

A COMMUNITY SUPPORTED ORCHESTRA



BOSTON LANDMARKS ORCHESTRA

CHRISTOPHER WILKINS MUSIC DIRECTOR

Symphonic Space Odyssey
50th Anniversary of the Moon Landing
in partnership with the Museum of Science's
Charles Hayden Planetarium



Museum of Science.

July 17, 2019

7 pm

at the DCR's Hatch Shell

SPONSORED BY:

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Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Tera Gorsett Keck
Michael Rosenbloom
Stacy Alden
Lisa Brooke
Sarita Uranovsky
Piotr Buczek
Susan Jensen
Paul MacDowell
Jessica Amidon

VIOLIN II

Paula Oakes, *principal*
Rose Drucker
Maynard Goldman
Sheila Vitale
Asuka Usui
Young-Shin Choi
Olga Kouznetsova
Nevedita Sarnath
Robert Curtis
Ryo Usami
Susan Carrai
Dana Ianculovici

VIOLA

Kenneth Stalberg, *principal*
Abigail Cross
Donna Jerome
Don Krishnaswami
Ashleigh Gordon
Nathaniel Farny
Anne Black
Sharon Bielik
Russell Wilson

CELLO

Aron Zelkowicz, *principal*
Melanie Dyball
Jolene Kessler
Patrick Owen
Michael Curry
Kevin Crudder
Eleanor Blake
Velleda Miragias
Naomi Steckman

BASS

Robert Lynam, *principal*
Barry Boettger
Kevin Green
John Shiu
Anthony D'Amico

FLUTE

Lisa Hennessy, *principal*
Ann Bobo

FLUTE/PICCOLO

Iva Milch

PICCOLO

Allison Parramore

OBOE

Andrew Price, *principal*
Lynda Jacquin
Benjamin Fox

ENGLISH HORN

Mary Cicconetti

CLARINET

Rane Moore, *principal*
Margo McGowan

E-FLAT CLARINET

Ryan Yuré

BASS CLARINET

Karen Heninger

BASSOON

Naho Zhu, *principal*
Jensen Ling
Susannah Telsey

CONTRABASSOON

Stephanie Busby

HORN

Kevin Owen, *principal*
Jane Sebring
Whitacre Hill
Nancy Hudgins
Dirk Hillyer
Clark Matthews

TRUMPET

Dana Oakes, *principal*
Jesse Levine
Scott Sabo
Mary Lynne Bohn

TROMBONE

Robert Couture, *principal*
Hans Bohn
Donald Robinson

TUBA

Donald Rankin, *principal*
Takatsugu Hagiwara

HARP

Ina Zdorovetchi, *principal*
Amanda Romano Foreman

PIANO/ORGAN/CELESTE

Noriko Yasuda

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Gregory Simonds
Nicholas Tolle

Maynard Goldman,
Personnel Manager

Ashton Bush
Librarian

American Sign Language (ASL) Team

Kelly Kim, *coach*
Jola Leary
Adrianna Neefus

Symphonic Space Odyssey

Boston Landmarks Orchestra | Christopher Wilkins, Music Director
in partnership with the Museum of Science's Charles Hayden Planetarium
Annette Sawyer, Vice President, Education
Danielle LeBlanc, Director
Charles Wilcox, AV Producer
Jason Fletcher, Associate Producer
Wade Sylvester, Special Effects Producer

Short Ride in a Fast Machine John Adams
(b. 1947)

*Summer Skies** Leroy Anderson
(1908-1975)

Thus Spake Zarathustra Richard Strauss
Tone Poem (freely after Friedrich Nietzsche) (1864-1949)

Introduction
Of the Backworldsmen
Of the Great Longing
Of Joys and Passions
The Song of the Grave
Of Science and Learning
The Convalescent
The Dance-Song
Song of the Night Wanderer

INTERMISSION

In Search of the Beyond (abridged) Joaquín Rodrigo
(1901-1999)

'Song to the Moon' from *Rusalka* Antonín Dvořák
(1841-1904)
Sirgourney Cook, *soprano*

Close Encounters of the Third Kind (excerpts) John Williams
(b. 1932)

Icarus at the Edge of Time (excerpt) Philip Glass
(b. 1937)

Encore:

Moonlit Medley from the Great American Songbook*

Michael Andrew, *vocalist*

* Repertoire championed by Arthur Fiedler (1894-1979)

Tonight's program features a Prelude (at approximately 6:20 pm) by musicians from Boston University Tanglewood Institute Young Artists Wind Ensemble (bu.edu/Tanglewood).

