



**BOSTON
LANDMARKS
ORCHESTRA**

CHRISTOPHER WILKINS MUSIC DIRECTOR

15th
anniversary

Rhapsody in Green

July 13, 2016

7 pm

at the DCR's Hatch Shell

Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Gerald Mordis
Tera Gorsett
Clayton Hoener
Natalie Favaloro
Melissa Howe

VIOLIN II

Paula Oakes, *principal*
Stacey Alden
Maynard Goldman
Robert Curtis
Lisa Brooke
Olga Kouznetsova

VIOLA

Kenneth Stalberg, *principal*
Abigail Cross
Donna Jerome
Don Krishnaswami
Noriko Futagami
Willine Thoe

CELLO

Aron Zerkowicz, *principal*
Melanie Dyball
Jolene Kessler
Patrick Owen
Kevin Crudder

BASS

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

FLUTE

Lisa Hennessy, *principal*
Theresa Patton
Iva Milch

PICCOLO

Iva Milch

OBOE

Andrew Price, *principal*
Lynda Jacquin
Mary Cicconetti

ENGLISH HORN

Mary Cicconetti

CLARINET

Steven Jackson, *principal*
Margo McGowan
Gary Gorczyca

BASS CLARINET

Gary Gorczyca

BASSOON

Donald Bravo, *principal*
Elah Grandel
Margaret Phillips

CONTRABASSOON

Margaret Phillips

HORN

Kevin Owen, *principal*
Jane Sebring
Whitacre Hill
Nancy Hudgins
Lee Wadenpfehl*
Kenneth Pope*

TRUMPET

Dana Oakes, *principal*
Mary Lynne Bohn
Dana Russian
Bruce Hall*
Scott Sabo*

TROMBONE

Robert Couture, *principal*
Hans Bohn
Donald Robinson
Don Davis*
Robert Hoveland*

TUBA

Donald Rankin, *principal*

HARP

Hyunjung Choi, *principal*
Amanda Romano Foreman

PIANO

Freda Locker

CELESTE/ORGAN

Maja Tremiszewska

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Neil Grover
Jonathan Hess

*off-stage

Maynard Goldman,
Personnel Manager
Kristo Kondacki,
Assistant Conductor

Conservatory Lab Charter School's Dudamel Orchestra

VIOLIN

Jazmine Brown
Tyqueo James
Chansly Beauvoir
Ethan Chen
Marguerite Greene
Sergine Muzac

VIOLA

Mayara Ryland
Laura Fernandez
Thierry Domercant
Samantha Lee
Kinsaed James

CELLO

Angelo Beauvoir
Mini Gurel
Jaylan Vaughn
Brian Rodriguez
Brian daCosta
Yannik Dzialas

BASS

Nia Skeete
Jayd'n Skeete
Oliver Lee
Mark Anthony Cazir
Makayla Quashie

FLUTE

Zahndreya Griffin
Kelsey Escobar

CLARINET

Elijah Simon
Naseya Montisso

TRUMPET

Rainier Toribio-Rosario
Christopher Henriquez
Winy Rodriguez

HORN

Anthony Vega
Arianna Rodriguez

PERCUSSION

Ezekiel Freeman-Fanfan
Alan Aunaxe

American Sign Language (ASL) Team

Adrianna Neefus
Christopher Robinson

Boston University Tanglewood Institute

TRUMPET

Luke Fox
Kevin Jacobsen
Sarah Jessen

Erik Larson
Christopher Rohlicek
Declan Scott

TROMBONE BASS TROMBONE

Jarrad Dickey
Jeremy Liang
William Pickus

William Ronneburg

Rhapsody in Green

Boston Landmarks Orchestra
Christopher Wilkins, Music Director
Dudamel Orchestra of the Conservatory Lab Charter School
Christopher Schroeder, Music Director
Boston University Tanglewood Institute

The Wasps Overture Ralph Vaughan Williams
(1872-1958)

Passacaglia: Secret of Wind and Birds Tan Dun
(b. 1957)

The Red Poppy:
Russian Sailor's Dance Reinhold Glière, arr. Isaac
(1875-1956)

