the Center for Research and Education in Arts, Technology, and Entertainment (CREATE) at the University of Central Florida. Dr. Sung serves as Director of CREATE.

The set begins with one of Rockwell’s most recognized images, *Artist Facing Blank Canvas*. A humorous tone prevails, and what the composer describes as a “stop and go feel.” About a minute in, we hear the first iteration of the “Norman Rockwell” theme, his musical signature. It is a four-note figure that rises to emphasize the third syllable of his name. For *Outward Bound (The Stay at Homes)*, the composer imagines a “grandfather telling a tale of his days at sea—hence, a middle section set as a sea shanty in the form of a musical round—juxtaposed by the questioning of the boy, represented by the flute.” In *Checkers*, the orchestra suggests the circus in the background, while the foreground figures are “played” by string soloists, including violin (checkers player on the left); cello (clown); and viola (dog). The violist never changes pitch, indicating that the dog is quite happy to continue sleeping. In 1965, Rockwell responded to the brutal killing by the Ku Klux Klan of three young
civil rights activists—James Chaney, Andrew Goodman, and Mickey Schwerner—by painting *Murder in Mississippi (Southern Justice)*. Sung incorporates two Negro Spirituals into her music: *I Want to Die Easy When I Die* and *Let Us Break Bread Together*. She has changed the last phrase of the latter song to the minor key for the text, “When I fall on my knees with my face to the rising sun, oh Lord, have mercy on me.” Rockwell’s *The Peace Corps* impressed Sung with its use of color and light to portray the noble outlook of American youth. She reflects the optimism of the painting by gradually building to a radiant climax in music that is deeply American, with hints in the final moments of *God Bless America*.

In 1874, Modest Mussorgsky attended an exhibition organized in memory of his recently deceased friend, the architect and artist Victor Hartmann. Mussorgsky, moved by the death of a friend he greatly admired, immediately began to “draw in music” a number of pictures from the exhibition. His composition is for solo piano, and it begins with a self-portrait. The Promenade theme—set for trumpet solo by orchestrator Maurice Ravel—represents the composer wandering through the galleries. Of the eleven pictures chosen by Mussorgsky for his musical setting, only six survive. Those images will be shown at the beginning of each corresponding movement during our performance tonight.

It is ironic that Mussorgsky’s *Pictures at an Exhibition* is better known in an orchestration by a Frenchman than in its original piano version. But *Pictures at an Exhibition*—in any form—is still decidedly Russian. It concerns pictures by an artist committed to the idea of nationalism in art; Russian history is present in ‘The Old Castle’ and ‘Catacombs’; Russian family life resonates in the caricatured images of a child’s toy fashioned after the drawing of a nutcracker in ‘Gnomus’; the life of the Russian peasant is suggested by the lumbering sound of an ox cart in ‘Bydlo’ and the twitching and twittering of the ‘Ballet of the Chicks in Their Shells’; and Russian legend is heard in the flight of the witch, ‘Baba Yaga’. Much of the music’s character derives from the Russian language. We hear the shouting of children in ‘Tuileries’; the contrasting language of the two Jews in ‘Samuel Goldenberg and Schmuyle’; the voices of the market in ‘Limoges’; and liturgical singing and Russian Orthodox Church bells in ‘The Great Gate of Kiev’. All that said, Ravel—master of instrumental sound and of orchestrating the fantastic—is due much of the credit for the immense popularity of *Pictures at an Exhibition*.

**Peggy Fogelman**, Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum, serves as host for the second half of our program. It is an enormous pleasure and privilege to collaborate with her and the Museum’s staff tonight, most especially **Peggy Burchenal**, Esther Stiles Eastman Curator of Education and Public Programs, and—from **Music at the Gardner**—**Scott Nickrenz**, Abrams Curator of Music, and **Alicia Mielke**, Music Coordinator. All twenty-eight art works shown tonight are from the Museum’s collection. Included are several
watercolors of the canals and architecture of Venice by John Singer Sargent (out of hundreds total that he made of Venice). As a group they make a fitting companion to the famous Barcarolle from Offenbach’s The Tales of Hoffman. The term barcarolle refers to a song sung by Venetian gondoliers in which the rhythm mimics the rocking of the boat. Offenbach’s text—from the opening of the third act—refers to the beauty of the night and of love.

