



Mozart & More

Saturday, August 12th, 2023
7PM – DCR Hatch Memorial Shell

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PODIUM NOTE

SURVEY (<https://forms.gle/4AFXfAbb6J4ziJ99A>)

TEXT - A través de las aguas (Through the Waters)

TEXT TO SPEECH (<https://on.soundcloud.com/XELng>)

Mozart & More

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

Young Musicians and Dancers of the Hyde Square Task Force

The Barber of Seville Overture

Gioachino Rossini
(1772–1868)

Violin Concerto in G, Op. 2 No. 1

Joseph Bologne
Chevalier de Saint-Georges
(1745-1799)

Allegro

Largo

Rondeau

Mariana Green-Hill, *violin*

Symphony No. 35 "Haffner"

Wolfgang Amadè Mozart
(1756-1791)

Allegro con spirito
Andante
Menuetto
Presto

INTERMISSION



"Guaracha" from Serenata for Chamber Orchestra

Roberto Sierra
b. 1953

Aguinaldo Orocoveño

Traditional
arr. David
Kempers

Fabiola Méndez, *cuatro* & vocals

Seis Chorreo

Traditional
arr. Francisco Figueroa

Fabiola Méndez, *cuatro*

A través de las aguas
(Through the Waters)

Fabiola Méndez
arr. and orch. by David Kempers
co-composed by students of the
Hyde Square Task Force:
Danny Vargas; Edras Alvarez;
Mariam Rodriguez; Siuli Mateo; Wilson Mercado

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 **2 hours**, with one 15-minute intermission. The concert will end approximately at 9:00pm.

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*

Personnel Manager

Christopher Ruigomez

Librarian

Ashton Hultit

Assistant Librarian

Sage Silé

Guest Artists



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.



(<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.

Zaira Meneses teaches at Eliot Fisk Guitar Academy (EFGA) at The Foundry in Cambridge. She is the artistic director of Latin American Music Festival, Co Director of BGFest for the eighteen consecutive years and founder and President of a new non profit 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.



(<https://www.landmarksorchestra.org/programs/2023-season/hstf-logg/>) **HYDE SQUARE TASK FORCE** was founded on the belief that communities are stronger when we take care of our youth. By harnessing their potential, we not only help youth navigate adolescence, but support them in becoming the changemakers of today and our future. HSTF was formed in the 1980s by a coalition of neighbors and leaders coming together to address the growing violence and related challenges facing the Hyde/Jackson neighborhood of Jamaica Plain. Now known as Boston's Latin Quarter, our neighborhood has transformed. Despite the progress, like in other urban neighborhoods, our youth continue to struggle with high levels of poverty, community violence and low-educational attainment.

Over the years, HSTF's Jóvenes en Acción/Youth in Action program has evolved into a high-quality and innovative approach of working with mostly Latinx, immigrant and first-generation college going youth. Our College Success Program ensures they then have the supports they need to earn a college degree. Our Creative Development and Community Engagement work amplifies the voices of youth through advocacy and organizing and uses Afro-Latin arts to bring neighbors together to strengthen the social fabric of the Latin Quarter.

Zaira Meneses teaches at Eliot Fisk Guitar Academy (EFGA) at The Foundry in Cambridge. She is the artistic director of Latin American Music Festival, Co Director of BGFest for the eighteen consecutive years and founder and President of a new non profit 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.

You can learn more about Hyde Square Task Force at www.hydesquare.org (<https://www.hydesquare.org/>).

Ambassador Program

Started in 2022, the Ambassador Program aims to seasonally employ enthusiastic, music-loving folks from a variety of backgrounds, representing the diversity of Boston's neighborhoods. With 54% of our Ambassadors speaking more than one language—including Spanish, Portuguese, and French—they help spread the word of Boston Landmarks Orchestra to a vast number of Boston communities, including Roxbury, Jamaica Plain, East Boston and more. From promoting our concerts in their own neighborhoods, to helping patrons both new and familiar navigate the Esplanade, our Ambassadors are here to engage as many people as possible, promoting Boston Landmarks Orchestra's mission of building community through great music.

Podium Note *Mozart & More* 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 extend our appreciation to them for their generous partnering with the Landmarks Orchestra, and for their leadership in Boston's musical community.

Giacomo Rossini scored an extraordinary success with his opera, *The Barber of Seville*. By the time of its 1816 premiere, 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. He composed *The Barber of Seville* in just under three weeks. It was his seventeenth opera, out of a catalogue that eventually grew to forty. *The Barber of Seville* Overture—which he also used in two other operas—was an instant hit and has long since become a cornerstone of the symphonic repertoire.

Mariana Green-Hill has contributed to Boston's musical scene in extensive and important 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 include chamber music, concertos, symphonies, and stage works, many of which, including his **Violin Concerto G major**, 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 later 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. But for the Viennese he needed a concert work, so he refashioned the serenade 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 of **Symphony No. 35 "Haffner"**—with its two-octave leap and athletic rhythms—sets the tone for the whole symphony, a work of power and vigor. The second and third movements combine a constantly 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*. When Mozart sent the original serenade to his father, he had 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 originated in Cuba, but soon became popular in Puerto Rico, where it assumed its own national character. The dance is always celebratory and playful. Sierra's setting evokes childhood parties, with ebullient interactions occasionally disrupted by gleeful chaos.

