PRESENDS

Mercury Orchestra
Channing Yu, Music Director

July 26, 2017
7 pm
at the DCR’s Hatch Shell
MERCURY ORCHESTRA   TENTH SEASON • 2017

Channing Yu, Music Director
Spencer Aston, Assistant Conductor

FIRST VIOLIN
Hyunsu Ko, concertmaster
Aaron Kuan, associate concertmaster
Jennifer Hsiao, assistant concertmaster
Julia Wong, assistant concertmaster
Ben Boatwright
Shadron Davis
Stephanie Doong
Stan Mah
Qian Mei
Stephen Symchych
Subaiou Zhang
David Zhang

SECOND VIOLIN
Jane Kang, principal
Anita Gram, associate principal
Rossana Chung
Lisa Friedland
Charles Lin
Rose Moerschel
Avery Normandin
Kylie Prutisto-Chang
Jeff Rakover
Richard West
Dean Zhang

VIOLA
Elaine Leisinger, principal
James Raftopoulos, associate principal
Peter Chew
Mary Hecht
Stephen Jue
Eric Lee
Al Leisinger
Arjun Mudan
Paige Normandin

VIOLONCELLO
Josh Packard, principal
Mikiko Fujiwara, associate principal
Tristan Back
Ali Fessler
Tricia Ho
Maggie Zager

CONTRABASS
Fan Liu, principal
Alejandro Cimadoro
Liz Horwitz
Kevin Strang

FLUTE/PICCOLO
Brian Van Sickle
Ellen Rakatansky
Rach Azrak

OBOE/ENGLISH HORN
Deanna Dawson
Sharon Juhasz
Ann Helfman

CLARINET/BASS CLARINET
Raymond Lam
Yhasmin Valenzuela
Susan Porr
Joe Kanapka

BASSOON/CONTRABASSOON
Mike Meehan
Sarah Abraham
Jeffrey Freeman

FRENCH HORN
David Meichle
Keith Durand
William Prince
Alec Zimmer

TRUMPET
Karen Martin
Brian Nowakowski
Spencer Aston

TROMBONE
Michael Tybursky
Roger Hecht

BASS TROMBONE
Bob Greene

TUBA
Kenneth Sturgeon
Timothy Sliski

TIMPANI
Eric Cortell

PERCUSSION
Chris Faesi
Grace Herzog
Frank Kumiega
Jeremy Lang
Catherine Lee

CELESTA
Patrick Yacono
Jane Soh
Molly McCaffrey

PERSONNEL MANAGER
Tom Engeln

LIBRARIANS
Mikiko Fujiwara
Karen Martin
Brian Van Sickle
Yhasmin Valenzuela
Eric Cortell
Julia Wong
Mary Hecht
Subaiou Zhang

PERSONNEL MANAGER
Tom Engeln

LIBRARIANS
Mikiko Fujiwara
Karen Martin
Brian Van Sickle
Yhasmin Valenzuela
Eric Cortell
Julia Wong
Mary Hecht
Subaiou Zhang
Boston Landmarks Orchestra
Christopher Wilkins, Music Director

PRESENTS

Mercury Orchestra
Channing Yu, Music Director

Meistersinger—An Orchestral Tribute
Richard Wagner

A symphonic compilation from Die Meistersinger (1813-1883)
von Nürnberg (The Mastersingers of Nuremberg) (arr. Henk de Vlieger)

I. Vorspiel I (Prelude to Act I)
II. Versammlung der Meistersinger (Gathering of the Mastersingers)
III. Gesang der Lehrbuben (Song of the Apprentices)
IV. Sachsens Monolog (Sachs’s Monologue)
V. Vorspiel III (Prelude to Act III)
VI. Taufspruch (Baptism of Walther’s Prize Song)
VII. Züge der Zünfte (Procession of the Guilds)
VIII. Tanz der Lehrbuben (Dance of the Apprentices)
IX. Aufzug der Meistersinger (Ceremony of the Mastersingers)
X. Walthers Preislied (Walther’s Prize Song)
XI. Schlußgesang (Final Song)