Peggy Stuart Coolidge was a musical leader in Boston for many years. The Boston Pops premiered several of her works. She performed often as a concert pianist, including as soloist with the Pops. She founded and conducted the Junior League Orchestra and was active with the Women’s Symphony Orchestra. Coolidge’s The Blue Planet was adopted in a shortened version as the musical theme of the World Wildlife Fund. She was friendly with some of the giants of the time in film and music, as well as several members of royal families in Europe. How is it then that so little is remembered of her?

Then there is the unexplained case of Isabella. In an interview in 1979 with a newspaper in Cushing, Maine—where Peggy Coolidge and her husband Joseph owned a home—it was reported that, “[the] composer is now sketching a musical tribute to Boston’s music patron, Isabella Stewart Gardner, whose life Mr. Coolidge is researching for the narration he will write for it.” We discovered references to Isabella in other biographical notes as well. The manuscript of the work was found—apparently complete and with a set of orchestral parts—at the Harvard College Library. However a thorough search of her personal papers at Schlesinger Library at the Radcliffe Institute revealed no mention of the work. It seems she completed Isabella in the last year or two of her life. If Arthur Fiedler had intended to perform it with the Pops, that opportunity vanished with his death in July of 1979. But that is pure speculation. What does seem certain—or nearly so, though not yet provable—is that tonight’s performance is the world premiere of Coolidge’s “musical tribute” to Isabella Stewart Gardner, a work which is some 35 years old.

Isabella Gardner supported artists in all fields. Among the musicians she remained closest to, and supported most generously, was Charles Martin Loeffler. German-born, but anti-German to the core, Loeffler was a member of the Boston Symphony from 1882–1903, sharing the first desk with the concertmaster. His name appears prominently amongst the composers displayed in gold lettering on the Hatch Shell, just below where he would have sat in the first violin section. Loeffler’s music was well crafted, colorfully orchestrated, and drew from many international influences. On Good Friday, April 10th 1903, in the MacKnight Room of Fenway Court, John Singer Sargent painted an oil sketch of Loeffler. The following day, Mrs. Gardner hosted an all-Loeffler concert in her Music Room. Three days later—April 14th—Sargent presented the painting to her. It was her 63rd birthday. Loeffler’s gift as a melodist, his fondness for French instrumental color, and his blending of international styles are all
on display in his Divertissement espagnol, for saxophone and orchestra.

The acquisition of John Singer Sargent’s El Jaleo from her cousin Thomas J. Coolidge (who was a relative of Peggy Stuart Coolidge as well, also by marriage) gave the Museum one of its crowning glories, and one of its most endurably popular works. The painting is far from a superficial impression of Flamenco music and dance by a tourist; it is a detailed record of musical performance practice. The characteristic rhythm of gypsy-influenced Spanish dance is captured in the dancer’s feet and skirt, in the snapping of her fingers, and in the clapping—the palmas—of the other musicians and dancers. In the center of the painting, a singer bends his head backward in trance-like intensity, something Sargent must have recalled from performances of Flamenco music he heard during his travels to Spain at the age of 23. A generation later, Manuel de Falla was also interested in capturing the true color and inflection of traditional Spanish dance, including its gypsy influences, in a classical medium. La vida breve (The Short Life) was his first important major work. It is an unusual opera in that it has nearly as much instrumental music as it does singing, and dances that are more famous than its songs.

- Christopher Wilkins

RAIN PLANS FOR 2016 CONCERTS:
If inclement weather is in the forecast on the day of a concert, please check www.landmarksorchestra.org or call 617-987-2000 after 4 PM for any changes to the concert’s date or venue. Download our updated mobile app to receive weather alerts, notifications, and special offers.

July 27 - VERDI AND VALKYRIES
If it is raining on the 27th, the concert will be moved to Kresge Auditorium at MIT (48 Massachusetts Ave, Cambridge, MA 02139) on the 27th. Please note that this performance will NOT be postponed to Thursday.

August 3 - Film Screening: ON THE TOWN
If it is raining the film screening will be cancelled.

