

A COMMUNITY SUPPORTED ORCHESTRA



**BOSTON
LANDMARKS
ORCHESTRA**

CHRISTOPHER WILKINS MUSIC DIRECTOR

Green Concert

in partnership with

New England Aquarium

August 14, 2019

7 pm

at the DCR's Hatch Shell

Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Tera Gorsett-Keck
Colin Davis
Heidi Braun-Hill
Lisa Brooke
Stacy Alden

VIOLIN II

Paula Oakes, *principal*
Rose Drucker
Maynard Goldman
Robert Curtis
Asuka Usui
Young-Shin Choi

VIOLA

Abigail Cross, *principal*
Nathaniel Farny
Donna Jerome
Don Krishnaswami
Ashleigh Gordon
Francis Grimes

CELLO

Aron Zelkowicz, *principal*
Melanie Dyball
Jolene Kessler
Patrick Owen
Steven Laven

BASS

Robert Lynam, *principal*
Barry Boettger
Kevin Green
John Shiu

FLUTE

Lisa Hennessy, *principal*
Sarah Brady

FLUTE/PICCOLO

Iva Milch

OBOE

Andrew Price, *principal*
Lynda Jacquin

ENGLISH HORN

Benjamin Fox

CLARINET

Rane Moore, *principal*
Margo McGowan

BASS CLARINET

Ryan Yuré

BASSOON

Naho Zhu, *principal*
Sally Merriman

CONTRABASSOON

Margaret Phillips

HORN

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

TRUMPET

Dana Oakes, *principal*
Jesse Levine
Paul Perfetti

TROMBONE

Robert Couture, *principal*
Hans Bohn

BASS TROMBONE

Donald Robinson

TUBA

Donald Rankin, *principal*

HARP

Ina Zdorovetchi

PIANO

Vytas Baksys

CELESTE/ORGAN

Brett Hodgdon

TIMPANI

Jeffrey Fischer

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Gregory Simonds

Maynard Goldman,
Personnel Manager

Ashton Bush
Librarian

**American Sign
Language (ASL) Team**
Stephanie "SJ" Hakuline,
Coach
Adrianna Neefus
Chris Robinson

CHAMBER CHOIR (*Sinfonia antartica*)

Cassandra Extavour, *soloist*
Elizabeth Eschen
Elisa Groves
Kelley Hollis
Rose Lewis
Thea Lobo
Kamala Soparkar

Green Concert

Boston Landmarks Orchestra | Christopher Wilkins, Music Director
New England Aquarium | Vikki N. Spruill, President and Chief Executive Officer

Night on Bald Mountain *

Modest Mussorgsky
(1839-1881)
arr. Rimsky-Korsakov

Sinfonia antartica (Symphony No. 7)

Ralph Vaughan Williams
(1872-1958)

Prelude
Scherzo
Landscape
Intermezzo
Epilogue

Cassandra Extavour, *soprano*
Chamber Choir

INTERMISSION

Adagio for Strings

Samuel Barber
(1910-1981)

Photographic essay by David Arnold:
Then and Now, Changes from Above and Below

Symphony No. 7 in D Minor, Op. 70

Antonín Dvořák
(1841-1904)

Allegro maestoso
Poco adagio
Scherzo: Vivace—Poco meno mosso
Finale: Allegro

* Repertoire championed by Arthur Fiedler (1894-1979)



Boston Landmarks Orchestra
545 Concord Avenue, Suite 318
Cambridge, MA 02138
landmarksorchestra.org

Please save the date and join us in honoring

THE LEGACY OF MAESTRO

Arthur Fiedler

AND 90 YEARS OF FREE CONCERTS AT THE HATCH SHELL
and

THE MASSACHUSETTS DEPARTMENT OF

Conservation and Recreation

TUESDAY, OCTOBER 22, 2019

THE ROYAL SONESTA

40 Edwin Land Boulevard, Cambridge, MA 02142

For Sponsorship Opportunities
and more information please contact
Brandi Main at 617-987-2000
bm@landmarkorchestra.org

formal invitation to follow



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



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.

The **NEW ENGLAND AQUARIUM** is a catalyst for global change through public engagement, commitment to marine animal conservation, leadership in education, innovative scientific research, and effective advocacy for vital and vibrant oceans. With more than 1.4 million visitors a year, the Aquarium is the only Boston-based cultural institution with a mission focused primarily on the environment. We bring the public to the water’s edge, inspiring them about the oceans, and promoting civic engagement in environmental stewardship.

Soprano **CASSANDRA EXTAVOUR** began her vocal career with the Tafelmusik Chamber Choir in her native Toronto, Canada. She then moved to Europe, living in Spain, Greece, and England and studying voice under Carlos Mena (Madrid, Spain), David Mason (Madrid, Spain) and Richard Levitt (Schola Cantorum Basilensis, Basel, Switzerland). She has performed as soloist in oratorio and chamber opera with numerous European and American ensembles, including Alia Musica (Madrid, Spain), Capella de Ministrers (Valencia, Spain), La Capilla Real de Madrid (Madrid, Spain), The Harvard-Radcliffe Chorus (Cambridge, USA), Emmanuel Music (Boston, USA) and Boston Landmarks Orchestra (Boston, USA). Since relocating to Boston, she studies with Jane Olian (Juilliard Evening Division, Manhattan School of Music), does regular solo, recital, and chamber work, and performs with multiple professional ensembles, including Emmanuel Music (dir. Ryan Turner) and the Handel and Haydn Society (dir. Harry Christophers). Cassandra is also Full Professor of Molecular and Cellular Biology, and Professor of Organismic and Evolutionary Biology, at Harvard University (www.extavourlab.com).

