

A COMMUNITY SUPPORTED ORCHESTRA



**BOSTON  
LANDMARKS  
ORCHESTRA**

**CHRISTOPHER WILKINS** MUSIC DIRECTOR

PRESENTS

*Mercury Orchestra*

Channing Yu, Music Director

August 7, 2019

7 pm

at the DCR's Hatch Shell

# Mercury Orchestra

Channing Yu, Music Director

Spencer Aston and Aaron Kuan, Assistant Conductors

## VIOLIN I

Hyunsu Ko, *concertmaster*  
Julia Wong,  
*associate concertmaster*  
Steven Chen  
Catherine Brewster  
Julian Leonard  
Kylie Prutisto-Chang  
Diana Shi  
Bernice Wong  
Katherine Young

## VIOLIN II

Jennifer Hsiao, *principal*  
Hilary Selby Polk,  
*assistant principal*  
Rosanna Chung  
Shadron Davis  
Lisa Friedland  
Charles Lin  
Rose Moerschel  
Avery Normandin  
Jeffrey Rakover

## VIOLA

James Raftopoulos, *principal*  
Stephen Jue  
Susan Bill  
Mary Hecht  
Eric Lee  
Albert Leisinger  
Arjun Mudan  
David Sanders

## CELLO

Mikiko Fujiwara, *principal*  
Matthew Ludwig  
Ali Fessler  
Lily Moerschel  
Avery Yen  
Maggie Zager

## BASS

Fan Liu, *principal*  
Michael Chen  
Alejandro Cimadoro  
Liz Horwitz

## FLUTE/ PICCOLO

Ellen Rakatansky  
Laura Wilkins  
Reed Gochberg

## OBOE/ ENGLISH HORN

Mary Tripsas  
Deanna Dawson  
Nancy Shapiro

## CLARINET/ BASS CLARINET

Yhasmin Valenzuela  
Jennifer Park

## BASSOON/ CONTRABASSOON

Sarah Abraham  
Amy Seibel

## HORN

Alec Zimmer  
Keith Durand  
Isaac Julien  
Charles Williams

## TRUMPET

Karen Martin  
Brian Nowakowski  
Cheryl Przytula

## TROMBONE

Peter Cook  
Roger Hecht

## BASS TROMBONE

Matthew Visconti

## TUBA

Kenneth Sturgeon

## TIMPANI

Eric Cortell  
Gerry Seixas

## PERCUSSION

Gerry Seixas

## PERSONNEL MANAGER

Tom Engeln

## LIBRARIAN

Mary Hecht  
Karen Martin  
Julia Wong  
Mikiko Fujiwara  
Aaron Kuan  
Spencer Aston

Boston Landmarks Orchestra  
Christopher Wilkins, Music Director

PRESENTS

Mercury Orchestra  
Channing Yu, Music Director  
with New World Chorale  
Holly MacEwen Krafka, Artistic Director

*Phaudrig Crohoore (Patrick Connor)*      Charles Villiers Stanford  
Ballad for chorus and orchestra (1896)      (1852-1924)

*INTERMISSION*

Symphony in E Minor, Op. 32, "Gaelic" (1896)      Amy Beach  
(1867-1944)

*Allegro con fuoco*  
*Alla siciliana—Allegro vivace*  
*Lento con molto espressione*  
*Allegro di molto—Poco più lento*

*This newly revised edition of Amy Beach's Symphony in E minor ("Gaelic"), op. 32, by Publications Director Chris A. Trotman, is a publication of Women's Philharmonic Advocacy ([www.wophil.org](http://www.wophil.org)) and part of their mission of encouraging performances of neglected music by women.*

# NEW WORLD CHORALE

Holly MacEwen Krafka, Artistic Director

## Soprano

Ingrid Bartinique  
Joanne Colella Boag  
Jacqueline Carvey  
Jane Circle  
Amy DeRoche  
Cynthia English  
Cynde Hartman  
Amy Harris  
Keiko Nakagawa  
Colleen Roller  
Susan Rubin  
Nancy St. Laurent  
Patricia Stewart

## Alto

Jennifer Clark  
Elizabeth Clifford  
Betsy Draper  
Diane Droste  
Janice Hegeman  
Kristine Lessard  
Kathryn Low  
Sharon Magnuson  
Genevieve Pluhowski  
Laura Stanfield Prichard  
Ada Park Snider  
Deborah Sosin  
Nancy Stevenson  
Susan Van Dyke