Wapango

by Paquito D'Rivera

Alex Lehmann, *flute*

Harim Hahn, *oboe*

Jason Gluck, *clarinet*

Liam McGrail, *bassoon*

Zach Regin, *horn*

Umoja: The First Day of Kwanza

by Valerie Coleman

Wind Quintet, Op. 43

II. Menuetto

by Carl Nielsen

Katie Lang, *flute*

Olivia Leake, *oboe*

Albert Sun, *clarinet*

Leah Cocco, *bassoon*

Keegan McCardell, *horn*

Mental Disorders for Triton Brass

I. Multiple Personalities

II. What Could Have Been/What Is

by Andrew Sorg

Ben D'Haiti, *trumpet*

Alison Marseglia, *trumpet*

James Edwards, *horn*

Paul Boutet, *trombone*

Diego Stine, *tuba*

bRUMBA!! for bBRASS qUINTET

by James M. Stephenson

Troy Archer, *trumpet*

Barton Sopata, *trumpet*

Amanda Friedman, *horn*

Alex Russell, *trombone*

William Zhu, *bass trombone*

Boston University Tanglewood Institute's 2019 Summer Concert Series, including tonight's Prelude, has been generously sponsored by M&T Bank.



The **BOSTON LANDMARKS ORCHESTRA** performs free outdoor concerts in 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. It regularly collaborates with a range of cultural and social service organizations to ensure participation across ethnic, economic, and cultural divides. The Orchestra is committed to **BREAKING DOWN BARRIERS** to access for people with disabilities. It offers braille, large-print, and text-to-speech programs, assisted listening devices, and ambassadors to greet and assist audience members. It works with American Sign Language interpreters as performers at select concerts.

CHRISTOPHER WILKINS was appointed Music Director of the Boston Landmarks Orchestra in 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 guest conductor, he has appeared with many of the leading orchestras of the U.S. and abroad. Previously he served as Music Director of the San Antonio Symphony and the Colorado Springs Symphony. Born in Boston, he earned his bachelor's degree from Harvard in 1978 and his master's from the Yale School of Music in 1981. As an oboist, he performed with many Boston area ensembles including the Tanglewood Music Center, and the Boston Philharmonic under Benjamin Zander.

One of the world's largest science centers, and New England's most attended cultural institution, the **MUSEUM OF SCIENCE** introduces 1.5 million visitors a year in Boston through science, technology, engineering and math (STEM) interactive exhibits and programs. Nearly an additional 2 million people experience the Museum annually through touring exhibits, traveling programs, and preK-8 curricula of its William and Charlotte Bloomberg Science Education Center. Situated on the Charles River, the Museum offers an extraordinary variety of well-known permanent and traveling exhibits that explore both the natural and engineered worlds, including the Hall of Human Life, and Wicked Smart: Invented in the Hub, highlighting local innovation. The Museum is also the home of iconic venues like the Thomson Theater of Electricity, home of the world's largest air-insulated Van de Graaff generator, the Charles Hayden Planetarium, and the Mugar Omni Theater, New England's only dome Imax Screen.

Soprano **SIRGOURNEY COOK** is a professional opera singer and educator from Chicago, Illinois. She completed her graduate education at Longy School of Music of Bard College in Cambridge, Massachusetts in May 2016, where she studied with the late baritone Robert Honeysucker and was named a Presidential Scholar. Prior to her education at Longy, she toured as the soprano background vocalist for Oscar and Grammy Award Winning Actress and Recording Artist Jennifer Hudson for over three years, singing on national and international stages such as President Barack Obama's 50th Birthday Celebration and Second Campaign Party, the 2013 Nobel Peace Prize Concert in Oslo, Norway and most recently The Grammy Academy's 2019 Tribute to Aretha Franklin. Ms. Cook was featured as a soloist in Duke Ellington's "Concerts of Sacred Music" conducted by Ellington's protégé, Maestro Randall Keith Horton, at Boston University's 2017 Rev. Dr. Martin Luther King Jr. Birthday Commemoration. Most recently, she performed as a handmaid in Boston Lyric Opera's 2019 production of Poul Ruders' *The Handmaid's Tale*. As an opera singer and teacher, Sirgourney continues to use music as an avenue to inspire, educate, and advocate for underprivileged youth.