I Want You Back Jackson 5, arr. Schroeder

Music for Movies Aaron Copland
(1900-1990)
New England Countryside (from *The City*)
Grover's Corners (from *Our Town*)
Sunday Traffic (from *The City*)

INTERMISSION

The Garden of Cosmic Speculation—Part I Michael Gandolfi
(b. 1956)
The Zereroom
Soliton Waves
The Snail and the Poetics of Going Slow
Symmetry Break Terrace/Black Hole Terrace
The Willowtwist

The Pines of Rome Ottorino Respighi
(1879-1936)
I pini di Villa Borghese (The Pines of the Villa Borghese)
Pini presso una catacomba (Pines Near a Catacomb)
I pini del Gianicolo (The Pines of the Janiculum)
I pini della Via Appia (The Pines of the Appian Way)

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 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.

Founded in 1999, the **CONSERVATORY LAB CHARTER SCHOOL** has evolved over the past 17 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. www.christopher-schroeder.com

Celebrating its 50th Anniversary Season, **BOSTON UNIVERSITY TANGLEWOOD INSTITUTE (BUTI)** is a program of Boston University College of Fine Arts (BUTI) accepts a select group of talented high school and early college-age musicians each summer, inviting them to BU's 64-acre campus in Lenox, MA, for training programs in orchestra, voice, opera, wind ensemble, piano, composition, and harp, as well as workshops for individual instruments and string chamber music. Led by

Executive Director Hilary Field Respass, BUTI is recognized internationally as one of the premier summer training programs for aspiring high school-age musicians. It is the only program of its kind associated with one of the world's great symphony orchestras, the Boston Symphony Orchestra. This year's student body was selected through a rigorous application and audition process. Auditions are open to high school-aged musicians and, for the opera intensive only, undergraduate-aged singers. Participants are drawn from a field of applicants from the United States and abroad. Founded in 1966, BUTI is a result of the vision of Erich Leinsdorf, music director of the Boston Symphony Orchestra (BSO) at the time, who invited Boston University College of Fine Arts to create a summer program for high school musicians as a counterpart to the BSO's Tanglewood Music Center (TMC), then called the Berkshire Music Center. Since its founding BUTI has grown into a preeminent international program for those interested in exploring rigorous, advanced level music instruction. Scores of its alumni have gone on to illustrious careers in music, including dozens who perform in the top orchestras in the country. For more information, visit bu.edu/tanglewood.

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.

CHRISTOPHER ROBINSON has worked as an interpreter for Landmarks Orchestra since 2011. He recently was one of the cast of the bilingual ASL/English production of *I Was Most Alive With You* with the Huntington Theatre Company. He also interpreted its productions of August Wilson's *Fences*, *King Hedley II*, *Radio Golf*, *Jitney*, and *Gem of the Ocean*, among others. Regional theatre interpreting credits include productions at Commonwealth Shakespeare Company, Wheelock Family Theatre, Oregon Shakespeare Festival, Seattle Repertory Theatre, American Repertory Theater, and BCAP. Stage and television credits include *The Meeting* (Palace Theatre, NH); and the featured role of David Walker in the PBS series "Slavery and the Making of America." Mr. Robinson works at Boston University's Office of Disability Services and coordinates ASL Interpretation for the Boston University School of Theatre.

MASS AUDUBON works to protect the nature of Massachusetts for people and wildlife. Together with more than 100,000 members, Mass Audubon cares for 35,000 acres of conservation land, provides school, camp, and other educational programs for 225,000 children and adults annually, and advocates for sound environmental policies at local, state,

and federal levels. Founded in 1896 by two inspirational women who were committed to the protection of birds, Mass Audubon is now one of the largest and most prominent conservation organizations in New England. Today it is respected for its sound science, successful advocacy, and innovative approaches to connecting people and nature. Each year, its statewide network of wildlife sanctuaries welcomes nearly half a million visitors of all ages, abilities, and backgrounds and serves as the base for its work. To support these important efforts, call 800-AUDUBON (800-283-8266) or visit www.massaudubon.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:

Welcome to the 2016 season of the Boston Landmarks Orchestra.