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 opens with two works 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 Chorreao

"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 Chorreao* 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."

[Maestro Zone and young dancers: take note!]

Tonight's concert is the culmination of an extended residency led by Fabiola Méndez, the Boston Landmarks Orchestra, and the **Hyde Square Task Force** in Jamaica Plain. The mission of the Hyde Square Task Force is to "amplify the power, creativity, and voices of youth, connecting them to Afro-Latin culture and heritage so they can create a diverse, vibrant Latin Quarter, and build a just, equitable Boston." The residency was developed in collaboration with Ágora Cultural Architects—and co-founder Elsa Mosquera Sterenberg—a consulting group that increases Latinx cultural visibility through the arts.

Fabiola Méndez's set concludes with a new work that has grown out of the residency. It is a song co-written by Fabiola, six students from the Hyde Square Task Force, and composer-orchestrator David Kempers. All co-composers perform tonight alongside the professionals, and dancers from the same program join as well. Here Fabiola Méndez describes the work, and the process that led to its creation:

"A través de las aguas (*"Through the Waters"*) is a call for unity within Latinxs and beyond. The students of the Hyde Square Task Force wanted to develop the lyrics thinking about the water element as a force that connects us all.

"The first verse (in Spanish) is an invitation to leave our differences behind and unite across the water to sing. Then the humming chant comes in, simulating the feel of water flowing—a unifying melody inviting all to sing along. The bridge of the song mentions the many different countries that represent what Latin America is—it's like a calling for them all to "join" us. The second verse (in English) is similar to the first, but it connects to our identity and language as Americans, represented in the bluesy feel of that first half of the song. When we get to the chorus, it's all about the joy and the celebration of sharing who we are with one another. "

A través de las aguas

Through the Waters

Composers and Lyricists:

Fabiola Méndez

Danny Vargas

Edras Álvarez

Mariam Rodríguez

Siuli Mateo

Wilson MercadoDavid Kempers,

realization and orchestration

Escucha

Dejemos las diferencias atrás

A través de las aguas

Nos uniremos a cantar

Hmm... hmm...

Guatemala, El Salvador,

Puerto Rico, Ecuador,

Colombia, Venezuela,

Dominicana, Cuba,

México...

Honduras, Uruguay,

Costa Rica, Chile,

Paraguay,

Argentina, Bolivia, Perú,

Nicaragua, junto a Panamá

We must come together

All the way from our lands

From mountains to forest

To rivers and sand.

Hmm... hmm...

Traigan los panderos

Traigan las guitarras

Unamos las voces

Una sola raza.

Traigan los panderos

Traigan las guitarras

Yo me voy gozando

Toda la madrugada.

Traigan los panderos

Traigan las guitarras

Listen

Leave our differences behind

Through the waters

We will unite in singing

Hmm... hmm...

Guatemala, El Salvador,

Puerto Rico, Ecuador,

Colombia, Venezuela,

Dominicana, Cuba,

México...

Honduras, Uruguay,

Costa Rica, Chile,

Paraguay,

Argentina, Bolivia, Perú,

Nicaragua, next to Panamá

We must come together

All the way from our lands

From mountains to forest

To rivers and sand.

Hmm... hmm...

Bring your tambourines

Bring your guitars

Let's unite our voices

One single race.

Bring your tambourines

Bring your guitars

I go on enjoying myself

All morning long.

Bring your tambourines

Bring your guitars

Unamos las voces

Una sola raza.

Yo los veo a todos

Llegando mira como se abrazan

Traigan los panderos

Traigan las guitarras

Unamos las voces

Una sola raza.

Me cantó un pajarito

Que todos están gozando

Llama a tu gente

Y a todos hermanos

Traigan los panderos

Traigan las guitarras

Unamos las voces

Una sola raza.

Ver, dicen ellos,

Que se estan gozando

Que no quieren que esto

So acabe temprano.

Traigan los panderos

Traigan las guitarras

Unamos las voces

Una sola raza.

Guatemala, El Salvador,

Puerto Rico, Ecuador,

Colombia, Venezuela,

Dominicana, Cuba,

México...

Let's unite our voices

One single race.

I see them all arriving

Look at how they hug

Bring your tambourines

Bring your guitars

Let's unite our voices

One single race.

A little bird told me

That everyone is having fun

Tell your people

And all your families

Bring your tambourines

Bring your guitars

Let's unite our voices

One single race.

Look, they say,

That they are enjoying themselves

That they don't want

It to end soon.

Bring your tambourines

Bring your guitars

Let's unite our voices

One single race.

Guatemala, El Salvador,

Puerto Rico, Ecuador,

Colombia, Venezuela,

Dominicana, Cuba,

México...

Honduras, Uruguay,
Costa Rica, Chile,
Paraguay,
Argentina, Bolivia, Perú,
Nicaragua, junta a Panamá

Honduras, Uruguay,
Costa Rica, Chile,
Paraguay,
Argentina, Bolivia, Perú,
Nicaragua, next to Panamá

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. She is a highly regarded pedagogue, and is 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. 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 culture, 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 garden's "fragrance of magnolias, the singing of birds, and the gushing of fountains."

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