



Beethoven to Gottschalk

**Wednesday, August 23rd, 2023
7PM – DCR Hatch Memorial Shell**

**PRELUDE CONCERT
Boston String Academy – 6:30PM**

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Beethoven to Gottschalk

Boston Landmarks Orchestra
Christopher Wilkins, conductor
Jean Appolon Expressions
Sayat Nova Dance Company
Chyrstyn Mariah Fentroy, Principal Dancer, Boston Ballet

Roman Carnival

Hector Berlioz
(1803–1869)

Symphony No. 7 in A major, op. 92

Ludwig van Beethoven
(1770–1827)

Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

INTERMISSION

The Sleeping Beauty:

Piotr Ilyich Tchaikovsky
(1840–1893)

Waltz
Aurora's "Wedding Variation"
from Act III

Chyrstyn Mariah Fentroy, *Principal Dancer, Boston Ballet*

Dey
(World
Premiere)

David Kempers
based on a traditional Haitian melody

Jean Appolon Expressions

Armenian Dances

Kareem Roustom
(b. 1971)

Festive Armenia & Vasbouragan

Sayat Nova Dance Company

Cakewalk: Concert Suite

Hershy Kay
(1919–1981)
after piano melodies of
Louis Moreau Gottschalk
(1829–1869)

Throw-Away
Pas de deux
The Wild Pony
Grand Walkaround

Jean Appolon Expressions

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*

Christine Vitale

Heidi Braun-Hill

Yeolim Nam

Katherine Winterstein

Yumi Okada

Mina Lavcheva

Paola Caballero

Stacey Alden

English Horn

Alessandro Cirafici

Clarinet

Olivia Hamilton, *ACTING PRINCIPAL*

Margo McGowan

Bassoon

Michael Mechanic, *ACTING PRINCIPAL*

Gregory Newton

Second Violin

Paula Oakes, *PRINCIPAL*

Rose Drucker

Colin Davis

Robert Curtis

Horn

Whitacre Hill, *ACTING PRINCIPAL*

Nick Auer

Michael Bellofatto

Nancy Hudgins

Susan Faux
Robyn Quinnett
Lisa Brooke
Tudor Dornescu

Viola

Kenneth Stalberg, *PRINCIPAL*

Abigail Cross
Jean Haig
Don Krishnaswami
Noriko Futagami
Sharon Bielik
Joan Ellersick

Cello

Aron Zelkowitz, *PRINCIPAL*

Melanie Dyball
Kevin Crudder
Sam Ou
Eugene Kim
Stephen Marotto

Bass

Robert Lynam, *PRINCIPAL*

Barry Boettger
Kevin Green
Bebo Shiu

Flute

Lisa Hennessey, *PRINCIPAL*

Sarah Brady

Piccolo

Sarah Brady

Trumpet

Dana Oakes, *PRINCIPAL*

Jesse Levine
Mary-Lynne Bohn
Joseph Foley

Trombone

Robert Couture, *PRINCIPAL*

Hans Bohn
Donald Robinson

Tuba

Takatsuga Hagiwara, *ACTING PRINCIPAL*

Timpani

Jeffrey Fischer, *PRINCIPAL*

Percussion

Craig McNutt, *ACTING PRINCIPAL*

William Manley
Hans Morrison

Harp

Ina Zdorovetchi, *PRINCIPAL*

Piano/Celeste

David Coleman

Personnel Manager

Christopher Ruigomez

Librarian

Ashton Hulit

Assistant Librarian

Sage Silé

Oboe

Andrew Price, *PRINCIPAL*

Alessandro Cirafici

Boston String Academy

Concerto for two cellos in G minor

Antonio Vivaldi
(1678 – 1741)

I. Allegro

Por Una Cabeza

Carlos Gardel
(1890 – 1935)

String Quartet No. 3 Op. 73

Dmitri Shostakovich
(1906 – 1975)

III. Allegro non troppo

Violin I

Tony Morales

Mariagrazia Archila

Gisele Francisco

Sofia Francisco

Annabelle Lee

Mika Liu

Violin II

Mariesther Alvarez

Scarlet Falcon

Angelina Moy

Fiona Yuan

Viola

Marielisa Alvarez

Ana Cardona

Bonnie Mai

Camila Martínez

Cello

Bryan DaCosta

Noah Liu

William Parkes

Julia Yuan

(<https://www.landmarksorchestra.org/programs/2023-season/1-5/>).



