



Mozart & More

Thursday, August 10th, 2023
7PM – Peoples Baptist

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Mozart & More

Boston Landmarks Orchestra
Christopher Wilkins, *conductor*
Fabiola Méndez, *cuatro*
Mariana Green-Hill, *violin*
Zaira Meneses, *guitar*

<i>The Barber of Seville</i> Overture	Gioachino Rossini (1792-1868)
Violin Concerto in G, Op. 2 No. 1 <i>Allegro</i> <i>Largo</i> <i>Rondeau</i>	Joseph Bologne, Chevalier de Saint-Georges (1745-1799)
Mariana Green-Hill, <i>violin</i>	
Symphony No. 35 "Haffner" <i>Allegro con spirito</i> <i>Andante</i> <i>Menuetto</i> <i>Presto</i>	Wolfgang Amadè Mozart (1756-1791)
Aguinaldo Orocoveño	Traditional arr. David Kempers
Fabiola Méndez, <i>cuatro & vocals</i>	

Fabiola Méndez, *cuatro**Concierto de Aranjuez*Joaquín Rodrigo
(1901-1999)*Allegro con spirito*
Adagio
*Allegro gentile*Zaira Meneses, *guitar*

Run Time

The total run time of this concert is approximately **1 hour & 40 minutes**, with no intermission. The concert will end approximately at 8:40PM.

About Boston Landmarks Orchestra



CHRISTOPHER WILKINS was appointed Music Director of the Boston Landmarks Orchestra in the spring of 2011. Since then, he has expanded the orchestra's mission of making great music accessible to the whole community. He has also helped develop the orchestra's Breaking Down Barriers initiative, making accessibility a priority in all aspects of the orchestra's activities.

Mr. Wilkins also serves as Music Director of the Akron Symphony. As a guest conductor, Mr. Wilkins has appeared with many of the leading orchestras of the United States, including those of Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Pittsburgh, and San Francisco. Previously, Mr. Wilkins served as Music Director of the Orlando Philharmonic, the San Antonio Symphony, and the Colorado Springs Symphony.

He has served as associate conductor of the Utah Symphony, assisting Joseph Silverstein; assistant conductor of the Cleveland Orchestra under Christoph von Dohnányi; conducting assistant with the Oregon Symphony under James DePreist; and was a conducting fellow at Tanglewood. He was winner of the Seaver/NEA Award in 1992.

Born in Boston, Mr. Wilkins earned his bachelor's degree from Harvard College in 1978. He received his master of music degree at Yale University in 1981, and in 1979 attended the Hochschule der Künste in West Berlin as a recipient of the John Knowles Paine traveling fellowship. As an oboist, he performed with many ensembles in the Boston area, including the Berkshire Music Center Orchestra at Tanglewood, and the Boston Philharmonic under Benjamin Zander.

First Violin

Gregory Vitale, *CONCERTMASTER*

Yumi Okada

Yeolim Nam

Jodi Hagen

Susan Jensen

Lisa Brooke

Second Violin

Paula Oakes, *PRINCIPAL*

Lilit Hartunian

Robert Curtis

Sean Larkin

Theo Ramsey

Viola

Kenneth Stalberg, *PRINCIPAL*

Don Krishnaswami

English Horn

Benjamin Fox

Clarinet

Olivia Hamilton, *ACTING PRINCIPAL*

Margo McGowan

Bass Clarinet

Margo McGowan

Bassoon

Meryl Summers, *ACTING PRINCIPAL*

Gregory Newton

Horn

Michael Bellofatto, *ACTING PRINCIPAL*

Sarah Sutherland

Trumpet

Dana Oakes, *PRINCIPAL*

Jesse Levine

Noriko Futagami

Ashleigh Gordon

Cello

Aron Zelkowitz, *PRINCIPAL*

Patrick Owen

Jing Li

Bass

Robert Lynam, *PRINCIPAL*

Barry Boettger

Flute

Lisa Hennessey, *PRINCIPAL*

Rachel Braude

Piccolo

Rachel Braude

Oboe

Alessandro Cirafici, *ACTING PRINCIPAL*

Benjamin Fox

Timpani

Jeffrey Fischer, *PRINCIPAL*

Percussion

Robert Schulz, *PRINCIPAL*

Personnel Manager

Christopher Ruigomez

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Sage Silé

Guest Artists



(<https://www.landmarksorchestra.org/programs/pines-of-rome/mariana-green-hill-headshot/>).