For two years, **MICHAEL ANDREW** was the headline singer and bandleader at the world-famous Rainbow Room atop Rockefeller Center in New York City where he entertained audiences nightly and hosted a live Radio Broadcast, "Live from the Rainbow Room." He was the band-leader and singer at Merv Griffin's "Coconut Club" in The Beverly Hilton in California. While on "Larry King Live," Merv called Michael Andrew "one of the great singers of all time." Michael performs often as a guest artist with symphony orchestras across the country and with his own band Swingerhead, The Atomic Big Band, and the Gershwin Big Band. He also performs in musical comedies and his last long-term role (as Professor Julius Kelp) led him to star in the world premiere of the new musical, *The Nutty Professor*, directed by the late Jerry Lewis.

Full bios of this week's performers and collaborators may be found on the Landmarks Orchestra mobile app!

PODIUM NOTE:

Welcome to the nineteenth season of the **Boston Landmarks Orchestra**. This is the thirteenth year that the orchestra has offered a series of free concerts at the Hatch Shell, and the ninety-first consecutive summer that Bostonians have gathered on the Esplanade to hear live orchestral music. **Arthur Fiedler** led the very first concert—conducting his own Boston Sinfonietta—at the newly installed Music Oval in the summer of 1929.

We begin our season with the commemoration of an extraordinary event. On July 20, 1969 at 4:17 pm EDT, Neil Armstrong and Buzz Aldrin guided the Apollo lunar module ‘Eagle’ onto the surface of the moon. Six and a half hours later, Armstrong stepped off the module’s ladder onto the dusty terrain of the lunar surface. We are thrilled to celebrate the fiftieth anniversary of this historic moment in partnership with the **Museum of Science**. Under the guidance of **Wayne Bouchard**, Interim President and COO, **Annette Sawyer**, VP, Education, and **Danielle LeBlanc**, Director of the Museum of Science’s **Charles Hayden Planetarium**, tonight’s program explores many aspects of the Apollo mission, space travel, and the wonders of the universe.

Charles Wilcox, the Planetarium’s AV Producer, **Jason Fletcher**, Associate Producer, **Wade Sylvester**, Special Effects Producer, and the staff of the Planetarium have created original video work, synchronized to the orchestra’s live performance. They have adapted material from the Planetarium’s full dome science shows: ***Undiscovered Worlds; Moons: Worlds of Mystery; Dream to Discovery: Inside NASA;*** and ***Destination Mars: The New Frontier***. They have also used material from the Planetarium’s extensive collection of entertainment programs featuring live musicians, entertainers, and albums by Beyoncé, David Bowie, Prince, and others.

In 1969, the moon landing stood as both an achievement and a symbol. Even today there is a diversity of opinions about what exactly those were, and whether the costly undertaking was worth it. Certainly, the mission brought tremendous benefits, including the furthering of scientific research, the development of new technologies and materials, improvements to computing systems, and the training of a new generation of scientists.

To many, the most profound consequences of reaching the moon were the changes it brought to the collective human psyche. For one thing, the Apollo mission dealt a critical blow to the phrase, “it can’t be done.” It also had a transformative effect on our awareness of ourselves. “Earthrise,” the photograph taken by William Anders during Apollo 8 while in lunar orbit, changed forever how we view our planet. “The most influential

environmental photograph ever taken," is how nature photographer Galen Rowell described it. On the fiftieth anniversary of taking that photograph, Anders said, "We set out to explore the moon and instead discovered the Earth."

"The lasting legacy of the voyage to the moon," Jill Lepore opines in a recent piece in the *New York Times*, "lies in the wonder of discovery, the joy of knowledge, not the gee-whizzery of machinery but the wisdom of beauty and the power of humility." Wonder, joy, beauty, humility. These are the qualities we explore tonight.