## Tenor

Reg Didham  
Stanley Hudson  
Andrew Leonard  
Joseph McIlwain  
Sam Pilato  
Tom Regan  
Bob Ruplenas  
David Siktberg  
Jay Woodruff  
R. Spencer Wright

## Bass

Mark Bonito  
Neil Clark  
Peter Cooper  
Paul Harter  
Carl Howe  
Lee Jaffe  
Vincent W. James  
Chris Loschen  
Adam Nee  
Stephen Owades  
David Pogue  
Michael Prichard  
A. Michael Ruderman  
Paul Tessier

Mark Bartlett  
*Rehearsal Pianist*

Amy DeRoche  
*Librarian*

Founded in 2008, the **MERCURY ORCHESTRA** 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 is the national winner of the 2010 American Prize for Orchestral Performance, community orchestra division. For more information, visit [www.mercuryorchestra.org](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 Orchestra Nova. He has been praised by Anthony Tomassini of 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 as concertmaster of the Greenwich Village Orchestra and as violist 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 with New Jersey Verismo Opera and with the Boston Opera Collaborative and in the Neil Semer Vocal Institute in Coesfeld and Aub, Germany. He has also sung 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.

The **NEW WORLD CHORALE (NWC)** is one of the most in-demand symphonic choruses in the greater Boston area. NWC has performed major choral works with the Boston Ballet, Boston Conservatory Orchestra, Boston Landmarks Orchestra, Boston Youth Symphony Orchestra, Claflin Hill Symphony Orchestra, Lexington Symphony, Longwood Symphony Orchestra, New Philharmonia Orchestra, Plymouth Philharmonic Orchestra, Rhode Island Philharmonic, Symphony New Hampshire, and Symphony Pro Musica. In October 2015, the New World Chorale provided the women's chorus for the Boston Ballet's production of *Third Symphony of Gustav Mahler: A Ballet* by John Neumeier. It was the first production of this ballet by a North American company since Neumeier's Hamburg Ballet made it a signature work in 1975.

The New World Chorale was founded in 1999 by Holly MacEwen Krafka and John Zielinski and is dedicated to sharing the beauty and majesty of symphonic choral music with orchestras and audiences in greater Boston and beyond. NWC's membership comprises some of the greater Boston area's most experienced choral singers and soloists. For more information, visit NWC's web site at [www.newworldchorale.org](http://www.newworldchorale.org).

**HOLLY MacEWEN KRAFKA**, the founder and Artistic Director of the New World Chorale, has been a conductor, educator, and performer in a wide range of musical activities for many years. A native of Wellesley, MA, she is a graduate of Gettysburg College and holds a master's degree in choral conducting from Boston Conservatory. As a singer, Ms. Krafka was a member of the Tanglewood Festival Chorus for 20 years.

From 2011–2014, Ms. Krafka was choral director of the Symphony NH Chorus. She also directed Colla Voce, the select 16-voice chamber vocal ensemble of the Symphony NH Chorus, from 2011 to 2014. In April 2013, Ms. Krafka conducted a chorus of former and current Jimmy Fund patients celebrating the 60-year collaboration between the Boston Red Sox and the Jimmy Fund at the Opening Day ceremonies at beloved Fenway Park in Boston, MA.

A music educator for over 35 years, Ms. Krafka has been music director and vocal director in a number of local area churches and school systems, including in Wellesley, Hopkinton, and

Franklin, MA and at Bishop Feehan High School in Attleboro, MA. She is currently Choral Director at Bishop Guertin High School in Nashua, NH.

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.

**For more information about the Boston Landmarks Orchestra and its programs, please visit [www.landmarksorchestra.org](http://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 and notifications!



**Phaudhrig Crohoore (*Patrick Connor*)**

from *The Poems of Le Fanu* (1896)

Poem by J. Sheridan Le Fanu

Oh! Phaudhrig Crohoore was the broth of a boy,  
And he stood six foot eight,  
And his arm was as round as another man's thigh,  
'Tis Phaudhrig was great,—  
And his hair was as black as the shadows of night,  
And hung over the scars left by many a fight;  
And his voice like the thunder was deep, strong, and loud,  
And his eye like the lightnin', from under the cloud.  
And all the girls liked him for he could spake civil,  
And sweet when he chose it, for he was the divil.  
An' there wasn't a girl from thirty five undher,  
Divil a matter how crass but he could come round her,  
But of all the sweet girls that smiled on him, but one  
Was the girl of his heart, an' he loved her alone.  
An' warm as the sun, as the rock firm an' sure  
Was the love of the heart of Phaudhrig Crohoore,  
An' he'd die for one smile from his Kathleen O'Brien,  
For his love, like his hatred, was sthrong as the lion.