INTERMISSION (15 minutes)

Suite from Der Rosenkavalier
Richard Strauss
(The Knight of the Rose), TrV 227d, op. 59 (1864-1949)

The concert will end at approximately 8:45 pm.
PROGRAM NOTES:


The great German opera composer Richard Wagner (1813-1883) was a major transitional figure from late Romanticism to the 20th Century. *Die Meistersinger von Nürnberg* (1867) is Wagner’s warmest and most congenial opera, his only mature comedy (after *Das Liebesverbot*), his only truly historical opera (though he had treated historical material, mainly in *Rienzi* and *Tannhäuser*), and his only major opera cast entirely for ordinary people (as opposed to gods and mythological or folk characters).

Walther von Stolzing, seeking to join the Nuremberg bourgeoisie, is in love with Eva Pogner, daughter of Mastersinger and goldsmith Veit Pogner. Upon learning that the winner of the Mastersingers’ song contest on St. John’s Day (Midsummer Day) will be granted Pogner’s fortune and the hand of Eva, Walther auditions for the contest. He is told the complex rules for song composition, and that eight violations, listed by a Marker on a chalkboard, means elimination. Hans Sachs, a revered father figure in Nuremberg, argues that the people should have a voice, too, but is rebuked. Walther’s “Trial Song” runs afoul of the rules, and Sixtus Beckmesser, the Marker who also hopes to win Eva’s hand, flunks him with relish. On a Nuremberg street, Eva and Walther plan to elope. Beckmesser arrives to serenade Eva, but Eva’s nurse Magdalene is the one he is singing to in the window. As Beckmesser sings, Sachs, working outside, “marks” by pounding a shoe, upsetting his fellow Mastersinger. David, Sachs’s apprentice and Magdalene’s lover, recognizes Magdalene, thinks Beckmesser is serenading her and attacks him. A riot breaks out (a scene inspired by an incident Wagner witnessed years earlier). Sachs helps Walther compose a song that might win the contest. After a few misconceptions and comings together, Walther completes his song, and he, Sachs, Eva, David, and Magdalene sing a glorious quintet to “baptize” it. At the song contest in the festival meadow, Beckmesser makes a fool of himself with his entry. His failure and earlier shenanigans as Marker represent Wagner’s response to his own critics, particularly Eduard Hanslick. (Indeed, Beckmesser’s character was initially named Veit Hanslich.) The people exult over Walther’s Prize Song, and the Mastersingers go along. Walther turns down the award, but Hans Sachs convinces him to accept it because the Mastersingers’ support of German art was needed in a challenging time for Germany.

*Meistersinger* — An Orchestral Tribute is in eleven sections played as one movement. It combines orchestral music and vocal sections, substituting instruments for singers as needed. The music is extracted from the scenes as noted.
• ACT 1 Prelude. contains most of the themes from the opera, including the majestic one for the Mastersingers, the courtly entry music, and Walther’s song music.

• Meeting of the Mastersingers (Scene 3). A dignified theme in the low strings accompanies the assembling of the Mastersingers.

• ACT 2. Song of the Apprentices (Scene 1). A light and lyrical passage, followed by a duet between David and Magdalene.

• Sachs’s Monologue (Scene 3). Sachs ruminates over the day’s events.

• ACT 3. Prelude, one of the great pieces from the opera. On the morning of the festival, Sachs is sitting in his shop reading and pondering the situation, as a thoughtful downward figure representing his character is played in the low strings.

• Baptism of Walther’s Prize Song (Scene 4). The great quintet.

• Procession of the Guilds (Scenes 4 & 5). Covers a scene change. It leads to some muscular music accompanying the entrance of the Guildsmen followed by more festive music as people gather for the contest.

• Dance of the Apprentices (Hereon, all from Scene 5). Light ballet music for the apprentices.