PODIUM NOTE

This year's **Green Concert** should really be called the **Blue Concert**, or more precisely, the **Aquamarine Concert**. For the third summer out of the last five, the Boston Landmarks Orchestra is delighted to perform in partnership with the **New England Aquarium**. Engaging Bostonians in dialogue about issues of vital importance to the community is central to the missions of both organizations. **Vikki Spruill**, the Aquarium's **President and CEO**, recently talked about the strategic goals of her institution in a Boston Globe video interview. She, too, made a distinction based on color:

“Our vision is to connect the Rose Kennedy Greenway—through something we’re calling the “Blueway”—to Boston Harbor, so that our physical space becomes a manifestation of our conservation message. We are a major urban waterfront city, and yet there are so few places where the residents of Boston can interact directly with the water. We’ve spent \$23 billion on the harbor cleanup and on the Greenway. So now let’s complete that vision, and bring people [to the envisioned new Aquarium waterfront] to help them understand what’s happening with rising and warming seas.”

In Shakespeare's *The Tempest*, the jester Trinculo hides from an approaching storm by crawling under a cloak next to Caliban, who gives off “a very ancient and fish-like smell.” To explain his choice, Trinculo proclaims, “Misery acquaints a man with strange bedfellows.” Last summer, we performed music of the twentieth century in order to address the plight of the North Atlantic right whale and the effects of ocean pollution. This year our “strange bedfellows” are **Music of the Late Romantic Age** and **Climate Change**.

The New England Aquarium is a global leader in studying the effects of climate change on our oceans—indeed on all of life—as well as in furthering public awareness and public action surrounding these issues:

Climate change is the defining issue of our time. It affects everything on our blue planet—from the smallest single-celled organisms in our oceans, to the biggest whales to, us, humans. In Boston, we don't have to look further than our backyard to see the impacts of climate change. Sea surface temperatures in the Gulf of Maine are warming faster than 99% of the ocean. The effects of climate change, from the shifting migration of the endangered North Atlantic right whale to changes in Atlantic cod distribution, are observed every day by our scientists at the New England Aquarium's Anderson Cabot Center for Ocean Life.

The story is the same elsewhere in the world. Earth's coral reefs support more than 4,000 species of fishes, but are rapidly disappearing worldwide, primarily due to warming ocean temperatures, ocean acidification, and other human impacts. Perhaps the most serious stress on the oceans today comes from society's use of fossil fuel for energy, which releases rampant levels of carbon dioxide. This gas builds up in the atmosphere, trapping in excess heat around the globe, and is absorbed by the oceans, changing the chemistry of the water that surrounds and supports marine life. Rampant carbon dioxide is disrupting ecosystems and weakening food webs, changing the oceans at a global scale.

Taking practical, commonsense steps to address problems facing our environment today is in the best interest of future generations. It's up to all of us to work together to protect the blue planet.

What music adds to the conversation is a connection to our emotional and spiritual natures. If we cannot feel a problem, we cannot fully take it in. Tonight, we perform four highly expressive works, and connect them to aspects of nature. Emotions range from anxiety to foreboding, from loving to grieving. A powerful artistic vision shapes every work, and each comes from a wellspring of goodwill. Whenever there is a need to act, our resolve comes from a foundation of spiritual strength.

Modest Mussorgsky composed ***Night on Bald Mountain*** in a blaze of inspiration over a twelve-day period, completing it on June 23, 1867, **St. John's Eve**. He called his first version of the work, *St. John's Eve on Bald Mountain*. June 24 is the **Feast of St. John the Baptist**.

According to the Gospel of Luke, John was born six months before Jesus. For that reason, St. John's Day, celebrating John's birth, was established six months before Christmas, around the summer solstice. In Luke, John is not himself the light, but the one preparing the way for Jesus, the "light of the world." "He must increase, but I must decrease," John told his disciples (John 3:30). The lighting of bonfires, known as St. John's Fires, marks the Feast of St. John around the world. In addition to their biblical significance, they are thought to ward off evil spirits, reflecting beliefs that predate Christianity. A half year later, the lighting of candles during Advent ritualizes once again the coming light.

The legend of a witches' sabbath on St. John's Eve—before the bonfires' purifying effects have taken hold—is found in many Western cultures. Witches, goblins, and other demons dance on a mountain

peak in a blasphemous revelry of licentiousness and debauchery. Understandably, Mussorgsky was drawn to the musical possibilities of such a spectacle. He created three different versions of the work, including two that he intended as scenes in different operas, both of which lay incomplete at his death in 1881. The tone poem was first performed five years later when Rimsky-Korsakov conducted his own revised version. Mussorgsky's original draft is very different from the Rimsky-Korsakov revision. The original is longer, rougher, and far weirder. I have usually performed Mussorgsky's original, but the **Rimsky-Korsakov Version**—which is easier to listen to—is among the best-known works in the literature. And it is the Rimsky-Korsakov version that **Arthur Fiedler** featured in his 1976 LP, *Danse Infernale*, along with other works portraying sorcery and the macabre.

Either way, *Night on Bald Mountain* packs a punch. Its opening bars set the scene: whistling wind, chilling gusts, volcanic rumblings, and the orgiastic frenzy of night creatures. The musical ideas are short, repetitive, and rhythmically charged. They pour down relentlessly as in a high-altitude storm. Soon the bass instruments of the orchestra announce—in a theme of demonic pedigree—the arrival of the God of Darkness.

In Disney's 1941 film, *Fantasia*, this loathsome God of Darkness is the unforgettable demon, Chernabog, whose folded bat wings form the peak of the craggy mountain. As Chernabog rises to reveal his enormous wingspan, his fiery yellow eyes lure his minions to carouse with him. Fixing his gaze on their dancing figures—some seductive, some repulsive—he takes his own special pleasure in hurling them one-by-one into the mountain's fiery pit. Chernabog was the creation of Vladimir Tytla, who also designed much of *Snow White and the Seven Dwarfs*.