BOSTON STRING ACADEMY (BSA) (<https://bostonstringacademy.org/>) is a non-profit organization providing rigorous string instrument instruction to children in under-served communities. The program is based on the Venezuelan El Sistema philosophy that utilizes music as a vehicle for social change. BSA aims to provide instruction of the highest quality, laying a musical foundation that could take a child to college or conservatory. Instruction of this caliber is something traditionally available only to higher income students whose parents have the means to purchase private instruction. The BSA program makes mastery of a string instrument reachable by eliminating obstacles that stand in an inner city family's way. Tuition is subsidized, programs are offered in/near the children's schools, and private lessons and instrument rentals are included in the orchestral training.

BSA was founded in 2012 by Boston Conservatory graduates Marielisa and Mariesther Alvarez, and Taide Prieto, accomplished violinists and cellist who are also graduates of Venezuela's "El Sistema," and Peru's homologue program. The three of them lived both the social and musical mission of El Sistema — they felt the need to create a program in Boston that models their El Sistema experience, a program that nurtures both the individual person and the musician at the same time.

BSA currently offers three programs in the Chinatown and Allston neighborhoods, serving more than 120 students.

In 2019, BSA received the 2019 Commonwealth Awards, which honor exceptional achievement in the arts, humanities, and sciences in the state of Massachusetts, granted by the Mass Cultural Council.

Guest Artists



Los Angeles native **CHYRSTYN MARIAH FENTROY**

(<https://www.bostonballet.org/company/chyrstyn-mariah-fentroy/>), began her dance training with her mother, Ruth Fentroy. As a scholarship student at the Joffrey Ballet School in New York City, she gained early touring experience with the Joffrey Concert Group. She performed as a leading dancer with the Dance Theatre of Harlem (DTH) under Virginia Johnson, and during her five-year tenure with the company, she had the opportunity to perform in Austria, Honduras, Italy, Israel, and Turkey.

Her Boston Ballet repertoire includes Paulo Arrais' ELA Rhapsody in Blue; George Balanchine's Agon (Pas de Deux), Coppelia (War and Discord, Dawn), The Prodigal Son (Siren); Jorma Elo's Fifth Symphony of Jean Sibelius; William Forsythe's Blake Works I, In the Middle Somewhat Elevated, Pas/Parts 2018, and Playlist (EP); Mikko Nissinen's The Nutcracker (Sugar Plum Fairy, Dew Drop, Arabian, Snow Queen); Justin Peck's In Creases; Marius Petipa's The Sleeping Beauty (Pas de Trois); and Jerome Robbins' Interplay and Glass Pieces.

Her DTH repertoire includes Alvin Ailey's The Lark Ascending; George Balanchine's Agon (2nd Pas De Trois), and Tchaikovsky Pas De Deux; Ulysses Dove's Dancing on the Front Porch of Heaven; Nacho Duato's Coming Together (Pas de Deux); Helen Pickett's When Love; and Glen Tetley's Dialogues.

Fentroy was featured on the January 2015 cover of Dance Magazine as one of the "25 to Watch," and she received the Princess Grace Honoraria Award in dance in 2016. In 2018, she was recognized as one of WBUR's "Artery 25," which recognizes influential artists of color in the Boston area. Her creative collaborations include the development

of the Color Our Future Mentorship Program at Boston Ballet, a choreographic film created for Boston Ballet with Bearwalk Cinema at the Liberty Hotel, and a limited edition shoe design with Rothy's.

Fentroy joined Boston Ballet as an artist of the Company in 2017. She was promoted to second soloist in 2018, to soloist in 2019, and to principal dancer in 2022.