• Arrival of the Mastersingers. The Meistersinger themes emerge; the Mastersingers enter and take their places. The scene ends with the theme from the Act III prelude.

• Walther’s Prize Song. Begins with a woodwind chord, then the melody in the clarinet.

• Conclusion. Lively and celebratory, with the Mastersingers’ themes, concluding with the grand march.

Richard Strauss: Suite from Der Rosenkavalier (The Knight of the Rose), TrV 227d, op. 59

“Now I am going to write a Mozart opera,” promised Richard Strauss (1864-1949) after pushing tonality to its limits, and he surprised everyone with Der Rosenkavalier (1911), adapted by Hugo von Hofmannsthal from the novel Les amours du chevalier de Faublas by Louvet de Couvrai (1790) and Molière’s Monsieur de Pourceaugnac (1669). The opera may refer stylistically to Mozart, but the luscious melodies, rich, chromatic harmony, and brilliant, colorful orchestration are vintage Strauss. Der Rosenkavalier is set in the 1740s, but features the waltz, a dance associated with 19th Century Vienna. The work was and remains popular. Those out-of-their-time waltzes were so popular that Strauss wrote one and possibly both Waltz Sequences for the concert hall.

The opera begins with an affair between the wife of a field marshal (the Marschallin) and the much younger Octavian (a trouser role for a mezzo). Baron Ochs (“ox” in German, a reference to his buffoonish character) is in love with Sophie, so the Marschallin suggests Octavian as the Baron’s contact with the girl. Octavian complies but falls for
Sophie himself. There ensues a long series of comedic complications until it becomes clear that Octavian and Sophie belong together. The Marschallin, wise and gracious to the end, steps aside for the inevitable.

*Der Rosenkavalier* Suite (1944) was probably put together by the conductor Artur Rodziński with the approval of Strauss, who was living in war-torn Germany and in need of money. The suite is in one movement with very short breaks.

- It begins as the opera does, with horns depicting the lovemaking between the Marschallin and Octavian.
- Act II. Celebratory surging music, then a short fanfare. The famous presentation of the rose in the name of the Baron from Octavian, the rose cavalier (oboe) to Sophie (clarinet).
- A short trumpet outburst is followed by a raucous scene where Ochs's servants report that Octavian is a poseur who is courting Sophie. Blunt trombone accents end this section.
- A long waltz segment wherein the Baron courts Sophie ends with quiet violin harmonics.
- The opening of Act II, Sophie's father prepares the cake for the wedding of Ochs and Sophie.
- First a hush, then a trumpet solo. The oboe begins the famous long trio with the Marschallin, Octavian, and Sophie presenting their thoughts. The Marschallin expresses her willingness to let Octavian go. A long surge in the horns is followed by timpani and the rest of the brass. Octavian and Sophie declare their feelings for each other with a simple tune.
- A vigorous waltz from early in Act III. Toward its rustic end, villagers demand payment from a now foolish and broke Ochs.
- The very ending (trumpet calls) is by the arranger.

—Roger Hecht

Roger Hecht plays trombone in the Mercury Orchestra, Lowell House Opera, and Bay Colony Brass (where he is also the Operations/Personnel Manager). He is a former member of the Syracuse Symphony, Lake George Opera, New Bedford Symphony, and Cape Ann Symphony. He is a regular reviewer for American Record Guide, contributed to Classical Music: Listener’s Companion, and has written articles on music for the Elgar Society Journal and Positive Feedback magazine. His latest fiction collection, The Audition and Other Stories, includes a novella about a trombonist preparing for and taking a major orchestra audition (English Hill Press, 2013).

The **MERCURY ORCHESTRA**, founded in 2008, has a mission:
- To bring great works of the symphony orchestra repertoire to Cambridge, Massachusetts, in live performances of the highest quality;
- To bring amateur orchestral musicians together in the Cambridge area to play challenging repertoire;
- To educate new audiences about the rich traditions of classical music.
The Mercury Orchestra was named the national winner of the 2010 American Prize in Orchestral Performance, Community Orchestra Division.  http://www.mercuryorchestra.org

American orchestra and opera conductor CHANNING YU is Music Director of the Mercury Orchestra in Cambridge, Massachusetts and Associate Artistic Director of the Refugee Orchestra Project in New York City. He is the national winner of the 2010 American Prize in Orchestral Conducting in the community orchestra division.