Returning to Mussorgsky and Rimsky-Korsakov, after the procession of the God of Darkness, the opening music comes to a full stop. It is immediately repeated, but now higher by a half-step, just one note. Horns and upper strings engage in an agitated exchange. They are "gossiping demons," according to Mussorgsky. Oboe and bassoon put a friendlier face on the gossips, but only briefly, before they are drowned out by strong blasts of night air. Without warning, the music falls silent. Low woodwinds begin the revels anew—cautiously at first, and then with growing confidence—until trumpets and horns erupt in a fanfare-like "music of glorification," as Mussorgsky called it. Again, the action subsides as the violins introduce an idea that will return, transformed, at the work's conclusion. Storm clouds gather once more,

and the principal themes—pandemonium, processional, glorification—pass through the orchestra. A clocktower strikes “six” in the distance, signaling the coming dawn, and the demons disperse. Through the early morning mist, the violins play a half-drowsy theme that vaguely recalls the diabolical music. Then, for the first time in the work, we hear a harp, that symbol of radiance and virtue. Clarinet, and then flute, sing a simple folk song as dawn breaks on St. John’s Day.

Mussorgsky once proclaimed *Night on Bald Mountain* to be, “in form and character, Russian and original; and I want to feel sure that it is thoroughly in keeping with historic truth and Russian folk tradition.”

Ralph Vaughan Williams sought these same qualities in his music, striving above all to reflect and extend England’s cultural heritage. He traveled extensively in his homeland, searching for the distinctive sound of the English countryside. Much of his best-known music conveys sounds and sentiments that are distinctly English, especially through the use of folk songs and dances. His Seventh Symphony, the ***Sinfonia antartica*** (sic: Italian spelling), claims its Britishness from a different source: English history.

The Origins of *Sinfonia antartica*

On June 15, 1910, a team of sixty-four men set sail from Cardiff, Wales on a journey to Antarctica in a converted whaling ship, the ***Terra Nova***. The expedition was led by **Captain Robert Falcon Scott**. From 1901 to 1904, Scott had led a similar excursion that contributed greatly to scientific and geographical knowledge. But that expedition failed to reach the South Pole, falling short by five hundred miles. This time, scientific research remained a priority, but Scott’s primary goal was “to reach the South Pole, and to secure for the British Empire the honour of this achievement,” according to historian David Crane. And now there was greater urgency. Before reaching New Zealand, Scott had received a telegram from the Norwegian explorer **Roald Amundsen**, notifying him that he too was “proceeding south.” The race was on.

The men spent their first season in Antarctica placing a series of depots and caching supplies along their intended route. On November 1, 1911, they began the 800-mile march from Cape Evans to the South Pole (equivalent to the distance from here to the South Carolina border). With gale force winds and daytime temperatures as low as -40° F, conditions were miserable and progress was slow. The expedition finally reached the Pole on January 17, 1912, only to discover that Amundsen had beaten them there by five weeks. In his diary, Scott wrote, “The worst has happened. All the daydreams must go. Great God! This is an awful place.” On the return journey, all five men of the

polar party perished before reaching their supply camp. In his final days, Scott wrote a “message to the Public”:

“We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last.”

In 1947, the Director of Music at Ealing Studios invited Vaughan Williams to compose music for a dramatized documentary of the *Terra Nova Expedition*, **Scott of the Antarctic**. The composer was delighted. “He enjoyed films,” his wife Ursula wrote in her biography of him. “He was at first reluctant to commit so much time, but... the strange world of ice and storm began to fascinate him... The idea of great white landscapes, ice floes, the whales and penguins, bitter winds, and Nature’s bleak serenity as a background to man’s endeavour captured RVW’s imagination.”

At times, Vaughan Williams’ music seems shaped into geologic forms: giant mountains of sound, slow-drifting masses of chords, undulating rhythmic patterns, and smoothly polished surfaces. His watery effects are similarly imaginative, conjuring tidal surges, wind-swept seas, breaking waves, and cracking ice floes, while other musical gestures mimic sea life. From the beginning of his work on the film, he intended eventually to refashion his material and shape it into a symphony. Ultimately, he did, completing the work in 1952.

Natural History New Zealand created a film in 2002 to accompany a performance of *Sinfonia antartica* by the New Zealand Symphony. Footage includes mountains, glaciers, ice floes, penguins and other sea life, the South Pole, and Observation Hill where the *Terra Nova* memorial cross was erected in January 1913. The historic footage is not of the Scott expedition, but of the Imperial Trans-Antarctic Expedition (1914–1917) led by Ernest Shackleton. The Australian photographer Frank Hurley was a member of that crew, documenting the expedition in flash photography and in motion pictures. The ship is the *Endurance*, which became trapped in pack ice that eventually destroyed it, leaving Shackleton and his men to continue their journey on foot over the floating ice. The Shackleton tale is a highlight of the **Heroic Age of Antarctic Exploration**, vividly recounted in Alfred Lansing’s spellbinding account, *Endurance*, a must-read.

The Music of *Sinfonia antartica*

There are five movements in Vaughan Williams’ *Sinfonia antartica*. In the published score, each movement is preceded by an **Epigraph**

chosen by the composer, shown here above the musical descriptions.

Prelude: Andante maestoso

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power which seems omnipotent...
Neither to change, nor falter, nor repent;
This... is to be
Good, great and joyous, beautiful and free;
This is alone Life, Joy, Empire, and Victory.