John Adams' *Short Ride in a Fast Machine* was composed for a launch of a different sort: the inaugural concert of the Great Woods Center for the Performing Arts on June 13, 1986, in Mansfield, MA. It is a shot of musical adrenaline. Brash, brightly colored rhythmic cells dart across the orchestra in a minimalist style typical of Adams' writing at that time. According to Michael Steinberg, the work uses "a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years." Commenting on the title, Adams once said, "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

About the accompanying video, Charles Wilcox writes: "We experience grand views of the solar system—Jupiter and its volcanic moon Io, and Saturn's moon Enceladus spraying liquid water out into space—shown to us by the fleet of human and robotic space missions we have sent out from Earth. We imagine future missions such as the launch of NASA's Space Launch System (in the next phase of human space exploration) and possible tourist voyages to the Moon."

Leroy Anderson was a master of miniatures, writing short orchestral showpieces with a wit and originality that few have ever rivaled. But his highly listenable Piano Concerto proved that he could write effectively in longer forms as well. His career with the Boston Pops began when, as a Harvard undergraduate, he conducted the orchestra in his own arrangements of Harvard songs. He was soon writing hit after hit for Fiedler, including *Blue Tango*, *Fiddle Faddle*, *Sleigh Ride*, and a host of other works that remain immensely popular today. ***Summer Skies*** was composed in 1953. Given its title, it would be appropriate for any Landmarks concert, but especially for a celebration of the moon landing. Despite its winsome melodies and amiable mood, the piece is little known, and we can find no record that it was ever performed by Fiedler and the Pops.

The opening of ***Thus Spake Zarathustra*** by **Richard Strauss** is among the most famous of all orchestral passages. **Stanley Kubrick** used it to begin his iconic film, ***2001: A Space Odyssey***, where it accompanies a sunrise as seen from space. Kubrick had it right: Strauss's music does represent a sunrise, mirroring the emerging sun that radiates throughout the first chapter of **Friedrich Nietzsche's** philosophical novel, ***Thus Spake Zarathustra***. In all three works, the sun can be understood as a proxy for the awe-inspiring, unknowable, inhuman majesty of the universe.

Kubrick told his collaborator Arthur C. Clarke that he wanted to make a movie about "man's relationship to the universe... to create a work of art that would arouse the emotions of wonder, awe... terror." His film is a space allegory about the evolution of humankind's consciousness, taking philosophical ideas from Nietzsche, a narrative structure from Homer, storylines from several of Clarke's short stories, and musical inspiration from a wide range of composers, including Strauss.

The **Introduction** of Strauss's *Zarathustra* represents a primordial dawn. It is the Dawn of Man, and the three rising notes in the trumpets stand for the sun, or more generally for **Nature**. The whole symphonic poem can be thought of as a series of attempts to master Nature. And in the end—spoiler alert!—each attempt is met with defeat. "When I wrote *Zarathustra*," Strauss said in an interview in 1921, "I wished to embody in it the conflict between man's nature... and man's metaphysical attempts to lay hold of his nature with his intelligence."

Following this brilliant opening, the music recedes into the lowest reaches of the orchestra to begin a section called ***Of the Backworldsmen***. The work is divided into nine sections, which are connected without pause for the most part. The names of the sections are taken from chapter titles in Nietzsche's novel. This one is a play on words, which happily works in English as well as it does in German. It sounds like "backwoodsmen," but is meant to indicate primitive man generally, and a state of existence governed by fear. A theme associated with the **Spirit of Man**—the inquisitive aspect of human nature—rises up in the bassoons, and again shortly thereafter in the cellos and basses. The horns quote the ancient chant *Credo in unum deum* as the music suggests one possible answer to human inquiry: religion; or to take Nietzsche's view: religiosity. This is the false comfort of naïve reverence, and it leads to disappointment, not attainment.

The music loses focus as ***Of the Great Longing*** begins. A solo viola drifts ever higher. A momentary 'flight of fancy' is interrupted by a dialogue between Nature—those three rising notes again, now in English horn and oboes—and a new religious theme in organ and winds: the Magnificat.

Following the third such exchange, cellos and basses project a new upwardly-thrusting theme, **Longing**, which eventually overwhelms the religious music.

Of Joys and Passions opens with an outpouring of sound and a typically Straussian *appassionato* theme in the strings, reinforced by horns. This represents humans' first taste of freedom, especially freedom from dogma and superstition. The soaring melodies express the delights and sorrows of real life. The theme of Longing remains in the lower strings. The music swells to great heights. At the peak we hear for the first time a short theme that will assume increasing importance. Trombones and tuba announce it powerfully. Strauss once called this theme *Ekel*; in English, **Disgust**.