He recently served as Music Director of the Dudley Orchestra in Cambridge, Massachusetts; Music Director of Bay Colony Brass in Watertown, Massachusetts; Leader of the Powers Community String Orchestra in Belmont, Massachusetts; and Conductor of the Massachusetts Youth Symphony Project Preparatory String Orchestra in Belmont, Massachusetts. He has also served as Artistic Director and Conductor of the Lowell House Opera, the oldest opera company in New England, where he conducted over thirty fully staged performances with orchestra, including Tchaikovsky’s Eugene Onegin, Richard Strauss’s Der Rosenkavalier, Puccini’s Turandot, Verdi’s Otello, and Puccini’s Tosca. For his musical direction of Tosca, he was awarded second prize in the 2011 American Prize in Opera Conducting national competition. He served as guest conductor at the University of North Carolina, Charlotte, in its production of Marc-Antoine Charpentier’s baroque opera Les arts florissants. He was guest conductor of Atrium Winds in Jamaica Plain, Massachusetts. He was also invited to guest conduct the Westmoreland Symphony Orchestra in Greensburg, Pennsylvania.

He began formal study of conducting at Harvard University with James Yannatos; there he served as assistant conductor of the Harvard-Radcliffe Orchestra and conductor of the Toscanini Chamber Orchestra. Since then, he has worked with a number of conductor teachers in the master class setting, including Kenneth Kiesler, Roberto Paternostro, Diane Wittry, Charles Peltz, and Frank Battisti. He was invited as one of fourteen conductors worldwide to work with conductors Neeme Järvi, Leonid Grin, and Paavo Järvi in master classes at the Leigo Lakes Music Days Festival in Estonia. He worked with George Pehlivanian conducting L’Ensemble Orchestral de València in Spain and with Johannes Schlaefli conducting the Plovdiv Philharmonic Orchestra in Bulgaria.

Channing Yu grew up in Pennsylvania. Originally trained as a pianist, he was a divisional grand prize winner of the American Music Scholarship Association International Piano Competition, and he has appeared as piano soloist with numerous orchestras including the Pittsburgh Symphony Orchestra, Westmoreland Symphony Orchestra, Dayton Philharmonic Orchestra, and Orchèstra Nova. He has been praised by The Boston Globe for his “imaginative piano work.” He performs with the chamber ensemble sul ponticello, in Cambridge, MA. As a violinist, he has served as concertmaster of the Brahms Society Orchestra and as violinist in the Boston Philharmonic Orchestra, and currently performs with
Camerata Notturna in New York City. He was a founding member of the string quartet Quartetto Periodico, and he was first violinist in the Kitchen Quartet, which was featured as the Quartet in Residence at the Three Rivers Arts Festival in Pittsburgh, Pennsylvania. As a lyric baritone, he has performed recently with New Jersey Verismo Opera and previously with the Boston Opera Collaborative and in the Neil Semer Vocal Institute in Coesfeld and Aub, Germany. He also sings with the Tanglewood Festival Chorus, the Grammy award-winning chorus of the Boston Symphony Orchestra and the Boston Pops. He is a former faculty member of the Powers Music School in Belmont, Massachusetts.

Don’t miss the next performance of the Mercury Orchestra:
Saturday, August 12, 2017 at 8:00 pm
at Kresge Auditorium, MIT, Cambridge, MA
MERCURY ORCHESTRA
Channing Yu conducts
RACHMANINOFF Rhapsody on a Theme of Paganini
RACHMANINOFF Symphony No. 2
Featuring the winner of the Foundation for Chinese Performing Arts Concerto Competition

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 our mobile app on your iOS or Android device. If you already have the app, be sure to update it regularly so you will continue to receive weather alerts, notifications, and special offers!