Percy Bysshe Shelley *Prometheus Unbound*

A brooding slow-paced march begins the symphony. Deep foreboding hangs in the air, as does frozen beauty. Vaughan Williams uses “a few Antarctic shimmerings” (his words) in piano and xylophone to set up a long haunting melody in the strings. A lone female voice rises in the distance, accompanied by a wordless choir of women’s voices. A wind machine—in reality a canvas laid over rotating wooden slats—emulates gusts sweeping off the desolate landscape. Glinting noises from piano, celeste, and glockenspiel lend a sparkle to the otherwise unrelenting monotony. The texture thickens and gathers like storm clouds. Bells toll, the women’s voices return, and, unexpectedly, a trumpet fanfare summons hope. It is a reminder of the heroic aims of the journey. The terrible march resumes, with ever-greater exertion.

Our **chorus of treble voices** is made up of stars of the Boston vocal scene, who perform with many of our leading musical institutions. Our soprano soloist is the much-admired **Cassandra Extavour**. There’s something just very Boston about the last line in Dr. Extavour’s biography: “Cassandra is also **Professor of Molecular and Cellular Biology**, and **Professor of Organismic and Evolutionary Biology**, at **Harvard University**.”

Scherzo: Moderato

There go the ships,
And there is that Leviathan:
Whom thou hast made
To take his pastime therein.

Psalm 104

The *Scherzo* portrays the bumpy progress of the ship, and the watery-

icy world that engulfs it. Wind and wave splash across the orchestra. There are two principal melodies: the first, carried initially by the horns, has the spirit of an English hornpipe; the second, mainly a string tune, conveys the strange loveliness of that remote world. In the middle of the movement, Vaughan Williams offers a penguin tune: playful, awkward, and amusing, in a penguin sort of way.

Landscape: Lento

Ye Ice-falls! ye that from the mountain's brow
Adown enormous ravines slope amain—
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! silent cataracts!

Samuel Taylor Coleridge *Hymn Before Sunrise, in the Vale of the Chamouni*

The first half of Scott's eight hundred-mile trek to the Pole traversed the Ross Ice Shelf, a magnificently austere expanse of floating glacial ice, roughly the size of France. It extends as far as the eye can see: white on white and unremittingly bleak. The music somehow manages to be both constantly in motion and utterly static. Horns wander about in an aimless meander, while flutes sing the droning call of an Antarctic bird. High instruments swirl with the motion of minute particles, and low instruments stride in massive descending steps. As the movement approaches its principal climax, an organ enters the sonic picture, and brass and woodwind begin to assume the characteristics of an English choir. Vaughan Williams alludes to the English choral tradition here, suggesting that the glaciers are like vast cathedrals of ice, with their own sacred solemnity.

Intermezzo: Andante sostenuto

Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.

John Donne *The Sun Rising*

This movement brings welcome relief. The music is taken from two separate scenes in the film. The plaintive oboe theme—in the English pastoral style—comes from a moment in the country home of Dr. Edward Wilson. Wilson was chief of the scientific staff of the *Terra Nova Expedition*, and was a member of the polar party, all of whom perished. An affectionate moment between husband and wife is colored

by dark premonitions as she perceives that his love of science outweighs his devotion to their domestic happiness. Vaughan Williams also uses music from a scene in which the suffering Captain Lawrence Oates—so badly frostbitten that he is unable to continue—leaves his tent and intentionally walks into the bitter cold to his death. This music, occurring about two-thirds of the way through the movement, is a variant of the tolling bells and laborious march music of the first movement. At the conclusion, the pastoral music returns in the winds and cello.

Epilogue: Alla marcia, moderato

I do not regret this journey... We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint.

Captain Scott's Last Journal

The Epilogue begins with a thunderous stroke in the timpani and a theme signaling adventure in the brass, answered by the whole orchestra. The final movement presents a series of winding melodies to summarize a range of feelings. The opening march is among the tunes Vaughan Williams revisits, but it has now become more energetic. The sound of the women's choir returns briefly. The arduous pace returns, and the music builds to a heroic statement of the march tune—surely a tribute to Scott and his men. The final moment is given to the desolate sound of solo soprano and female chorus, their otherworldly intimations recalling the haunting final bars of Holst's *The Planets*.

We are privileged and excited to partner with one of our Trustees, former Boston Globe Reporter **David Arnold**, on a project that brings together all the strands of tonight's program. After intermission comes a stunning photographic essay he has created for this concert, ***Then and Now: Changes from Above and Below***. It comes in two parts. The first deals with glaciers; the second with coral reefs. It is set to **Samuel Barber's Adagio for Strings**. Never has that American masterwork been put to greater use, with an effect that is at once awe-inspiring and devastating.

What does the Barber *Adagio for Strings* mean? Virgil Thomson once hypothesized that it was a "detailed love-scene... and a successful one." The jazz trumpeter Charles Turner called it "our national funeral music." It made the cut on "Body Burn: 18 Classics to Get Yourself in Shape." The film director David Lynch reported that he was lying on his sofa one day when he heard the Adagio on the radio, and "within a few

milliseconds the whole final scene of *The Elephant Man* unfolded inside my head.” It is impossible to say what the *Adagio for Strings* means. The clearest description, and the most germane, comes from Aaron Copland. He said all that really matters: “it comes straight from the heart.”

David Arnold explains how his work came about: “As a reporter at the Boston Globe, I wrote several news stories about the aerial photography projects of the late **Bradford Washburn**. I wondered if I could replicate Washburn’s work. If the ice was melting, comparisons would document it. I returned to a dozen locations in **Alaska and the Alps** where from the mid-1930s to the 1960s, Dr. Washburn—dressed in full winter garb—photographed glaciers with a 50-pound large-format camera while hanging out the cargo door of an airplane with a temperamental engine. I photographed with a camera held in one hand inside the open passenger window of a heated Cessna.