MARIANA GREEN-HILL is Founder and Director of Four Strings Academy, an intensive string program held during the summer geared to children, ages 4-18 and some adults, demonstrating the potential to become professional musicians and love for the art form.

Along with these responsibilities, she currently serves as Artistic Advisor to the Artistic Director of Project STEP program located in Boston's Symphony Hall, where she teaches, coaches and advises students and parents grades K-12. Ms. Green-Hill also performs in various venues as a soloist and chamber musician and teaches privately and as a member of the New England Conservatory's Preparatory Division.

Ms. Green-Hill is a multi-prize Winner of The Sphinx Competition as well as the recipient of the 2009 Sanford Allen Award in recognition of her "artistic merit, persistence, and extraordinary achievement." She has also won first place in the Boston Symphony Orchestra and the Harry and Marion Dubbs Competitions. Ms. Green-Hill has been a featured guest soloist with the New Jersey, Memphis, Detroit, and Boston Symphony Orchestras and The Boston Pops. In addition to her solo performances, she is an experienced chamber and orchestral musician. The Amaryllis String Quartet, of which she was a member, was awarded First Prize in the prestigious Fischhoff Chamber Music Competition (Jr. Division). Ms. Green-Hill has performed with YoYo Ma, Pamela Frank, Lynn Chang, Marcus Thomson, and with members of the Houston and Pittsburgh Symphony Orchestras. She was also a member of the Young Eight String Octet for six seasons.



(https://www.landmarksorchestra.org/home-page/img_6901-1000x667-fabiola-credit-ally-schmaling/).

Native to Caguas, PR, **FABIOLA MÉNDEZ** began playing the cuatro, a 5-double string traditional guitar of Puerto Rico, when she was 6 years old.

She was a student at the Hogar del Cuatro Puertorriqueño, the Humacao Musical Institute, the Antonio Paoli School of Music in Caguas, the Conservatorio de Artes del Caribe, and Berklee College of Music, where in 2018 she graduated as the first student to play the Puerto Rican cuatro as principal instrument.

She has worked with organizations such as the Metropolitan Museum of Art in NYC, the Museum of Fine Arts in Boston, Celebrity Series of Boston, New Orleans Jazz & Heritage Festival, Isabella Stewart Gardner Museum, Puerto Rican Arts Alliance in Chicago, Instituto de Cultura Puertorriqueña, among many others. She has collaborated with artists such as the Puerto Rico Symphony Orchestra, Totó La Momposina, Pedro Capó, Andy Montañez, Victoria Sanabria, Cucco Peña, Decimanía de Puerto Rico, Danny Rivera, Chicago Philharmonic, and the Boston Landmarks Orchestra.

Her list of recordings include: the Banco Popular Special Eco (2008), Fabiola Méndez and Herencia Criolla (2009), Ready for Departure (2014), Cuatro Sinfónico (2019), Al Otro Lado Del Charco (2019), and Afrorriqueña (2021), the last three being cataloged as part of the best 20 productions of 2019 and 2021 consecutively, according to the National Foundation for Popular Culture. In 2022, she produced her first

documentary “Negrura”, showcasing Afro-Latinx stories in topics around colorism and discrimination within our own communities.

In recent years, she’s had the honor of receiving recognition such as the Quincy Jones Award, ambassador for the Puerto Rican Day Parade in NYC, a motion from the PR House of Representatives as the first cuatro player to graduate from Berklee, the Brother Thomas Fellowship 2021, the Whippoorwill Arts Fellowship 2022, and the ASCAP Foundation Lucille and Jack Yellen Award 2022.