August 10 - LANDMARKS LOLLAPALOOZA
If it is raining on the 10th, the concert will be postponed to the 11th at the Hatch Shell. If it is also raining on the 11th, the concert will be moved to Emmanuel Church (15 Newbury Street, Boston 02116) on the 11th.

August 17 - FOOTLOOSE AND FANCY FREE
If it is raining on the 17th, the concert will be moved to a location TBA on the 17th. Please note that this performance will NOT be postponed to Thursday.

August 24 - LONGWOOD SYMPHONY ORCHESTRA
If it is raining on the 24th, the concert will be cancelled.

August 31 - Rodgers and Hart’s THE BOYS FROM SYRACUSE with Commonwealth Shakespeare Company
If it is raining on the 31st, the concert will be postponed to September 1st at the Hatch Shell. If it is also raining September 1st, the concert will be moved to a location TBA on the 1st.
Celebrate 15 years of great music with a gift to the Boston Landmarks Orchestra!

The Boston Landmarks Orchestra is a 501(c)(3) nonprofit organization funded through the generosity of foundations, corporations, and individuals. The Orchestra was founded in 2001 by conductor and community advocate Charles Ansbacher to bring free classical music to the people of Greater Boston. Since 2007, it has presented its main concert series at the DCR’s Hatch Shell every Wednesday from mid-July to late August, carrying on the tradition of free concerts on the Esplanade started by Arthur Fiedler in 1929. In addition, the Orchestra offers free family concerts and educational programs throughout Boston’s neighborhoods.

We believe 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!

Please consider a suggested contribution of $15 to the Boston Landmarks Orchestra to help us march forward with confidence into the next 15 years of our history, adding immeasurably to the quality of life in Boston.

You may return the enclosed reply envelope and your contribution to one of our volunteers in blue t-shirts or drop it off at our Information Tent.

Visit www.landmarksorchestra.org/donate to donate securely online.

Contributions may also be mailed to:
Boston Landmarks Orchestra
214 Lincoln Street, Suite 331
Boston, MA 02134

THANK YOU FOR YOUR SUPPORT!
2016 DONORS (11/1/15 – 7/15/16)

CORPORATE, FOUNDATION, & GOVERNMENT SUPPORT

Anonymous
Bloomberg Philanthropies
Boston Cultural Council
The Boston Foundation
Cabot Family Charitable Trust
Edmund & Betsy Cabot
  Charitable Foundation
Cogan Family Foundation
Fiduciary Trust Company

Anonymous
Bloomberg Philanthropies
Boston Cultural Council
The Boston Foundation
Cabot Family Charitable Trust
Edmund & Betsy Cabot
  Charitable Foundation
Cogan Family Foundation
Fiduciary Trust Company

MUSIC DIRECTOR’S SOCIETY

MUSIC DIRECTOR PLATINUM
Appy & Susan Chandler
Stephen & Alicia Symchych

MUSIC DIRECTOR GOLD
Jack & Eileen Connors
Richard & Rebecca Hawkins
Guy & Renée Pipitone
Michael & Karen Rotenberg
Allison Ryder & David Jones
Epp Sonin

MUSIC DIRECTOR SILVER
Cynthia & Oliver Curme/The Lost & Foundation
Laura Connors & Brian O’Connell
Gene & Lloyd Dahmen
Peter & Dieuwke Fiedler
Jeff D. Makholm & Roberta Parks
Kitty & Tony Pell
Stephanie & Jonathan Warburg

MUSIC DIRECTOR BRONZE
David Mugar
Debra & Mark Stevens

BENEFACTORS

Anonymous
Richard & Nonnie Burnes
Kerry Murphy Healey
Barbara Lee
Anne Linn
Kyra & Coco Montagu/
  Alchemy Foundation

David & Marie Louise Scudder
Eileen Shapiro & Reuben Eaves/
  Albert Shapiro Fund
John Shields & Christiane Delessert
Joel & Elinor Siner
Scott Squillace & Christopher Gayton
Deborah Thaxter & Bob Adkins
Christopher Wilkins

SUPPORTERS

Ben & Caroline Ansbacher
Ted Ansbacher & Barbara Nash
Anne Colleton & Bill Davison
Zoltan & Cristina Csimma
Michael & Kitty Dukakis
Patricia Freysinger
Howard Gardner & Ellen Winner
David & Anne Gergen
Judith Goldberg
Jonathan Hecht & Lora Sabin
Frederic Johnson
Elizabeth & Paul Kastner
Charles & Susan Longfield
Mark & Kimberly Luiggi