“The coral photographs compare scenes in the **Florida Keys and the Caribbean Islands**. The early shots date from 2005 to as early as 1970 when underwater photography was in its infancy. My greatest hurdles: Could the scene be found again? Was the same location obvious? Were local dive masters—paid by an industry catering to tourists—willing to cooperate when the message was bad? *Then and Now* has been synchronized to the *Adagio for Strings* by Samuel Barber. It would be hard to pick a more heart-breaking orchestral lament. But the final images in the series document hope, including **images taken locally**. They are a reminder that when we put our minds to solving the seemingly insolvable, we rise to the challenge.

“All photographs are copyrighted: the early glaciers by the Museum of Science Archives; the early corals by Jerry Greenberg, Paul Humann, Armando Jenik, Steve Lucas, Jim Scheiner, and Bill Harrigan; and the “today” shots by David Arnold. See **doubleexposure.net** for details. This project, which is ongoing, would not have happened without the Washburn family, the Museum of Science, Tony Decaneas and the Decaneas Archive, and Gabriela Romanow.”

In the wake of Barber’s “lament” comes the dark beauty of **Antonín Dvořák’s Symphony No. 7**. While the work is radiant at times—as is all of Dvořák’s music (“the sun always shines in it,” the critic Hanslick said)—it is also unmistakably tragic. Dvořák was at a crossroads in his life in 1883. The extraordinary success of his *Stabat mater* in London recently had elevated his international stature. He felt pressure to produce “serious” work, worthy of the praise Brahms and others

bestowed on him. He also was grieving the death of his mother, an experience that must have contributed to the intensity of expression we find in the Seventh Symphony.

Dvořák was never at a loss to think up a good tune. Brahms reportedly told a friend, “I could almost jump out of my skin with envy at the thoughts which come to this man merely by the way.” The profusion of attractive melodies in the Seventh Symphony is remarkable. But while the tunes are plentiful and varied, the design of the symphony is exceptionally compact. There is not one wasted note.

Allegro maestoso

A severity of expression is established from the start. The symphony begins with a single pitch—a low D-natural played by horns, timpani, and basses—out of which the first theme is uncoiled in violas and cellos. It is a forbidding melody in the minor mode. The tune curls back on itself three times only to return to its starting point. With a rhythmically charged three-note rhythm—one that animates the entire movement—the theme leaps to a sharp chord, one that proves an uncomfortable resting place. This is the defining pattern of the whole movement: climaxes accumulate and dissolve quickly, only to rise again with renewed force. It is music of a Sisyphean struggle.

The rising-falling shape is inverted in a companion theme in the solo horn, a cheerful idea that tumbles to a D-natural and lifts elegantly at the end. When we arrive at the second main group of tunes, at long last “the sun is shining.” A pair of clarinets sing a tune of a type that Brahms, Dvořák’s mentor, might have written. Violins answer with a confidence that keeps the storm clouds at bay for the moment. As we enter the Development section—the shortest Dvořák ever wrote in a symphony—it is unclear which mood will prevail. For a while, Dvořák keeps things uncertain. Once again, storm clouds gather, and suddenly the opening theme returns: this time triple-forte and played by the full orchestra. What had been an exposition of sixty bars is now just six, and the Brahmsian second subject soon returns. The coda begins as the Development did, with uncertainty. It builds to a catastrophic climax that includes a persistent repeating of the coiling theme. Bits of the tune float like flotsam in the strings and horns. The music finally dies out exhaustedly, in the embrace of a series of D-minor chords, cellos and horns having returned to where they began in the very opening bars.

Poco adagio

Brahms’ Third Symphony was a direct inspiration for this work, just as Brahms’ Second Symphony had been for Dvořák’s Sixth. The sweet

hymn-like tune in the clarinets and bassoons that begins this movement recalls the same mood, pace, orchestration, and texture in the slow movement of Brahms' most recently completed symphony, his Third. An expansive restatement of the hymn-tune in flutes and oboes leads to "one of the profoundest passages of any symphony since Beethoven," according to Sir Donald Francis Tovey. Searching and prayerful, violins and cellos incline upward and then fall a seventh—just short of a full octave—in long sighs. These gestures are answered by fateful chords in low woodwinds and trombones. Violins ruminate on the moment in passagework that rises for a moment and then falls back, arriving at the cellos' lowest possible note. The second theme arrives in the solo horn, brightening the mood. The middle section expounds upon all this material, and cycles back to the opening tune, which is now expansive and generously expressive. Following a new iteration of the music Tovey so admired, the hymn-tune returns in the oboe. The conclusion reflects nostalgically on all that has come before. The coda has a valedictory tone similar to moments in Dvořák's great "American" orchestral works of a decade later, the Cello Concerto and the 'New World' Symphony.

Scherzo: Vivace—Poco meno mosso

Even out of context, one bar into the Scherzo and you would know who the composer is. This is Dvořák the country artist. The music is reminiscent of his first international hit, the Slavonic Dances. If you listen closely to the opening, you will notice a subtle countersubject in the cellos, a smoothly sinuous line that contrasts with the bounce of the main subject. When the tune repeats, Dvořák brings the lyrical aspect to the fore in the violins, proving his bona fides as a "song and dance man." Charming variation upon variation follow. The middle section of the movement begins with a series of rising-falling motives. Another country dance ensues. The stresses here are displaced by a beat, a common trait of Czech folk dance that keeps the dancers on their toes. The bridge back to the opening music is strong and artful, and one of many instances in which this symphony boasts not just attractive features, but good bones.

