



Mozart & More

Friday, August 11th, 2023
7PM – Hibernian Hall

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Mozart & More

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

<i>The Barber of Seville Overture</i>	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)
"Guaracha" from <i>Serenata</i> for Chamber Orchestra	Roberto Sierra b. 1953
<i>Concierto de Aranjuez</i> <i>Allegro con spirito</i> <i>Adagio</i> <i>Allegro gentile</i>	Joaquín Rodrigo (1901-1999)
	Zaira Meneses, <i>guitar</i>

Run Time

The total run time of this concert is approximately **1 hour & 30 minutes**, with no intermission. The concert will end approximately at 8:30pm.

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

Susan Jensen

Lisa Brooke

Zhongling Li

Second Violin

Paula Oakes, *PRINCIPAL*

Lilit Hartunian

Robert Curtis

Sean Larkin

Theo Ramsey

Viola

Kenneth Stalberg, *PRINCIPAL*

Don Krishnaswami

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

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

Timpani

Jeffrey Fischer, *PRINCIPAL*

Percussion

Robert Schulz, *PRINCIPAL*

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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 Fischoff 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/zaira/>).

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 Parch 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*

Hibernian Hall
August 11, 2023

by Christopher Wilkins

Tonight is a tale of two traditions and two 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 two different string instruments: violin and guitar. We thank both artists for their generous partnering 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 in 1782 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 great 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*, foreshadows the dazzling bustle of his overture to *the Marriage of Figaro*, composed four years later. When Mozart sent the original serenade to his father, he included an instruction that the finale should be played "as fast as possible."

Puerto Rican-born composer **Roberto Sierra** was elected to the American Academy of Arts and Letters in 2021. In 2017, he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. His works have been commissioned and performed by orchestras and ensembles all over the world, including the Boston Symphony, Philadelphia Orchestra, the New York Philharmonic, the Tonhalle Orchestra of Zurich, the St. Lawrence String Quartet, and many others. **Guaracha** is the fifth and final movement of his **Serenata**, a work blending elements of the 18th and 19th-century dance suite with Latin American rhythms and contemporary harmonies. The Guaracha dance originated in Cuba, but soon became popular in Puerto Rico, where it took on its own national style, always celebratory and playful. Sierra's setting evokes childhood parties, with ebullient interactions occasionally disrupted by gleeful chaos.

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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