Tonight's Green Concert continues a tradition launched by our founder, Charles Ansbacher. Charles was fascinated by the relationship between music and public spaces. He was especially moved by the experience of listening to music under the open sky. Our awareness of the natural world, the opportunity to gaze at the heavens, the increased connection we feel as a community—all of these affect our perception of the music itself.

As with last summer's concert incorporating whale song, tonight there are guest species. Birds are featured, but we begin with bugs. Bugs are well established in the repertoire. Rimsky-Korsakov's *The Flight of the Bumblebee* flutters to mind, of course. Tonight we offer the especially effective buzzing noises from **Ralph Vaughan Williams's** 1909 incidental music to Aristophanes's play, *The Wasps*. The wasps in question are the judges who infested the benches of the Greek legal system in the 5th century BCE, issuing their stinging pronouncements on the defenseless citizens of Athens.

With **Tan Dun's** *Passacaglia: Secret of Wind and Birds*, we enter a sound world directly inspired by nature. To create a context for this performance, we have invited the participation of **Mass Audubon** and their Director of the Massachusetts Important Bird Areas (IBA) program, **Wayne Petersen**. Wayne has assisted us in linking our performance directly to Massachusetts birds and the vulnerability of local bird populations. The recordings of birds used in this work come to us through the assistance of Cornell Lab of Ornithology, the world's most extensive collection of recordings of birdsong (www.allaboutbirds.org). Tan Dun writes,

What is the secret of nature? Maybe only the wind and birds know...

It has always been a burning passion of mine to decode the countless patterns of the sounds and colors found in nature. Leonardo da Vinci once said, "In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water." I immediately decided to take this idea of waves and water as a mirror to discover the motions of the wind and birds. In fact, the way birds fly, the way the wind blows, the way waves ripple... everything in nature has already provided me with answers...

Considering the circumstances of this concert—the birding theme, the contributions of Mass Audubon, our riverside setting where the wind and birds are already part of the soundscape, not to mention the Falcons, Skylarks and Thunderbirds motoring along Storrow Drive—we have chosen to substitute recordings of actual birds for the composer's original pre-recorded instrumental sounds imitating birdsong. Meanwhile, the orchestra creates its own avian effects instrumentally, especially in the percussion section, where there are bird whistles, a water-whistle, and a chirruping flexitone.

For the past four summers, it has been our privilege to perform alongside young musicians of the **Conservatory Lab Charter School**. Since its inception, the school has been under the visionary leadership of **Diana Lam**. Conservatory Lab was the first U.S. public school to implement the international system of orchestral training known as El Sistema throughout the curriculum. As Ms. Lam steps down this month, we warmly welcome and congratulate another imaginative, accomplished, and courageous leader as the school's new Executive Director, **Linda Nathan**.

Between 1939 and 1949, **Aaron Copland** composed music for five feature films and two documentaries. In 1942, he made a concert suite—**Music for Movies**—from three of his film scores. 'New England Countryside' and 'Sunday Traffic' depict opposite aspects of the film, *The City*. One portrays life in the country; the other accompanies hordes of drivers making their way out of the urban jungle in the summertime. 'Grover's Corners' serves as the title track for the movie version of Thornton Wilder's play *Our Town*. Although the action is set in an imaginary town in New Hampshire, the character of the Stage Manager gives the coordinates of the place as 42°40' N 70°37' W, which in reality is a thousand feet off the coast of Rockport, Massachusetts.

Michael Gandolfi's *The Garden of Cosmic Speculation* is widely regarded as one of the most important American orchestral works of the last half-century. Its variety and invention reflect characteristics of a stunning site in the Borders area of Scotland. There landscape architect and modern theorist Charles Jencks has created a garden unlike any other. Its features are based on scientific concepts like quantum physics, wave theory, black holes and the dawn of the universe. Gandolfi begins

and ends the first five movements of his work with the sound of Scottish birds (most prominently the Common Chaffinch). The composer writes:

***The Zeroroom** is the formal entrance to the garden. It is a fanciful, surreal cloakroom flanked by an orderly procession of tennis racquets that appear to be traveling through the wall in a 'quantum dance,' and large photographs that progress from our place in the universe, galaxy, solar system, planet, to the precise position of the garden in Scotland. At the end of this corridor is a door with a mirror under which is inscribed 'IUIUIUEYEWYEWYEWYEW.' Over the mirror is a pair of eyes carved into the mirror's wooden frame. One is compelled to place one's eyes against the carved eyes for a view to the garden. When doing this, the first object one sees in the garden is a Yew tree. I composed a work in which a succession of episodes emerge from and acquiesce to a "cosmic cloud," depicting a similar journey from the macro view of the universe to the micro view of the yew tree.*

*In many respects, **The Garden of Cosmic Speculation** is a garden of waves with images of soliton waves being the most prevalent. They are found in the fine iron fence-work, the small and large land sculptures and in details of the stonework that abound in the garden. A soliton wave has the special property of being able to join with other waves, combine to create new waveforms, and then emerge completely unchanged, with no 'memory' of having joined or passed through other waves. My second movement, **Soliton Waves**, features many waves that are readily heard as musical ideas that pass among instrumental groups... Ultimately, the original musical-wave reemerges completely unchanged. **The Snail and the Poetics of Going Slow** is Jencks' title for his large land-object, which is the garden's signature feature: a smoothly realized turning of the earth into a spiraling, double-helix mound. I chose to focus on the serene quality of this majestic garden structure. **Symmetry Break Terrace/Black Hole Terrace** is a single movement that explores... two terraces in a single movement. Their similar geometric shapes, relative proximity to each other, and the continuity they create in the overall garden layout strongly suggested a multi-segmented, single-movement musical form. **The Willowtwist** is a jazzy movement featuring the trumpet and trombone. Jencks' Willowtwist is a shiny, metallic structure composed as a complex (or compound) Mobius strip. The music reflects this shape by turning back on itself in cyclical arcs studded with surface details that are also circular.*

Of all nature music, none boasts more sonic splendor than **Respighi's The Pines of Rome**. It depicts well-known Roman sites where pine trees stand for the natural beauty of the Eternal City and as links to its past. The first movement portrays children playing games and imitating soldiers on the grounds of the Villa Borghese. Treble instruments shriek as woodwinds and harp create a swirl of activity. No bass instruments play at all. Long downward swoops in the harp and piano lead to music of utter contrast: the subterranean sounds of ancient catacombs. Echoes

of chanting monks well up from below as a solitary trumpet contemplates the bucolic scene above. Eventually the chanting subsides, giving way to the moonlit beauty of the third movement. We are on the picturesque hill of the Janiculum at night, listening to the rustling wind and a theme of infinite longing in the clarinet. The music's rapturous textures intensify until the clarinet returns, ushering in the song of a nightingale, the first example of recorded sound being used in symphonic music. Now the sun begins its slow ascent as morning light breaks through the mist. The tread of Roman legions are heard along the Appian Way. The young musicians of the **Boston University Tanglewood Institute** signal that the consular army has crossed the Esplanade—now arriving at the oval at the DCR's Hatch Shell—and that one of the most powerful crescendos in musical history is upon us.

- 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 20 - PICTURES AT AN EXHIBITION

If it is raining on the 20th, the concert will be postponed to the 21st at the Hatch Shell. If it is also raining on the 21st, the concert will be moved to Kresge Auditorium at MIT (48 Massachusetts Ave, Cambridge, MA 02139) on the 21st.

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.



15th
anniversary

**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:
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WEDNESDAYS AT 7PM GREAT MUSIC FOR FREE AT THE DCR's HATCH SHELL

July 20, 2016

PICTURES AT AN EXHIBITION
with the Isabella Stewart Gardner Museum

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

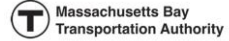
August 31, 2016
Rodgers and Hart's
THE BOYS FROM SYRACUSE
with Commonwealth Shakespeare Company



214 Lincoln Street, Suite 331 Boston, MA 02134
617-987-2000 www.landmarksorchestra.org

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.



#landmarks2016