Finale: Allegro

In creating finales for his symphonies, Dvořák often struggled to make effective closing arguments. That is, until this symphony. The special challenge of a finale is to counterbalance the weight and intensity of previous movements—especially the first—while still providing closure. If a first movement generates so much excitement that it leaves unfinished business, so much the better. But a finale must create the impression that there is nothing more to be said. Before Beethoven,

final movements tended to be light in mood, less complicated than first movements—like musical desserts. But Beethoven changed all that. He was inclined toward the grand statement, and often fashioned his finales as moments of apotheosis. The finale of the Ninth Symphony is a perfect example, the ‘Ode to Joy.’

The final movement of Dvořák’s Seventh begins with profound eloquence. A theme launched with an upturned octave lands on a painful dissonance, then retreats to the shadows. Then a chorale-like melody in the strings hovers over a repeating A in basses and horns. This music is encoded: it is about human mortality. It is part of a long tradition of funereal songs that have the same general shape and sound. This particular melody recalls Schubert’s “Death and the Maiden.” Fresh music of great agitation leads to a restatement of the opening idea, this time led by the woodwinds. A companion theme in the strings injects new rhythm and vigor, and provides welcome solidity to the structure. The second main subject is a swinging theme in the cellos that breathes Bohemian air. The Development section—where familiar ideas are presented in unfamiliar ways—makes use of all of the principal themes. Solo clarinet begins with a hint of the movement’s opening gesture; strings pluck—rather than bow—the funereal theme; and woodwinds sing out a variant of the swinging second subject. Once again, the athletic music brings us to a moment of transition, and the Reprise begins full-force in the whole orchestra.

Very few symphonies end in the minor key, much less in a state of tragedy, but this one does. Although it is certainly grand, the ending is not happy. After one last agonizing statement of the opening theme, the orchestra sings “Amen” and settles into the symphony’s final chords. They are major chords, to be sure, not minor chords. But here Dvořák is following a centuries-long tradition of concluding minor-key works with that crucial middle note of the triad, the third, raised by a half degree. This so-called “Picardy third” always seems to bring an added sense of closure. And real closure is what Dvořák needed to make this turbulent and complex finale sound final.

- Christopher Wilkins



**Support Boston's only summer series of
FREE orchestral concerts 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 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.

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

Contributions may also be mailed to:

**Boston Landmarks Orchestra
545 Concord Avenue, Suite 318
Cambridge, MA 02138**

Boston Landmarks Orchestra Donors & Sponsors

(Gifts received within last 12 months)

Corporate, Foundation, & Government Support

Anonymous • Arbella Insurance Group Charitable Foundation • Paul & Edith Babson Foundation • Beacon Hill Village • Blue Cross Blue Shield of Massachusetts • Boston Arts Summer Institute • Boston Cultural Council • The Boston Foundation • Edmund & Betsy Cabot Charitable Foundation • Cabot Family Charitable Trust • Cambridge Trust Company • Century Bank • Cogan Family Foundation • Commonwealth of Massachusetts • Conservatory Lab Charter School Foundation • Control Concepts • Druker Company • Encore Boston Harbor • Eversource Energy • Free for All Concert Fund • The GE Foundation • Stella and Charles Guttman Foundation • Highland Street Foundation • John Hancock Financial Services • The Klarman Family Foundation • Korean Cultural Society of Boston • Liberty Mutual Foundation • Massachusetts Cultural Council • Museum of Science • Music Performance Trust Fund • The Plymouth Rock Foundation • Lawrence & Lillian Solomon Fund • Eaton Vance Investment Counsel • Wellington Management Company

Music Director's Society

Music Director Benefactor

The Mill River Fund • Richard and Rebecca Hawkins • Amos and Barbara Hostetter • Katharine and Anthony Pell • Lia and William Poorvu • Michael and Karen Rotenberg • Allison Ryder and David Jones • Stephen and Alicia Symchych

Music Director Platinum

Laura Connors and Brian O'Connell • Gene and Lloyd Dahmen • Katherine and Neil Diver • Epp Sonin

Music Director Gold

David Altshuler • Richard and Nonnie Burnes • Mitchell and Cynthia Neider • Jeryl and Steve Oristaglio • Jan and Stuart Rose • Michael Yogman and Elizabeth Ascher

Music Director Silver

Alfred and Susan Chandler • Mark Churchill • John and Eileen Connors • Priscilla Deck and Sean Kelly • Andrew Ley and Carol Searle • Jo Frances and John Meyer • David G. Mugar • Myran Parker-Brass and Kenneth Brass • Laura Roberts and Edward Belove • John Shields and Christiane Delessert • Scott Squillace and Christopher Gayton • Debra and Mark Stevens • Anne Symchych • Edwin and Joan Tiffany

Music Director Bronze

Hanna and James Bartlett • Mr. and Mrs. John S. Clarkeson • Cynthia and Oliver Curme • Mary Darmstaetter • Peter and Dieuwke Fiedler • Kyra and Coco Montagu • Joseph Mueller • Stephen Spinetto and Alice Krapf • Donna and Robert Storer • Marcia Walsh and Eric Block • Robert and Suzanne Walters • Douglas and Laura Wilkins