The Boston Landmarks Orchestra is committed to BREAKING DOWN BARRIERS to access for people with disabilities. It offers large-print and text-to-speech programs, assisted listening devices, and ambassadors to greet and assist people at a handicapped 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 Boston Landmarks Orchestra was named an “UP” organization by the Massachusetts Cultural Council, one of only 32 organizations (and the only orchestra) in the Commonwealth to receive this distinction to date.
UPCOMING PROGRAMS:

Please be sure to mark your calendars and join us throughout the summer at our FREE concerts. Pack a picnic, bring your family, friends, and your neighbors – even your dog!

Concert details are subject to change. Be sure to check our website and our mobile app for program updates and changes in the event of inclement weather.

August 2, 2017 at 7:00 pm
at the DCR’s Hatch Shell
**Beethoven’s Symphony No. 9**

The drama of Beethoven’s Ninth Symphony—a journey from darkness to light—is one of the glories of Western art. Beethoven believed in music's power to redeem a suffering humanity, to bring us closer to heaven in this life. His music to Goethe’s play, Egmont, came at the apex of his “Heroic Period.” The story honors the sacrifice of a nobleman condemned to death for resisting tyranny. The sublime Romance in F for solo violin and orchestra is among Beethoven’s most sweetly lyrical instrumental works. **Rain date: August 3 at Hatch Shell or Kresge Auditorium at MIT.**

Boston Landmarks Orchestra | Christopher Wilkins, conductor
Adrian Anantawan, violin
Michelle Johnson, soprano
Emily Marvosh, contralto
William Hite, tenor
Ron Williams, baritone
One City Choir
Back Bay Chorale, Scott Allen Jarrett, Music Director

**Ludwig van Beethoven**  
*Egmont* Overture  
Beethoven Violin Romance in F  
Beethoven Symphony No. 9

---

August 6, 2017 at 6:00 pm  
Pinebank Promontory, Jamaica Plain, MA  
**Landmarks Wind Quintet**

The Landmarks Orchestra’s annual free family concert outdoors at the beautiful Pinebank Promontory, adjacent to Jamaica Pond, presented in partnership with the City of Boston Parks and Recreation Department and the Emerald Necklace Conservancy. This event will also include a musical instrument playground.

Program TBA.
August 9, 2017 at 7:00 pm
at the DCR’s Hatch Shell

*Anthems of the World*

Fired by local pride, some of Western music’s most passionate works are closely identified with their cultures of origin. At its premiere, *Finlandia* was heard to symbolize Finnish independence. It is now considered a second Finnish national anthem. Dvořák urged American composers to borrow from the spirituals, much as he had employed Czech folk songs in his own writing. Márquez’s *Danzón No. 2* has become one of the most popular of all orchestral dances. The young musicians of ZUMiX are featured in a Landmarks-commissioned work they have created with composer Gonzalo Grau. Rain date: August 10 at Hatch Shell or Kresge Auditorium at MIT.

Boston Landmarks Orchestra | Christopher Wilkins, conductor in partnership with ZUMiX and Boston String

**Jean Sibelius** *Finlandia*

**Amy Beach** *Gaelic Symphony: Alla siciliana*

**Arturo Márquez** *Danzón No. 2*

**Kareem Roustom** *Aleppo Songs*

**Gonzalo Grau** new work for ZUMiX

**Antonín Dvořák** Symphony No. 8

August 16, 2017 at 7:00pm
at the DCR’s Hatch Shell

*Longwood Symphony Orchestra: A Night in Vienna*

Boston’s medical community orchestra has been a leader in innovative programming and community engagement for thirty-five years. Recognizing that music is at its essence a healing art, the Longwood Symphony serves the Greater Boston area through performances and programming related to the services these musicians provide in their medical professions. Music Director Ronald Feldman conducts. No rain date.