Currently, Fabiola and her trio present her original music nationally and internationally. She is an artist in residence for the Boston Landmarks Orchestra, a fellow for Whippoorwill Arts, and a composer for children’s animated series, including PBS Kids shows *Alma’s Way* and *Work It Out Wombats*, and HBO Max’s *Mecha Builders*, produced by Sesame Street.



ZAIRA MENESES has been acclaimed by the international press as a major performing artist of the classical guitar (New York Times: “an arresting performer full of colorful touches”). Meneses was born in Xalapa, Veracruz (Mexico). At the age of 17 and as the youngest contestant, she won first prize in the international guitar concerto competition in the Mexican guitar mecca of Parich Michoacan. This success led to performances of Joaquín Rodrigo’s *Concierto de Aranjuez* and *Concierto Madrigal* for two guitars throughout Mexico. Since moving to the USA in 2001, Meneses has built a stellar reputation for her warm sound, limpid technique, and superb natural musicality, performing solo performances, Son Jarocho band ensemble and as a soloist with orchestra in many of the great concert halls of the world, including Boston’s Jordan Hall, New York City’s Alice Tully Hall, 92nd St. YHMA and Carnegie Hall, Chicago’s Pick – Staiger Auditorium and in Salzburg’s Wiener Saal. She obtained her Master’s degree at New England Conservatory in 2009. In 2018 she won The Boston Foundation’s grant to bring to Massachusetts authentic “Son Jarocho music” with Jaranas and requintos from Veracruz. In the same year, she performed onstage with the Cuban world famous composer, guitarist and conductor: Leo Brouwer. A year later she was invited as the only classical guitarist to perform and be part of Leo Brouwer’s documentary: “Brouwer, el origen de la Sombra” filmed in Havana, Cuba.

Meneses is the artistic director of Latin American Music Festival, Co-Director of BGFest for 18th consecutive years and founder and President of a new nonprofit EFGA created in 2021. She continues to enliven the cultural life of the city of Boston while maintaining a concert schedule in the Americas, Europe and Asia.

Podium Note: Mozart & More

**Peoples Baptist Church
August 10, 2023**

by Christopher Wilkins

Tonight is a tale of two traditions and three soloists.

The program begins with European works from the Classical era, and concludes with music from Latin cultures, including works from Puerto Rico and Spain. Our soloists are virtuosos on three different string instruments: violin, cuatro, and guitar. We thank them for the generous way in which they have partnered with the Landmarks Orchestra, and for their leadership in Boston’s musical community.

The 1816 premiere of **Giacomo Rossini’s *The Barber of Seville*** was a standout achievement in his career, even within a string of extraordinary successes. By 1816, he was already the most performed composer in operatic history. Audiences lapped up his music like champagne, to which his sparkling creations were often compared. *The Barber of Seville* was composed in just under three weeks. It was his seventeenth opera, out of a catalogue that eventually grew to forty. Its overture—which he also used in two other operas—was an instant hit, and has long since become a cornerstone on the symphonic repertoire.

Mariana Green-Hill has contributed to the Boston musical scene in extraordinary and unique ways: as soloist, chamber musician, pedagogue, and institutional leader. She has been a featured artist and collaborator with the Boston Landmarks Orchestra for many years, most recently leading the members of the Four Strings Academy at the Hatch Shell on August 2. Tonight, she introduces an important work by a fascinating and unjustly neglected composer.

Joseph Bologne—subject of the 2022 feature-length film *Chevalier*—was one of the most broadly gifted figures of the 18th century. Born on the Caribbean island of Guadeloupe to a wealthy French planter father and an islander mother whom he enslaved, Joseph was sent to school in Paris at the age of seven. He quickly excelled in virtually everything, including music, dance, horsemanship, and fencing. According to Antoine La Boëssière’s 1818 treatise on fencing, “At fifteen [Bologne’s] progress was so rapid, that he was already beating the best swordsmen, and at seventeen developed the greatest speed imaginable.” Winning a contest against a renowned master, Bologne was appointed gendarme in the royal guard by King Louis XVI. He assumed his father’s noble suffix, becoming the “Chevalier de Saint-Georges.” Bologne was also one of the greatest violinists of his day. Among other honors, in 1773 he assumed the directorship of the Concert des Amateurs, one of the leading orchestras in Europe. His compositions range from chamber music to concertos and symphonies to stage works, many of which, including tonight’s concerto, were for his own use as soloist. His performances were said to astound and enrapture the public. When the French Revolution erupted, Bologne’s ties to the court—including his closeness to Marie-Antoinette—were subject to scrutiny and litigation, serving to undermine his career.