Benefactors

Linda Cabot Black • Paul and Catherine Buttenwieser • Ronald Casty • James Clarkeson • Lawrence and Nancy Coolidge • Corinne Dame • Joseph and Eden Davies • Harron Ellenson and Roger Snow • Howard Gardner and Ellen Winner • Judith Goldberg • Ellen Golde • Pamela and John Humphrey • Elizabeth and Paul Kastner • John Keane • Rona Kiley • Steven Levitsky • Anne Linn • James McCann and James Canales • Priscilla and John McMahon • Sharon and Brian McNally • Kristin A. Mortimer • John Curtis Perry and Sarah Hollis Perry • Rachel Perry • Megan and Alkes Price • Suzanne Priebsatsch • Susan and Frederick Putnam • Diana Rowan Rockefeller • Michael Rubenstein and Elizabeth Skavish • Maureen and Michael Ruetters • Andrea Schein and Angelo Veneziano • David and Marie Louise Scudder • Samuel and Jenni Seicol • Eileen Shapiro and Reuben Eaves • Kathy and Gary Sharpless • Judy Reed Smith and Normand Smith • Joan Margot Smith • Fredericka and Howard Stevenson • Harborne Stuart and Cathy Tankosic • Benjamin and Katherine Taylor • Deborah Thaxter and Robert Adkins • Clara Wainwright • Christopher Wilkins • Herbert and Angela Wilkins • Milton Wright • Benjamin Zander

Supporters

Benjamin and Caroline Ansbacher • John Appleton • Diane Austin and Aaron Nurick • Enid Beal and Alan Wolfe • Bettie Cartwright • Julie Crockford and Sheridan Haines • Miguel and Suki De Braganca • Katherine DeMarco • Paul and Gail Devine • Catharine-Mary Donovan • Wendy Everett • Glenda and Robert Fishman • Christopher and Hilary Gabrieli • Russell and Betty Gaudreau • David and Anne Gergen • Richard and Jean Frova Gran • Gary Gut • Jonathan Hecht and Lora Sabin • Sean Hennessey • Richard Howe and Betty Ann Limpert • Charles and Charlene Hyle • Frederic Johnson • Stephen and Cheryl Jonas • B.J. Krintzman • Paul and Mimi La Camera • Caroline and James Loken • Katherine and James McHugh • C. Bruce Metzler and Carol Simpson • Brigitte and Gerard Moufflet • Nguyen Anh Tuan and Phan Thi Yen • Alan Pafenbach • Robert Panessiti • John Parisi • Pheruze Pell • Suzanne and Bernard Pucker • Arthur and Kimberly Howe Rishi • Jean Scarrow • Elizabeth and Bertram Snyder • Brian Souza • Harry Steckman • Bernard and Joan Sudikoff • Stella Sung • David and Megan Szabo • Phyllis Vineyard • Craig and Catherine Weston • Sally Withington

Contributors

Robert and Margaret Ackerman • James Alexander and Thomas Stocker • Martha and Robert Berardino • Maria and Andrew Burtis • Ingrid Christiansen • Dennis Ciccio • Gabrielle and Rich Coffman • Harold Crowley Jr. • Alvin Davis and Victoria Davis • Patricia Freysinger • Ernest Haddad • Jonathan and Nahomi Harkavy • Sylvilyn Hill and Charles Hill • Murray Janower and Linda Janower • Marcia and Edward Katz • Robert Krim and Kathlyne Anderson • Daniel Langenthal • Jane Lauridsen • Anmol Mehra • Ronald and Wanda Maurant • Karen and Mart Ojamaa • Harold and Frances Pratt • Leo Pierre Roy and Perry Russell • Robert Rubin • Tedd and Ella Saunders • Katherine Sloan and William Sloan • Brian Sugrue • Michael and Diane Szulc • Richard Trant • Thomas and Barbara Van Dyke

Patrons

Katherine Ackerman • Guillaem Aertsen IV • Jane and Joao Almeida • Steven Ascher • Robert and Gudrun Ashton • Maria Benet and Joseph Geller • Lianne Bensley • John and Suzanne Besser • Ruth and Irving Bigio • Donald and Ellen Bloch • Arleen Chase • Yvonne and Donald Christensen • Ann Collier • Kathleen Fox Collins • Catherine Conneely • Zoltan and Cristina Csimma • Mary Curtis • Marian D'Amato •

Virginia Devlin • Charles Dow • David Dreyer • Ronald Druker • Michael and Kitty Dukakis • Patrick Dukes • Maurice and Muriel Finegold • Joanna and Lindsay Fischer • Edward Fleck and Eileen McCormack • Melanie Grant • Linda Grasso • Toni Green • Paul and Lauren Grogan • Kate Guedj • Mary Jo Haggerty • Gordon Hardy and Alice Dunn • Kalon Ho • Gordon Holmes • Gwen C. Irish • John and Rita Kubert • Jo Hanna Kurth • Stephen and Laurence E. Landrigan Poa • Nancy Lippincott • Adrian Madaro • Joseph Mari • Jean Michaels • Madaline Minichiello • Martin and Nancy Scott Newhouse • Pamela Pacelli and Robert Cooper • Katharine and Michael Pelican • John and Michiko Plimpton • Larry and Valerie Post • Suzanne Ricco • Bradley Richardson and Marylou Sudders • James Roberts • Richard and Kay Ryder • Jennifer and Steven Ryder • Elise Schaefer • Molly Schen • Diane and Richard Schmalensee • Brian and Kathleen Schumacher • Mary Scudder • Robert and Patricia Severance • Joel and Elinor Siner • Marilyn Smith and Charles Freifeld • Michael Speciner • Madeleine Steczynski • Robert Stern and Frances Arnold • Cornelia Streeter • Phebe Thorne • Sidney Topol • Pascal and Mieke van Haeren • Renata von Tschanner and Peter Munkenbeck • Roger Webb • Dorothy and Stephen Weber • Susan Weiler • Jason Weiner • Jed Ariel Weiss and Ilana Braun • Asa and Madeline Welty • Bruce Wenning • Pace Willisson