Longwood Symphony Orchestra | Ronald Feldman, conductor

**Ludwig van Beethoven** *Coriolan* Overture

**Franz Schubert** Symphony No. 8 “Unfinished”

**Wolfgang Amadè Mozart** Symphony No. 31

**Johann Strauss Jr.** *On the Beautiful Blue Danube*

**Strauss Jr.** *Accelerations*
“Music to move by” from many cultures features dancers from across the city. Composer and drummer Ryan Edwards teams up with Apostolos Paraskevas to create a new work for young drummers and dancers from Camp Harbor View and the Boys and Girls Clubs of Boston. The evening culminates in a grand performance of Copland’s *Rodeo* with choreography by Peter DiMuro. It will be hard for anyone to sit still for this season finale. But at Boston Landmarks Orchestra concerts, that’s perfectly okay. *Rain Date: Thursday, August 24 at Hatch Shell* 

Boston Landmarks Orchestra | Christopher Wilkins, *conductor*
Peter DiMuro, *choreographer and curator*
in partnership with Peter DiMuro/Public Displays of Motion; The Dance Complex; Boston Ballet II; Conservatory Lab Charter School; Camp Harbor View; Boys & Girls Clubs of Boston; Irish and Brazilian traditional dancers

**Johann Strauss Jr.** *Emperor Waltzes*
Brazilian and Irish traditional dance music

**Georges Enesco** Romanian Rhapsody No. 1

**Ryan Edwards/Apostolos Paraskevas** new work for Camp Harbor View and Boys & Girls Clubs

**Aaron Copland** *Rodeo* (complete ballet music)
“Pioneers” choreographed by Peter DiMuro in collaboration with those performing

Peter DiMuro/Public Displays of Motion and guests Boston Ballet II in association with The Dance Complex
Celebrate the 10\textsuperscript{th} anniversary of the Boston Landmarks Orchestra’s series of \textit{FREE CONCERTS} on the Esplanade with a gift today!

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, the Orchestra has presented its main concert series at the DCR’s Hatch Shell on Wednesday nights from mid-July to late August, carrying on the tradition of free concerts on the Esplanade started by Arthur Fiedler in 1929.

Please consider a suggested contribution of $20 to the Boston Landmarks Orchestra to help us continue this summertime tradition for many years to come, 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 \url{www.landmarksorchestra.org/donate} to donate securely online.

Contributions may also be mailed to:

\textbf{Boston Landmarks Orchestra}

214 Lincoln Street, Suite 331

Boston, MA 02134

\textit{THANK YOU FOR YOUR SUPPORT!}
LANDMARKS ORCHESTRA DONORS & SPONSORS (GIFTS WITHIN LAST 12 MONTHS)
CORPORATE, FOUNDATION, & GOVERNMENT SUPPORT

Anonymous Free for All Concert Fund
Arbella Insurance Foundation Highland Street Foundation
Paul & Edith Babson Foundation John Hancock Financial Services
Boston Cultural Council Liberty Mutual Foundation
The Boston Foundation Massachusetts Cultural Council
Eastern Bank Charitable Foundation The Plymouth Rock Foundation
Edmund & Betsy Cabot Charitable Rockland Trust
Foundation Adelard A. Roy & Valeda Lea Roy
Clipper Ship Foundation Foundation Lawrence & Lillian Solomon Fund
Cogan Family Foundation Women's Philharmonic Advocacy
Fiduciary Trust Company Yawkey Foundation

MUSIC DIRECTOR'S SOCIETY

MUSIC DIRECTOR BENEFACtor
Michael & Karen Rotenberg Stephen & Alicia Symchych

MUSIC DIRECTOR PLATINUM
Susan & Appy Chandler Allison K. Ryder & David B. Jones
Ann & Graham Gund Epp Sonin
Richard & Rebecca Hawkins

MUSIC DIRECTOR GOLD
Laura Connors & Brian O'Connell Jo Frances & John Meyer
Barbara & Amos Hostetter Lia & William Poorvu