Based in Boston, **JEAN APPOLON EXPRESSIONS (JAE)**

(<https://jeanappolonexpressions.org/>) is a Haitian contemporary dance company, directed by Jean Appolon. Combining Modern technique and Haitian folkloric dance, JAE brings a new artistic vernacular to its audiences. With its dynamic repertoire, JAE educates audiences about Haitian culture, traditions, history and current issues. JAE fulfills its mission to preserve Haitian folkloric culture while constantly enlivening the art form in a way that is vital, accessible, inspiring, and educational. JAE is comprised of dancers from diverse backgrounds, each of whom who are committed to JAE's mission to use dance to share Haitian culture. For more information or to book a performance, please click [here](#).

The company has been showcased in major arts venues globally, and continues to share its artistry in accessible, inclusive ways through free performances in locations like city parks and community spaces. JAE also has performed at many colleges and universities, including Harvard University, Lesley College, and Wheaton College. JAE has been fortunate to share the stage with celebrities such as Danny Glover, Henry Louis Gates, and Edwidge Danticat, and to collaborate with community partners such as Inquilinos Boricuas en Acción (IBA) and Central Square Theater.



THE SAYAT NOVA DANCE COMPANY OF BOSTON

(<https://www.sayatnova.com/>) was formed in January 1986 as an independent, non-profit dance ensemble under the direction of Apo Ashjian. With his leadership and the efforts of a handful of dedicated individuals, the Company began its journey of bringing young, talented individuals together from all ages and backgrounds to join in bringing Armenian folk dance to life.

The Company takes its name from the famous 18th century troubadour, Sayat Nova, whose beautiful music and poetry captures the essence of the Armenian soul and spirit.

As part of a rich culture, Armenian folk dancing is a reflection of the life and legacy of the Armenian people. Each dance symbolizes the livelihood, the aspirations, the legends, the celebration of life and appreciation of beauty.

The Company aims to preserve and promote Armenian culture through the art of dance. With this in mind, the group performs extensively throughout the United States and Canada, as well as in Armenia. Since its first trip to the homeland in 1995 and then again in 2006 and 2016, SNDC has presented over twenty performances throughout the country to rave reviews, including in the capital city of Yerevan and in Stepanakert, the capital city of Artsakh.

The ensemble's most recent trip in July 2016 included participation in the "Im Hayastan" (My Armenia) festival in Yerevan. The two week visit culminated in a private performance for the Armenian Military at the Baronian Theater in Yerevan and a sold-out performance at Yerevan's famous Opera House, the most prestigious theater in Armenia.

Podium Note

Beethoven to Gottschalk

Landmarks' Annual Dance Night

by Christopher Wilkins

On any given night, you're likely to see young dancers at Landmarks concerts moving to the music. They'll dance wherever the spirit moves them: on the lawn, along the walkways, or in front of the stage. Their motion becomes more directed when they enter the Maestro Zone, where tonight they will receive conducting lessons from **Sheila**

del Bosque, multi-award-winning flutist, composer, and conductor. Originally from Cuba, she recently graduated from the Berklee College of Music, with a dual degree in Performance and Film Scoring, and a minor in Orchestral Conducting.

Dance Night has become an annual Landmarks tradition. It amplifies the natural move-to-the-music inclinations of our audience. But it also provides an opportunity to showcase the depth of talent that runs through Boston's diverse cultural communities. In recent seasons, dance collaborations have represented traditions from Haiti, Cuba, Puerto Rico, Colombia, Dominican Republic, Mexico, Venezuela, West Africa, Ireland, Armenia, Syria, and Korea.

Hector Berlioz stitched his **Roman Carnival Overture** together using two themes composed in 1837 for *Benvenuto Cellini*. In his *Mémoires*, he wrote about the disastrous premiere of that opera: "I had been greatly struck by certain episodes in the life of Benvenuto Cellini. I had the misfortune to believe they would make an interesting and dramatic subject for an opera." The overture's opening flourish contains the seeds of the work's second main theme, which arrives later with the carnival music. The first theme—introduced by the English horn—comes from a love duet between the opera's artist-protagonist Benvenuto Cellini and the woman he loves, Teresa. Violas repeat the tune, then the full orchestra, with invigorating accompaniment in the trumpets and percussion. A sweetly sung cadence in the strings runs into a swirling gust, stirred up by woodwinds and percussion. Suddenly, we're swept off our feet and into an Italian street scene—already in progress—amid the exuberant chaos of a Roman carnival.