But Michael O'Hanlon loved Kathleen as well  
As he hated Crohoore, an' that same was like hell.  
But O'Brien liked *him*, for they were the same parties,  
The O'Briens, O'Hanlons, an' Murphys, and Cartys—  
An' they all went together an' hated Crohoore,  
For it's many's the batin' he gave them before—  
An' O'Hanlon made up to O'Brien an' says he,  
I'll marry your daughter, if you'll give her to me,—  
And the match was made up, an' when Shrovetide came on,  
The company assimbled three hundred if one,—  
There was all the O'Hanlons, an' Murphys, an' Cartys,  
An' the young boys an' girls av all o' them parties.  
An' the O'Briens av coorse, gothered strong on that day  
An' the pipers an' fiddlers were tearin' away,  
There was roarin', an' jumpin', an' jiggin', an' flingin',  
An' jokin', an' blessin', an' kissin, an' singin',  
An' they wor all laughin', why not to be sure,  
How O'Hanlon came inside of Phaudhrig Crohoore,  
An' they all talked an' laughed the length of the table

Atin' an' dhrinkin' all while they wor able,  
And with pipin' an' fiddlin' an' roarin' like tundher,  
Your head you'd think fairly was splittin' asundher;  
And the priest called out "silence ye blackguards agin,"  
An' he took up his prayer-book, just goin' to begin,  
An' they all held their tongues from their funnin' and bawlin'  
So silent you'd notice the smallest pin fallin';  
An' the priest was just beginin' to read, whin the door  
Sprung back to the wall, and in walked Crohoore,  
Oh! Phaudhrig Crohoore was the broth of a boy,  
    An' he stood six foot eight,  
An' his arm was as round as another man's thigh,  
    'Tis Phaudhrig was great,—  
An' he walked slowly up, watched by many a bright eye,  
As a black cloud moves on through the stars of the sky,  
An' none sthrove to stop him, for Phaudhrig was great,—  
Till he stood all alone, just apposit the sate,  
Where O'Hanlon and Kathleen, his beautiful bride,  
Were sitting so illigant out side by side,—  
An' he gave her one look that her heart almost broke,  
An' he turned to O'Brien her father and spoke,  
An' his voice, like the thunder, was deep, sthrong, an' loud  
An' his eye shone like lightnin' from under the cloud,  
"I didn't come here like a tame, crawlin' mouse,  
But I stand like a man in my inimy's house,  
In the field, on the road, Phaudhrig never knew fear,  
Of his foemen, an' God knows he scorns it here;  
So lave me at aise, for three minutes or four,  
To spake to the girl I'll never see more."  
An' to Kathleen he turned, and his voice changed its tone,  
For he thought of the days, when he called her his own,  
An' his eye blazed like lightnin' from undher the cloud  
On his false-hearted girl, reproachful and proud,  
An', says he, "Kathleen bawn is it throe what I hear  
That you marry of your free choice without threat or fear,  
If so spake the word an' I'll turn and depart,  
Chated once and once only by woman's false heart."  
Oh! sorrow and love made the poor girl dumb,  
An' she thried hard to spake, but the words wouldn't come,  
For the sound of his voice, as he stood there fornint her,  
Wint could on her heart as the night wind in winther.  
An' the tears in her blue eyes stood tremblin' to flow,

And pale was her cheek, as the moonshine on snow;  
Then the heart of bould Phaudhrig swelled high in its place,  
For he knew, by one look in that beautiful face,  
That though sthrangers an' foemen their pledged hands might sever,  
Her true heart was his and his only for ever.

An' he lifted his voice like the agle's hoarse call,  
An' says Phaudhrig, "She's mine still, in spite of ye all."  
Then up jumped O'Hanlon, an' a tall boy was he,  
An' he looked on bould Phaudhrig as fierce as could be,  
An' says he, "by the hokey, before you go out,  
Bould Phaudhrig Crohoore, you must fight for a bout."  
Then Phaudhrig made answer, "I'll do my endeavour,"  
An' with one blow, he stretched bould O'Hanlon for ever.  
In his arms he took Kathleen, an' stepped to the door;  
And he leaped on his horse, and flung her before;  
An' they all were so bother'd that not a man stirred  
Till the galloping hoofs on the pavement were heard.  
Then up they all started like bees in the swarm,  
An' they riz a great shout, like the burst of a storm,  
An' they roared and they ran and they shouted galore;  
But Kathleen and Phaudhrig they never saw more.