Friends

Mallory and Christopher Amory • Suzanne Archambault • Jane Ashley and Anne Fleche • James Beagan • Fern Beck • Clarice and Stanley Berman • Prilla and George Brackett • Laura Brooks • Jennifer Broutas • Thomas Burger and Andrée Robert • Elaine Cops • David and Sheila Cox • Louisa and Steven Damiano • Janice Danca-Thompson and Charles Thompson • Joan Doucette • Janet Zerlin Fagan • Robert and Iris Fanger • Susan Farber • John and Florence Faro • David Feigenbaum and Maureen Meister • Martha Ferko • Frederic Freidus • Mark Friedman • Leslie and Michael Gaffin • David and Bernice Gaynor • Andrew Goodearl • Linda Grasso • Grace Hall • David and Barbara Hammond • Harry Hanson and Annie Hollingsworth • Frank and Karen Harrington • Adrienne Hartzell • Arthur and Eloise Hodges • Nancy and Thomas Howley • Peter Jones • Jacquelyn Kaplan • Michael and Martha Keating • Donald and Joan Korb • Thomas and Amy Kwei • Peter Lawrence • Henry and Joan Lee • Daria and David Lyons O'Connor • Barbara Madden • Michelle and Robert Major • Kenneth Maser and Susan Lutwak • Elizabeth Meyer • Catherine and Keith Morris • Janine Mudge and David Mullen • Reginald and Megan Murphey • Ogden and Judith Nackoney • Margaret Nairn Wesel • Linda Nathan • Nancy Olson • Suzanne Ouellette • Ruth Paradise • Heidi Pickett • Linda Pierre • Barbara Rappaport • Shulamit Reinhartz • Sara and Jerald Reisman • Gail Linzee Reitter • Christopher Remmes • James and Marsha Robbins • Barbara and Malcolm Romans • Lucy Rosborough • Richard and Oneida Roye • Marilyn Schachter • Julie Schniewind • Peggy Scott • Monte Silberger • Scott Smith • Sheryl and James Stockless • Cornelia Streeter • Richard Tagliaferri • John Tarr • Henry Tiffany III • Michael and Nancy Tooke • Ann Trousdale • Peggy and Reed Ueda • William Walczak • Leonard Weiss • Nancy Williams • Roswitha Winsor • Catherine Wu and John Matias • Charles and Rosalind Cooper Wyman • Charles Wyzanski and Nilgun Gokgur • Diane Yasgur and Rodolfo Archbold

Every effort has been made to ensure the accuracy of this list as of the print deadline. Please contact Brandi Main, Development Assistant, at bm@landmarksorchestra.org regarding any inaccuracies or omissions.

BOSTON LANDMARKS ORCHESTRA

BOARD OF TRUSTEES

Laura Connors, *Chair*
David B. Arnold III
Gene D. Dahmen
Katherine Diver
Peter Fiedler
Richard Hawkins
Mitchell Neider
Jeryl Oristaglio
Myran Parker-Brass, *ex officio*
Katharine M. Pell
J. Brian Potts
Michael Rotenberg
Allison K. Ryder
Stephen Spinetto
Stephen Symchych
David Szabo
Edwin Tiffany
Milton L. Wright Jr.
Michael Yogman

Alfred D. Chandler III,
Trustee Emeritus

Charles Ansbacher,
Founder

BOARD OF OVERSEERS

Myran Parker-Brass, *Chair*
Smoki Bacon
Richard M. Burnes
Conrad Crawford
Julie Crockford
Corinne Dame
Joseph P. Davies
Priscilla Deck
Katherine DeMarco
Newell Flather
Howard Gardner
David Gergen
Sean Hennessey
Paul Kowal
Robert M. Krim
Steven Levitsky
Andrew J. Ley
Anne Linn
Sharon McNally
David G. Mugar

Susan Putnam
Laura Roberts
Diana Rowan Rockefeller
Jan Rose
Anthony Rudel
Maureen Ruettgers
Andrea Schein
Eileen Shapiro
John Shields
Epp Sonin
Debra Stevens
Donna Storer
Beverly J. Tangvik
Angelo Tilas
William Walczak
Douglas Wilkins
Arthur Winn

STAFF

Jo Frances Meyer, *Executive Director*
Arthur Rishi, *Artistic Administrator*

Emilia De Leo, *Education & Outreach Coordinator*
Pamela Feo, *Program Book Editor & Volunteer Coordinator*
Kate Goldstein, *Office Manager*
Stephanie Janes PR, *Public Relations*
Michelle Major, *Finance Manager*
Adele Traub, *Social Media Coordinator*

PRODUCTION

Emerson Kington, *Technical Director*
Brandi Main, *Production Manager & Development Assistant*
Cate Gallagher, *Assistant Production Manager*
Steve Colby, *Sound Design & Audio Mix*
Kellie Simpson, *Stage Supervisor*
Mackenzie Skeens, *Stage Crew Supervisor*
Francisco Perdomo, *Stage Crew Supervisor*
Keyllee Iraheta, Diego Elias, Dayson Benavides, Wilson Teixeira, *MLK Summer Scholars*

Michael Dwyer, *Photography*
MJ Audio, *Audio Production*

VERY SPECIAL THANKS

Boston Cares
One Brick
The Boston Globe
Boston University Office of Disability Services
JCDecaux
Mass Cultural Council UP Initiative

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



**August 21, 2019
LANDMARKS DANCE NIGHT**

With Ann McMabon Quintero, mezzo-soprano. In partnership with Boston Ballet II, Camp Harbor View, Jean Appolon Expressions, Yosi Karahashi, Castle of our Skins, Conservatory Lab Charter School, and MASARY Studios.

Sponsored by Arbella Insurance Foundation.

If it is raining on the 21st, the concert will be postponed to the 22nd at the Hatch Shell or at Symphony Hall.



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.



545 Concord Avenue, Suite 318 Cambridge, MA 02138
617-987-2000 www.landmarksorchestra.org



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.