When **Wolfgang Amadè Mozart** needed a symphonic work to introduce in Vienna on short notice, he wrote to his father in Salzburg, requesting that he send a serenade composed a few months earlier for a ceremony elevating his friend, Sigmund Haffner, to the nobility. When the score arrived in the post, Mozart was astonished at its quality, and didn’t recall a note of it, he had composed it in such haste. He had written the serenade for entertainment purposes, as background music. For the Viennese, he refashioned it as a symphony, making it both grander and more compact. He dropped two movements—an opening march and one of two minuets—and added flutes and clarinets.

The opening gesture of the first movement, with its two-octave leap and athletic rhythm, sets the tone for the whole symphony, a work of power and vigor. The second and third movements combine a constant pulsing vitality with Mozart's most lyrical symphonic writing to date. The final movement, marked *Presto*, recalls the dazzling bustle of his overture to *the Marriage of Figaro*. When Mozart sent the original serenade to his father, he included an instruction that the finale should be played "as fast as possible."

Fabiola Méndez—the renowned Puerto Rican cuatro player, singer, and composer—is gifted with tremendous musical versatility. Her musical roots are in both Puerto Rico and Boston. Though still in her twenties, she is already a revered performer. Her recordings on the cuatro have drawn raves and awards from around the world. She performs two works with the Landmarks Orchestra tonight, both Puerto Rican folk tunes. Here is her description of them:

Aguinaldo Orocoveño

"An *aguinaldo* is a gift. This is a folk piece from Puerto Rico that is traditionally played to start festivities, especially around the holidays (music symbolizing the gift musicians offer to their communities). This particular melody is from the center region of Puerto Rico, in a town called Orocovis—hence the title, *Aguinaldo Orocoveño*."

Seis Chorreo

"The *seis* is another traditional form of Puerto Rican folk music. There are more than one hundred and fifty variations of *seises* in Puerto Rico. Each one is characterized by a main melody, from which cuatristas take inspiration to improvise and create a variation of lines throughout the whole piece. The *Seis Chorreo* is one of the fastest *seises*, creating an opportunity for the cuatrista to play fast scales up and down the neck of the instrument, and for audiences to dance along."

We are thrilled to collaborate for the first time with renowned Boston-based artist **Zaira Meneses**. Soloist, chamber musician, and prize winner in international competitions, she has become a favorite on international recital series and festivals. Ms. Meneses is a highly regarded pedagogue, serving on the faculty of the New England Conservatory of Music and at the Walnut Hill School. She is also co-founder of Boston GuitarFest, along with her spouse, and fellow classical guitarist, Eliot Fisk. Together they have recently established the Eliot Fisk Guitar Academy, which provides a cross-disciplinary musical education to students of all ages and backgrounds.

Spanish composer **Joaquín Rodrigo** was blinded by childhood diphtheria from the age of 3. He credited his lifelong love of music to that apparent misfortune. And his life was a long one; he lived to the age of ninety-eight. Along with his twentieth-century contemporaries Manuel de Falla, Isaac Albéniz, and Enrique Granados, Rodrigo developed a distinctly Spanish musical style, one influenced by his French musical education but rooted in traditions dating back centuries on the Iberian peninsula: Spanish folk music and dance, vocal stylings connected to North African traditions, and echoes of traditional flamenco art. Rodrigo composed the *Concierto de Aranjuez* in 1939, inspired by the beauty of the gardens at the Royal Palace of Aranjuez, originally built in the 16th century by Philip II. The composer described the work as evoking the gardens' "fragrance of magnolias, the singing of birds, and the gushing of fountains."

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