But them days are gone by, an' he is no more;  
An' the green grass is growin' o'er Phaudhrig Crohoore,  
For he couldn't be asy or quiet at all;  
As he lived a brave boy, he resolved so to fall.  
And he took a good pike—for Phaudhrig was great—  
An' he fought, an' he died in the year ninety-eight.  
An' the day that Crohoore in the green field was killed,  
A sthrong boy was sthretched, and a sthrong heart was stilled.

## Sir Charles Villiers Stanford: *Phaudhrig Crohoore* (1896)

Charles Villiers Stanford (1852-1924) was born in Dublin into a musical household that he called a “centre of real music,” where the immensely talented boy learned piano, organ, musicology and the classics. Later, he became a Classics major with an organ scholarship at Queens’ College, Cambridge.<sup>1</sup> He was also assistant conductor at the Cambridge University Musical Society until 1893, though as a student he moved on to Trinity College, Cambridge where he was organist from 1874 to 1892. His contributions to ensemble development in both positions, including insisting on adding women to the Trinity choir, were exemplary.

During the summers of 1874-75, Stanford went to Germany for what turned out to be unproductive composition lessons with Carl Reinecke, and in 1876 for more fruitful teaching from Friedrich Kiel. Stanford’s output during this time included his First Symphony (of seven) the oratorio *The Resurrection*, and *The Veiled Prophet*, the first of ten operas. He also became a professor of music at Cambridge University. In 1883, George Grove (publisher of *Grove’s Dictionary of Music and Musicians*) founded the Royal College of Music (RCM) in an effort to raise the standards of Britain’s orchestra players. Stanford became a professor of composition there, conducted the orchestra, and established a thriving opera department. When his friend Hubert Parry succeeded Grove as head of RCM in 1895, Stanford endorsed the appointment but chafed under Parry’s administration. (They were somewhat friendly rivals.) Among other affiliations, he took over the London Bach Choir in 1885, the Leeds Philharmonic in 1897, and a year later replaced Arthur Sullivan as conductor of the Leeds Music Festival, for which he wrote some of his best-known pieces: *Songs of the Sea*, *Stabat Mater*, and *Songs of the Fleet*.

Charles Stanford, Hubert Parry, and Alexander Mackenzie, the best English composers since Henry Purcell (1659-1695), made up the English Musical Renaissance. Stanford’s output covered all musical forms. His instrumental music is vigorous, tuneful, and very enjoyable, but he is best known for his wonderful choral works for the Anglican Church. He longed to be a great opera composer—some of his operas were popular in their day—but none endured, though a recording of *The Travelling Companion* is expected this year. His well-crafted and surprisingly good-natured music combines the Irish folk element, the English love for melody, and strong bass lines. Stanford adored Brahms (abetted by his contact with Brahms’s friend, violinist Joseph Joachim), but the strongest German influences on his music were Schumann and Mendelssohn. (Parry’s music sounds more Brahmsian but is nobly British at the same time.)

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<sup>1</sup> Queens’ College was founded twice: once by Margaret of Anjou and a second time by Queen Elizabeth Woodville, so the apostrophe is correct.

Stanford was popular for years, but his fortunes wavered around 1890, when his music started to seem old fashioned and, given that he was living in England, perhaps too heavily Irish in tone. (Stanford was always walking a line between his Irish heritage and his English home.) Many found Stanford's music lacking emotion. Ralph Vaughan Williams considered his former teacher "in the best sense of the word Victorian...the musical counterpart of the art of Tennyson, Watts, and Matthew Arnold." George Bernard Shaw, whose negative reviews hurt Stanford with the English public, described him as a struggle between "the Celt and the Professor" with too much Professor. Things got worse when Edward Elgar burst onto the scene in 1899 with *Enigma Variations*, and Richard Strauss, a friend of Elgar's but abhorred by Stanford, referred to Elgar as England's first progressive composer (probably correctly). The Great War took several of his friends and former pupils, and Parry's death in 1918 was another blow. Still, he soldiered on and completed his last symphonies and the six *Irish Rhapsodies*, though in his last years, he openly lamented modern musical tendencies.