Richard Wagner was not the first to associate the propulsive energy of **Beethoven's Seventh Symphony** with music for dance, but he gave the work its most memorable description:

The Symphony is the Apotheosis of the Dance itself: it is Dance in its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone."

Compact rhythmic cells are ubiquitous in the Seventh Symphony. Each of the four movements has at least one characteristic rhythmic "motto," accounting for the symphony's constantly throbbing energy. The opening gestures of the symphony form a grand portal: the full orchestra drives in posts—powerful, widely spaced chords—while the winds create long spans of singing lines between them. The *Vivace* main section emerges with Haydnesque humor. Strings and woodwinds toss an ever-shrinking motive back and forth, until the woodwinds finally take a rhythmic kernel and run with it. From then on, that kernel is a constant presence. There is no second theme in the first movement—a rare case. But Beethoven's inventions are so varied that the necessary contrast is already built in. By tradition, the second movement of a classical symphony is broadly paced. But in the Seventh, the tempo indication is *Allegretto*—on the moving side of moderate—urging the performers to keep the energy up. This second movement has been a favorite with the public since the work's premiere in 1813. The third movement is a scherzo; the tempo indication is *Presto*—the fastest of all common tempo indications for Beethoven. The scherzo explodes with good-natured energy. Its athleticism is balanced by a singing trio that is often compared to a pilgrims' chorus. The finale—*Allegro con brio*—is a thrilling, obsessively rhythmic romp, not so different from a Roman carnival.

Two summers ago, on this stage, **Chyrstyn Mariah Fentroy** made time stand still, with an arresting interpretation of "The Swan" from Camille Saint-Saëns *The Carnival of the Animals*. At the time, she was a Soloist in Boston Ballet. Today, she is a star of the company, having become a Principal Dancer in 2022. She writes:

As artists, we are responsible for articulating the ineffable. Through movement and remaining present, we remind ourselves and our audiences what it is like to feel—to be alive.

Tonight, she articulates the ineffable in **Aurora's Act III Variation**—known as the Wedding Variation—from Boston Ballet's signature production of **The Sleeping Beauty**, as adapted from the original choreography by Marius Petipa.

For the past few seasons, it has been our honor to partner with the professional dancers of **JAE, Jean Appolon Expressions**. In choosing repertoire for our collaborations, Founder and Director Jean Appolon has twice selected Haitian folk songs, music associated with singer-actress Toto Bissainthe. In 2019, we performed *Paka Loko* in an orchestration by Gonzalo Grau. Tonight, we premiere a new arrangement of the folk song **Dey**. It is a moving tribute to—and lament for—Haitian society, culture, and community. The arresting orchestration is by a longtime Landmarks collaborator, composer **David Kempers**.

Dey

orchestral version by David Kempers

based on a traditional Haitian folk song, whose lyrics are:

*Déy-o m-rélé déy-o
Ayiti roy (bis)
Ayiti chéri min pitit-ou mouri
Mon lot-yo toutoniSa ka poté dèy-la ou roy
Ayiti toma min san-ou lan diaspora
Min péyi-a ap kaba
Sa ka poté déy-la pou ou Ö!*

*Ayiti jé fémin
Ayiti désonnin
Ayiti détounin
Sa ka poté déy la pou-ou*

*Ayiti m-rélé ou
M-rélé ou pou ou rélé-m
Fok ou rélé tout san-ou
Fok peyi-a sanblé
Roy-roy pou konbit-la*

*Mourning, I cry mourning for Haiti;
Mourning, I sing the mourning of Haiti
Dear Haiti, your children are dead
And the others are naked.*

*Who will mourn for you?
Our Haiti, your blood is in the diaspora.
The country is dying.
Who will mourn?*