MUSIC DIRECTOR SILVER
Anonymous Jeryl & Steve Oristaglio
David Arnold & Ann Moritz Katharine & Anthony Pell
Eileen & Jack Connors Jr. Donna & Robert Storer
Cynthia & Oliver Curme/Lost & Foundation Edwin & Joan Tiffany
Jeff D. Makholm & Roberta Parks Arthur Winn
David G. Mugar

MUSIC DIRECTOR BRONZE
Richard & Nonnie Burnes Sharon & Brian McNally
Saul & Naomi Cohen Nguyen Anh Tuan & Phan Thi Yen
Gene & Lloyd Dahmen Laura Roberts & Edward Belove
Priscilla H. Douglas Debra & Mark Stevens
Peter & Dieuwke Fiedler Deborah Thaxter & Robert Adkins
Pamela & John Humphrey Herbert & Angela Wilkins
Andrew Ley & Carol Searle

BENEFACtors
Nancy Adams & Scott Schoen Newell & Kate Flather
Ben & Caroline Ansbacher Howard Gardner & Ellen Winner
Ted Ansbacher & Barbara Nash Kira & Robert Hower
Smoki Bacon & Dick Concannon June Hunt
Robert L. Beal Rona Kiley
Linda Cabot Black Christine & David Letts
Suzanne & Jeffrey Bloomberg Steven Levitsky
Ronald G. Casty Vivien Li
Corinne Dame Anne Linn
Mary E. Darmstaetter Lisa & James Micali
Joseph & Eden Davies Kyra & Coco Montagu
Michael & Kitty Dukakis Bill Nigreen & Kathy McDermott
Harron Ellenson & Roger Snow Stuart & Elizabeth Pratt
BENEFACTORS (continued)

Suzanne Prieatsch
Suzanne & Bernard Pucker
Susan & Frederick Putnam
Diana Rowan Rockefeller
Stuart & Jan Rose
Michael Rubenstein & Elizabeth Skavish
Maureen & Michael Ruettgers
David & Marie Louise Scudder
Eileen Shapiro & Reuben Eaves
Wendy Shattuck & Samuel Plimpton
John Shields & Christiane Delessert
Glenn & Barbara Sieber

Joel & Elinor Siner
Stephen Spinetto & Alice Krapf
Fredi & Howard Stevenson
David Szabo & Megan Albert
Henry D. Tiffany III/Control Concepts, Inc.
Clara Wainwright
Robert & Suzanne Walters
Christopher Wilkins
Douglas & Laura Wilkins
Stephen & Sarah Wilkins
Benjamin Zander

SUPPORTERS

Enid Beal & Alan Wolfe
Maria & Bill Bloom
Paul & Catherine Buttenwieser
John Childs & Peggy Fogelman
Ingrid Christiansen
Elaine Copps
Julie Crockford & Sheridan Haines
Zoltan & Cristina Csimma
Alvin & Victoria Davis
Courtney Doyle
David & Anne Gergen
Deborah Hanley & Frank McGuire
Jonathan Hecht & Lora Sabin
Richard Howe & Betty Ann Limpert
Frederic Johnson
Martin & Wendy Kaplan
Elizabeth & Paul Kastner
Michael & Claire King
Paul Kowal

Robert Krim & Kathlyne Anderson
C. Bruce Metzler & Carol Simpson
Leslie & Sandra Nanberg
Glenn Noland
Myran Parker-Brass & Kenneth Brass
Rachel Perry
Megan & Alkes Price
Jeffrey & Hillary Rayport
Kathy Ripin & Leonard Sayles
Andrea Schein & Angelo Veneziano
Kathy & Garrett Sharpless
Marilyn Smith & Charles Freifeld
Joan & Bernard Sudikoff
Beverly J. Tangvik
Renata von Tscharner & Peter Munkenbeck
Marcia Walsh & Eric Block
Milton L. Wright Jr.
Michael Yogman & Elizabeth Ascher