As fine as his music was, Charles Stanford's greatest legacy was the traditions he maintained in Cambridge, his sublime music for the Anglican church, the treasure trove of composers he taught, and the music they wrote. As a teacher, he was strict, highly critical, often blunt, and sometimes cruel—his "Damned ugly m'boy!" at the sight of a plethora of notes on a score froze many a student—but he could be kind, too. Stanford was a rebel from his student days, and his strictness drove many students to rebel against him in a way that helped them become among the finest English composers of the Twentieth Century. Many credited him for much of their success. His students included Edgar Bainton, Arthur Benjamin, Arthur Bliss, Rutland Boughton, Frank Bridge, George Butterworth, Rebecca Clarke, Samuel Coleridge-Taylor, Walford Davies, Thomas Dunhill, George Dyson, Eugene Goossens, Ivor Gurney, Leslie Heward, Gustav Holst, Herbert Howells, William Hurlstone, John Ireland, Gordon Jacob, Ernest John Moeran, Arthur Somervell, and Ralph Vaughan Williams. Holst put it best on the day Stanford died when he told Herbert Howells: "The one man who could get any one of us out of a technical mess is now gone from us."

*Phaudhrig Crohoore* (1896) is an Irish ballad for chorus and orchestra that probably sprung from Stanford's successful opera *Shamus O'Brien*. It was one of several efforts to create another winning choral ballad after an earlier ballad, *The Revenge*. The text is the eponymous poem by Sheridan Le Fanu about a "bold, rough-hewn Irishman with a heart of gold, against a backdrop of family feuding and romance" (Christopher Howell). The work hit a snag when Halle choristers found, "For he was the devil...He could get round her" obscene and refused to sing it. Stanford argued that, "The poem is recited even by parsons at penny church readings" and refused to change the text. For a while, it appeared that his publisher would not allow the passage, but the work was published as written. Stanford's music captures the rogue Irish spirit in a bardic, folkish manner, full of muscular strong-downbeat triple

rhythms, reflective, wistful sections, jigs, and a magical ending that wistfully reflects on events. Very effective is the way Stanford treats the separate vocal choirs like soloists conversing with each other.

## **Amy Beach: Symphony in E Minor (“Gaelic”), op. 32**

Composer and piano virtuoso Amy Marcy Cheney Beach (1867-1944) was the first major female American composer of classical music. Born in Henniker, New Hampshire, she was a musical prodigy with absolute pitch and a powerful memory. Her early progress was remarkable. Between ages one and four she was singing tunes, improvising counterpoint to her musician mother’s singing, learning to read, and composing. Her mother gave Amy piano lessons at age six, but reluctantly because she saw no future for female musicians. At seven, Amy gave a recital that included her own works. At eight her parents took her to local teachers: Ernst Perabo and later Carl Baermann, a student of Liszt. Her only other lessons were harmony and counterpoint with Junius Hill at fourteen. Amy made her debut as a piano soloist with orchestra when she was sixteen, and two years later performed Chopin’s Second Piano Concerto with the Boston Symphony (BSO), both to good reviews.

That same year she brought a hand problem to Dr. Henry Harris Aubrey Beach, a respected Boston surgeon and member of the rarified Boston Brahmin social scene. Henry was twenty-five years her senior, but he was a serious musician as a young man and appreciated her talent. Their fast rapport and marriage set a new course for Amy Beach. The couple lived in Boston’s posh Back Bay where she learned to run a household fit for her new social status. Far more serious was the change in her musical routine, as dictated by her new husband (with her parents’ support). Because it was unseemly to grovel for money by teaching or performing, she would give up her students and limit performances to one a year, with remunerations going to charity. She would also shift her concentration from performing to composition, honing those skills through self-study only (possibly to limit her outside musical contacts, but also because Henry feared a teacher would stunt her creativity). Professionally, she would be known as Mrs. H.H.A. Beach.

Although at times Amy managed to perform quite a bit, most of her married life was spent running her household (helped by her mother, who in 1895 moved in after the death of Amy’s father), and composing in an office Henry had built for her. A tireless and assiduous worker, she spent hours studying and memorizing scores before taking them to concerts to hear the written notes come to life. She even learned French to translate composition treatises by François-Auguste Gevaert and Hector Berlioz.

Henry Beach was controlling, but his recognition of his wife’s talent and his support of her career is indisputable. He also taught her about handling money, etc. Unlike many composers, Amy worked in comfortable

surroundings free of financial worries, though her biographer, Adrienne Fried Block, convincingly pointed out that Beach might have been a finer composer had a teacher been able to fix a few flaws in her technique.