The Song of the Grave consists of a series of rising and falling phrases. The Spirit of Man rises up, followed each time by flowing, falling scales. Settling into the lowest depths of the strings, two solo basses and two solo cellos begin ***Of Science and Learning***. Here Strauss turns to the most "learned" of all musical forms, the fugue. The first part of the theme is a slowed-down version of Nature (the three notes heard at the very outset in the trumpets). The atmosphere is stultifying. Voice after voice enters as the texture thickens and the volume level increases. The music eventually breaks free in a line that skitters and soars—this is a return to the 'flight of fancy' idea heard earlier. Now an important new energetic theme emerges for the woodwinds in music that dances exuberantly. This music later becomes the main theme of the *Dance-Song*.

In ***The Convalescent***, Nature and Disgust both return. They alternate at first, but then "go at it," seemingly engaged in battle. The fugal theme of Science is enlisted, and chaos and conflict ensue. The music builds to a powerful restatement of Nature, in what amounts to a return to the opening of the entire work. We seem to have gotten nowhere.

A long silence is followed by a stabbing chord, and a restatement of both Spirit of Man and Disgust. Then the music suddenly rises with new conviction. This passage could correspond to any number of pages in Nietzsche where Zarathustra experiences a sudden desire toward action. For example: "With these words Zarathustra started up, not however like a person in anguish seeking relief, but rather like a seer and a singer whom the spirit inspires." (Part II, Chapter 23) Strauss's trumpet rouses the orchestra awake, recalling these lines: "Up, abysmal thought out of my depth! I am thy cock and morning dawn, thou overslept reptile: Up! Up! My voice shall soon crow thee awake!" (Part III, Chapter 57)

Now we come to the apex of Strauss's structure, ***The Dance-Song***. This is Strauss's answer to Nietzsche's promotion of the ancient idea of 'eternal

recurrence.’ The philosophical argument is too much to go into here, but it is in part an acknowledgement of the cycles of human life. To Nietzsche, eternal recurrence was a life-affirming alternative to the notion of renunciation that had been advocated by a previous generation of thinkers like Schopenhauer and Wagner. And what sort of dance has Strauss provided for this optimistic message? A Strauss waltz of course! Not a waltz by the Waltz King, however. That was Johann Strauss II, to whom Richard was not related, at least not closely. This is Richard Strauss, who fifteen years later would pen the waltz-infused opera, *Der Rosenkavalier*. As so often in Strauss’s tone poems, the protagonist of the musical drama is the solo violinist: here, the Landmarks Orchestra’s **Concertmaster, Gregory Vitale**.

Now comes the final defeat. We have travelled as far away as possible from the opening scene, with its rising sun depicting the Dawn of Man. The beginning of the end is signaled by **Principal Percussionist Robert Schulz**, who strikes twelve notes on the chimes. It is now **Midnight** in the life cycle of humankind. Our spiritual odyssey is coming to a close.

The conclusion is a gorgeously expansive epilogue, with a melody tinged by a sad and noble nostalgia so characteristic of Strauss. It is the ‘flight of fancy’ theme, slowed to the pace of old age. This ***Song of the Night Wanderer*** ushers in a new state of being, a kindred spirit to the ennobled ‘superman’ that Nietzsche had envisaged in his novel. Hearing this music today, it’s hard not to believe that we still await such an enlightened human condition. But composing in 1896, Strauss seems already in agreement. While the woodwinds play delicate high chords summoning a pure and peaceful state, the three rising notes of Nature are heard—not in the trumpets here, but ominously in the cellos and basses. Inscrutable Nature is still there, not solved, not conquered, still staring back at us.

The Houston Symphony commissioned Spanish composer **Joaquín Rodrigo** to compose a work on the occasion of the US Bicentennial. He had previously visited the Johnson Space Center, and chose as his subject the exploration of space. ***In Search of the Beyond*** (*A la busca del más allá*) begins and ends with a long cymbal roll. Thematic fragments come and go, emerging and disappearing “as if lost somewhere in space—in the other world,” in the words of the composer. Rodrigo was a virtuoso pianist and wrote extensively for that instrument. But his most famous work by far is his concerto for guitar and orchestra, *Concierto de Aranjuez*, one of the most recognized works in the literature. Born in Valencia, Rodrigo lost his vision completely at the age of three after contracting diphtheria. He composed using the braille music system, developed by Louis Braille.