Bill Nigreen & Kathy McDermott
Jack & Michiko Plimpton
Lia & William Poorvu
Suzanne Priebatsch
Kathy Ripin & Leonard Sayles
Abby & Donald Rosenfeld
Maureen & Michael Ruettgers
Wendy Shattuck & Sam Plimpton
Henry D. Tiffany III / Control Concepts, Inc.
David Szabo / MFS Investment Management
Suzanne Tompkins
Clara Wainwright
Herbert & Angela Wilkins

CONTRIBUTORS

Diane Austin & Aaron Nurick
Smoki Bacon & Dick Concannon
Edward & Elizabeth Brainard
Alvin & Victoria Davis
Catharine-Mary Donovan
Maurice & Muriel Finegold
Stanley & Kathy Levinson
Bruce Metzler & Carol Simpson
Pamela Pacelli & Robert Cooper
Peter Rabinowitz & Judith Gelber
Joan & Bernard Sudikoff
Craig & Catherine Weston

Sally Withington
Joyce Yaffee
ARTS BOSTON CALENDAR

Free Festivals + BosTix Deals
Museums + Concerts + Theatre
Tours and Attractions

ARTBOSTON.ORG/CALENDAR
TAKE US WITH YOU, AND WE’LL TAKE YOU THERE.

Boston’s only 24/7 classical music station.

99.5 WCRB
Classical Radio Boston
A service of WGBH

classicalwcrb.org

#ClassicalAnywhere
Boston Landmarks Orchestra

TRUSTEES
Jeff D. Makholm, Chair
Laura Connors
Peter Fiedler
Richard Hawkins
B. J. Krintzman
Katharine M. Pell
J. Brian Potts
Michael Rotenberg
Stephen Spinetto
Stephen Symchych
David Szabo
Edwin Tiffany
Milton L. Wright Jr.
Alfred D. Chandler III, Trustee Emeritus

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
Sean Hennessey
Mary J. Kakas
Paul Kowal
Robert M. Krim
Fernando Leon
Steven Levitsky
Anne Linn
Bill Nigreen
Jeryl Oristaglio
Susan Putnam
Diana Rowan Rockefeller
Anthony Rudel
Maureen Ruettgers
Allison Ryder
Penelope McGee Savitz
Andrea Schein
Eileen Shapiro
John Shields
Epp Sonin
Donna Storer
Suzanne Tompkins
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 & Communications
Joanne Barrett/JBPR, Public Relations
Nicholas Quigley, Freddy Reish, Interns

PRODUCTION
Emerson Kington, Technical Director
Audrey Dunne, Production Manager & Librarian
Steve Colby, Sound Design & Audio Mix
MJ Audio, Audio Production
Mackenzie Skeens, Nassim Zamor, Stage Crew
Brian Gomez, Francisco Perdomo,
Zakai Taylor-Kelley, Amari Vickers,
MLK Summer Scholars
Michael Dwyer, Photography
Jesse Ciarmataro, Graphic Design

VERY SPECIAL THANKS
Boston Cares
Boston Globe
Boston University Office of Disability Services
JCDexaux
One Brick Boston
WEDNESDAYS AT 7PM
GREAT MUSIC FOR FREE AT
THE DCR’s HATCH SHELL

July 27, 2016
VERDI AND VALKYRIES
featuring Jane Eaglen, soprano

August 3, 2016 (starts at dusk)
Film Screening: ON THE TOWN

August 10, 2016
LANDMARKS LOLLAPALOOZA

August 17, 2016
FOOTLOOSE AND FANCY FREE

August 24, 2016
LONGWOOD SYMPHONY ORCHESTRA

August 31, 2016
Rodgers and Hart’s
THE BOYS FROM SYRACUSE
with Commonwealth Shakespeare Company

For weather alerts, download our mobile app. If you already have the app, please be sure to update it so you can continue to receive weather alerts, notifications, and special offers!

These programs are 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 and administered by the Mayor’s Office of Arts + Culture for the City of Boston.