CONTRIBUTORS

Robert & Gudrun Ashton
Diane Austin & Aaron Nurick
Martha & Robert Berardino
Mr. & Mrs. Anthony Casendino
Anne Colleton & Bill Davison
Catharine-Mary Donovan
Joseph Ferreira
Glenda & Robert Fishman
Patricia Freysinger
Arthur & Eloise Hodges

Jane Lauridsen
Anmol Mehra
John Curtis Perry & Sarah Hollis Perry
Peter Rabinowitz & Judith Gelber
Arthur Rishi & Kimberly Howe Rishi
Harborne Stuart & Cathy Tankosic
Ildiko Szabo
Thomas & Barbara Van Dyke
Craig & Catherine Weston
Joyce Yaffee

Every effort has been made to ensure the accuracy of this list as of the print deadline. Please contact Jim Murray, Manager of Development & Communications, at jm@landmarksorchestra.org regarding any inaccuracies or omissions.
BOSTON LANDMARKS ORCHESTRA

BOARD OF TRUSTEES  BOARD OF OVERSEEERS
Laura Connors, Chair  Stephen Spinetto, Chair  Steven Levitsky
Gene D. Dahmen  David B. Arnold III  Anne Linn
Peter Fiedler  Smoki Bacon  Sharon McNally
Richard Hawkins  Kathryn Beaumont  David G. Mugar
B. J. Krintzman  Richard M. Burnes  Bill Nigreen
Katharine M. Pell  Marian “Hannah” Carlson  Jeryl Oritaglio
J. Brian Potts  Richard Concannon  Myran Parker-Brass
Michael Rotenberg  Conrad Crawford  Susan Putnam
Allison K. Ryder  Julie Crockford  Diana Rowan Rockefeller
Stephen Spinetto, ex officio  Corinne Dame  Anthony Rudel
Stephen Symchych  Joseph Davies  Maureen Ruettgers
David Szabo  Katherine DeMarco  Penelope McGee Savitz
Edwin Tiffany  Priscilla H. Douglas  Andrea Schein
Milton L. Wright Jr.  Newell Flather  Eileen Shapiro
Michael Yogman  Howard Gardner  John Shields
Alfred D. Chandler III, Trustee Emeritus  David Gergen  Epp Sonin
Charles Ansbacher, Founder  Sean Hennessey  Donna Storer
  Mary J. Kakas  Beverly J. Tangvik
  Paul Kowal  William Walczak
  Robert M. Krim  Douglas Wilkins
  Fernando Leon  Arthur Winn

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
Adele Traub, Social Media Coordinator
Stephanie Muñoz, Education & Outreach Coordinator
Samuel Hawkins, Kenrick Tsang, Interns

PRODUCTION
Emerson Kington, Technical Director
Audrey Dunne, Production Manager & Librarian
Cate Gallagher, Production Assistant
Steve Colby, Sound Design & Audio Mix
MJ Audio, Audio Production
Mackenzie Skeens, Nassim Zamor, Stage Crew
Brian Gomez, Francisco Perdomo,
  Sebastian Saint Leger Rock, Amari Vickers, MLK Summer Scholars
Michael Dwyer, Photography
Jesse Ciarmataro, Graphic Design

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

August 2, 2017
BEETHOVEN SYMPHONY NO. 9
If it is raining on the 2nd, the concert will be postponed to the 3rd at the Hatch Shell or Kresge Auditorium at MIT.

August 9, 2017
ANTHEMS OF THE WORLD
If it is raining on the 9th, the concert will be postponed to the 10th at the Hatch Shell or Kresge Auditorium at MIT.

August 16, 2017
LONGWOOD SYMPHONY ORCHESTRA
If it is raining on the 16th, the concert will be cancelled.

August 23, 2017
LANDMARKS DANCE CARNIVAL
If it is raining on the 23rd, the concert will be postponed to the 24th at the Hatch Shell.

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 date or venue. Download our mobile app 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.