Charles Wilcox describes **the accompanying video**: “We begin with inspiring moonlit scenes from Earth and witness a total solar eclipse. Then we leave Earth and travel to the Moon, flying over its dramatically lit craters and mountains. Along the way we experience the wonder of a total lunar eclipse as seen from the Moon, and travel back in time to witness the violent birth and asteroid bombardment of the Moon during the early days of the solar system.”

Antonín Dvořák’s ‘Song to the Moon’ from the opera *Rusalka* has become known to a wide public, especially through well publicized performances by such operatic stars as Renée Fleming and Anna Netrebko. The opera’s story is based on Czech fairy tales. In the ‘Song to the Moon,’ Rusalka, a water sprite, having fallen in love with a human, pleads with the moon to intervene with the mortal man on her behalf:

*Silver moon upon the deep dark sky,
Through the vast night pierce your rays.
This sleeping world you wander by,
Smiling on men’s homes and ways.*

*Oh moon, ere past you glide, tell me,
Tell me, oh where does my loved one bide?*

*Tell him, oh tell him, my silver moon,
Mine are the arms that shall hold him,
That between waking and sleeping he may
Think of the love that enfolds him.*

*Light his path far away, light his path,
Tell him, oh tell him who does for him stay!*

*Human soul, should it dream of me,
Let by memory wakened be.
Moon, moon, oh do not wane!
Do not wane, moon.
Oh moon, do not wane!*

John Williams’ music for ***Close Encounters of the Third Kind*** is tightly woven into Steven Spielberg’s 1977 fantasy about communicating with other life forms, its five-note main theme being a central element of the plot. The suite Williams compiled from the film score begins with otherworldly sounds demonstrating the range of his craft as an orchestrator, sounding for all the world like something from midcentury experimentalists like Penderecki or Ligeti. Gradually the textures and tone assume a more familiar kind of expression, and the musical language

starts to sound more like home. John Williams is, of course, a revered Boston figure. And he is forever tied to this venue, since he is the only living composer among the eighty-eight whose names adorn the Hatch Shell in five-inch bronze lettering.

Icarus at the Edge of Time, in its original form, is a 40-minute multi-media work including a musical score by **Philip Glass**, narration adapted from Brian Greene's children's book of the same name, and a film by Al Holmes and Al Taylor (Al + Al). Premiered in 2010, it is a reimagining of the Greek myth of Icarus, in which Icarus travels not to the sun but to a black hole. It brings to life aspects of Einstein's concepts of relativity for young readers. We perform excerpts from the original score, without narration, and set to a **video created by the Planetarium team**:

"From the imaginations of the space animator-artists at the Charles Hayden Planetarium come stunning, never-before-seen vistas of space and time: nebulas seething with energy and new star formation, a disk of matter swirling into a black hole to disappear forever, expanding shells of gas blown into space by dying stars, and exotic asteroids."

Frank Sinatra's 1964 recording of ***Fly Me to the Moon***, with Count Basie and his orchestra in an arrangement by Quincy Jones, was the first music ever heard on the moon. It was played through a cassette recorder by Apollo 11 astronaut Buzz Aldrin after he stepped onto the lunar surface. Henry Mancini's ***Moon River*** was written for Audrey Hepburn to sing in the 1961 film, *Breakfast at Tiffany's*. It won the Academy Award for Best Original Song. Within a year, Andy Williams had refashioned it as his theme song and sang it at the Academy Awards the following year. Cole Porter's ***In the Still of the Night*** was recorded by two prominent bandleaders the year it was published, 1937. One was Bostonian Leo Reisman, whose band Jerome Kern called "The String Quartet of Dance Bands." The other was Tommy Dorsey, the "Sentimental Gentleman of Swing."