Mrs. H.H.A Beach's first important performance was of the Mass in E Flat (1890) by the Handel and Haydn Society. There was *Festival Jubilate* (1891) for the World's Columbian Exposition, plus the Violin Sonata (1896), Piano Concerto (1899, premiered by the BSO with Beach as soloist), Piano Quintet (1907), etc. A defining moment occurred in 1892, when Antonin Dvorak joined the National Conservatory of Music in New York City, partly to create a domestic tradition for American classical music. In 1893, two unsigned articles in the *New York Herald* claiming that Dvorak believed American composers should focus on African-American folk music for their inspiration, set off reactions in the U.S. and Europe.<sup>1</sup> One was from Amy Beach. After acknowledging the cruel history of African-Americans, she wrote, "We of the North should be far more likely to be influenced by the old English, Scotch, or Irish songs, inherited with our literature from our ancestors."

She put her theory into action by researching Irish folk music and songs. One result was *Gaelic Symphony* based on "laments...romance, and...dreams" of the Irish people. The work employs four complete Irish tunes of "simple rugged and unpretentious beauty," three quoted in their entirety, plus one of Beach's songs. The main musical influence is Brahms, some of Dvorak's *New World Symphony*, and probably Charles Stanford's *Irish Symphony*, which the BSO performed in 1890 and was very popular in the U.S. It was a risky venture for a young female composer at that time. Because symphonic form is difficult to work with, composing a symphony was considered a man's job, and Beach's mistaken belief that *Gaelic* would be the first symphony by a woman added to the pressure. (Several European women had already composed symphonies.) Nevertheless, she began it with strong encouragement from her husband.

The work's first movement, Allegro con Fuoco, is in sonata form, with both themes based on Beach's "Dark Is the Night!" about a tempestuous sea voyage. The first is stormy, the second lyrical, and there is a "bagpipe" Irish jig based on "Connor O'Reilly of Clounish." Alla Siciliana-Allegro Vivace is based on an Irish lullaby "Little Field of Barley," stated slowly in the oboe, then treated as a Mendelssohnian scherzo, then slowly by the English horn. Lento con Molto Espressione employs mainly another Irish lullaby, "The Lively Child" (in the cello), then the grief-stricken "Which Way Did She Go?" (strings), followed by the two worked together. Allegro di Molto is in sonata form. The first theme is taken from the first movement; the second is a sweeping idea that undergoes the full Romantic treatment before a brassy conclusion.

*Gaelic's* 1896 premiere by the BSO led by its dedicatee, Emil Paur, established Beach as a major figure. George Whitefield Chadwick, a major American composer and head of the New England Conservatory, attended

the concert and in a letter treasured by Beach wrote: “you will have to be counted in, whether you [like it] or not—one of the boys,” thereby including her in the Boston Six or the Second New England School, a group of six conservative American composers: Chadwick, Beach, Horatio Parker, John Knowles Paine, Arthur Foote, and Edward MacDowell.

All was well until Amy lost her husband in 1910 and her mother seven months later. She grieved for a year, but freed of their constraints, eventually fled to Europe and threw herself into performing and promoted her music, particularly her symphony and piano concerto, with herself as soloist—all to enthusiastic reviews. After the Great War forced her return to the United States, she continued performing and composing. A cheerful, friendly person, she also pursued teaching, writing, and promoting education. After some moving around, she settled in Hillsborough, New Hampshire and became a fellow at the MacDowell Colony in Peterborough. She died of heart disease in 1944.

Amy Beach’s over three hundred works include songs, choral and piano pieces, one short opera, and some wonderful chamber music. Her style is typical of the American classical music of her time: Romantic, tuneful, Germanic-centered, and influenced by Brahms. Late in her career, she worked with advanced techniques like chromaticism and whole tone scales, but once she was gone, her music was dismissed as old fashioned until a recent renaissance. Amy Beach’s Boston presence is marked by a bronze plaque at her Boston address (28 Commonwealth Avenue); the dedication of the Beachs’ graves at Forest Hills Cemetery, and the granite wall of the Hatch Shell.

—Roger Hecht

*Roger Hecht plays trombone in the Mercury Orchestra and Bay Colony Brass (where he is the Operations/Personnel Manager). He is a former member of the Syracuse Symphony, Lake George Opera, New Bedford Symphony, and Cape Ann Symphony, as well as trombonist and orchestra manager of Lowell House Opera, Commonwealth Opera, and MetroWest Opera. 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 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).*





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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  
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