Among the greatest bandleaders of his generation, **Michael Andrew** is not only a complete gentleman, but an extraordinary performer. He was the headline act at the Rainbow Room at Rockefeller Center in New York City for two years. Michael has toured extensively, and performed with orchestras across the country. He has also appeared as an actor on stage, in film and on television. In 2012, he starred in a musical theater version of *The Nutty Professor*, directed by Jerry Lewis, with music by Marvin Hamlisch. We are thrilled that Michael is with us tonight to perform three moonlit hits from the great American songbook.

**SPECIAL THANKS TO THE BOSTON FOUNDATION
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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 contribution 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.

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gala

TUESDAY, OCTOBER 22, 2019

6:00 PM.

The Royal Sonesta



Boston Landmarks Orchestra
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THE LEGACY OF MAESTRO

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AND 90 YEARS OF FREE CONCERTS AT THE HATCH SHELL

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90 YEARS OF FREE CONCERTS AT THE HATCH SHELL! A PROUD BOSTON LEGACY AND TRADITION

Dear Concertgoers,

When it comes to celebrating the towering legacy of Maestro Arthur Fiedler, it is hard to know just where to begin. There is so much to say about his legendary musicianship, his brilliant conducting career with the Boston Pops, and his lasting impact on music in the United States and the world. For Boston Landmarks Orchestra, we must begin right here on the Esplanade 90 years ago in 1929, when Arthur Fiedler started a proud and lasting tradition of free orchestral concerts performed by professional musicians at the Hatch Shell on the banks of the Charles River. We look just across Storrow Drive from where we are sitting to see the Arthur Fiedler Footbridge that leads to this special, some would even say sacred space. And though Fiedler died 40 years ago this year, we're thrilled that his spirit is *always* with us in the form of inspiration, and—literally—in the magnificent stone bust highlighting his iconic profile and that sits just behind us on the Esplanade looking out over the river.

President Jimmy Carter said that Fiedler “knew how to take music seriously without taking the fun out of it, and he shared that gift with all of us.” Leonard Bernstein said that Fiedler “was probably the most popular single conductor in the world. He will be sorely missed . . . for his generous and ebullient nature, his integrity, and his inspiring energy. He was unique and irreplaceable.”

In addition to all of these things, Arthur Fiedler had, in the words of former long-time *Boston Globe* classical music critic Richard Dyer, “an evangelical zeal to make concert music available to people who might not otherwise be able to hear it in live performance.” It is for this reason that we proudly celebrate this important anniversary throughout our 2019 season, and at our 2019 Gala on October 22, 2019. And we strive every day to keep Arthur Fiedler’s Hatch Shell legacy alive.

During each Boston Landmarks Orchestra concert week this season, you will hear musical selections that were among Fiedler’s favorites. These pieces will be highlighted on the program page with an asterisk signifying *repertoire championed by Arthur Fiedler (1894-1979)*. Many of these works are staples of the pops and light classical repertoire (*Dance of the Hours*), some are by composers closely associated with Fiedler (the works of Leroy Anderson), and quite a few were performed here at the Hatch Shell as early as the first season in 1929 (selections from *Show Boat*).

On a final note, Boston Landmarks Orchestra is especially proud of and grateful to the Vice Chair of our Board of Trustees, Arthur Fiedler’s son Peter Fiedler, for supporting our work and believing in us.

Thank you all for joining us this evening, and thank you for supporting our free concerts. We hope to see you every Wednesday night!

Sincerely,

Jo Frances Meyer
Executive Director



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

July 24, 2019

LONGWOOD SYMPHONY ORCHESTRA

If it is raining on the 24th, the concert will be cancelled.

July 31, 2019

DEEP RIVER

If it is raining on the 31st, the concert will be postponed to August 1st at the Hatch Shell or First Church, Cambridge.

August 7, 2019

MERCURY ORCHESTRA

If it is raining on the 7th, the concert will be cancelled.

August 14, 2019

ANNUAL GREEN CONCERT

If it is raining on the 14th, the concert will be postponed to the 15th at the Hatch Shell or First Church, Cambridge.

August 21, 2019

LANDMARKS DANCE NIGHT

If it is raining on the 21st, the concert will be postponed to the 22nd at the Hatch Shell or an indoor location TBD.

If inclement weather is in the forecast on the day of a concert, please check www.landmarks.org or call 617-987-2000 **after 4 PM** for any changes to the date or venue. Download or mobile app to receive weather alerts, notifications, and special offers.



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