*Haiti blinded
Haiti diverted
Haiti zombified
Who will mourn?*

*Haiti, I call you.
I call you so that you call me,
That you call together all our blood,*

*That the country shall unite,
In our traditional solidarity.*

It is thrilling to host again the distinguished Armenian dance company **Sayat Nova**, founded in 1986 by Director **Apo Ashjian**. **Garen Avetissyan** serves as the company's General Manager. The music we perform together is in two parts, beginning with **Donagan Hayastan** (*Festive Armenia*), composed by Khachatur Avetisyan. Avetisyan was an expert in both classical music and Armenian folk music. His work is performed with permission of the composer's son, Mikael Avetisyan, a conductor currently living in California. The second dance is titled **Vasbouragan**. Vasbouragan was part of Western Armenia, but now lies in Eastern Turkey. During World War I there was a panic in Vasbouragan caused by rumors of an impending Ottoman attack. 150,000 Armenians were displaced during an evacuation, with thousands dying. The region was ultimately lost to Turkey. According to Apo Ashjian, the titles of the dances in this movement have been erased from history, so that, despite their joyous sound, they have a dark history. Syrian-born composer **Kareem Roustom** has orchestrated these dances with inventiveness, orchestrational mastery, and sensitivity to Armenian folk style. He imitates the sound of several Armenian folk instruments, including *dumbek*, *duduk* and *zurna*. Attempts to recreate the sound of the *zurna*—a nasally resonant double-reed instrument—led to interesting exchanges between the composer and principal trumpeter Dana Oakes. Kareem suggested using "a cheapish cardboard mute with a kazoo stuck in it." Dana countered by recommending a "buzz-wow" mute.

New York City Ballet commissioned **Hershy Kay's Cakewalk Suite** in 1951. It is based on piano pieces by **Louis Moreau Gottschalk**. Gottschalk was a one-of-a-kind. A Southern abolitionist whose music drew admiration from both Abraham Lincoln and Jefferson Davis, he had a knack for bridging cultural divides. Born in New Orleans in 1829, Gottschalk was sent as a teenager to study piano and composition in Paris. Chopin heard the young prodigy perform and predicted he would become "the king of pianists." Gottschalk's early piano pieces in a "Creole" style made him a household name throughout the continent before he was twenty years old.

Wherever his travels took him, Gottschalk absorbed local popular musical styles, anticipating later developments by decades. There are African-derived dance rhythms foreshadowing ragtime, and elements of Caribbean drumming that did not reappear in concert music until the mambo craze of the 1930s. He was also a consummate showman. His Symphony No. 1, *A Night in the Tropics*, was premiered in Havana in 1859 with over 650 performers, including a symphony orchestra, a US military band, and Cuban drummers from the island's eastern tip, Guantánamo.

We have assembled four sections from the complete *Cakewalk Suite*. The first is a high-stepping march, which we use as an overture. The next section is the *Pas de deux*; it is mainly music for solo celeste in Kay's orchestration. But the movement begins with some of Gottschalk's best-known music, taken from his *Souvenir de Porto Rico*, also known as *Marche des Gibaros*. Gottschalk later recalled writing it during his visit to Puerto Rico in 1857:

Perched upon the edge of a crater, my cabin overlooked the whole country. Every evening I moved my piano out upon the terrace, and played for myself alone. Everything that the scene opened up before me inspired. It was there that I composed Marche des Gibaros.

Marche des Gibaros appears again as an introduction in the next section, called *The Wild Pony*, where it is accompanied by a humorous version of the *Dies irae*, from the Latin Mass for the Dead, with "stopped" notes in the horns, a raspy effect that results when the players push their fists into the bells of their instruments. The quick section of this movement comes from Gottschalk's lively piano work, *Orfa*. The final movement in our set is the first movement of Kay's suite. It is an elaboration of one of Gottschalk's most celebrated pieces, *Bamboula*. Both *Bamboula* and *Marche des Gibaros* figure prominently in a different Gottschalk-inspired dance, *Great Galloping Gottschalk*, another New York City Ballet concoction, and still a favorite among the many ballets Balanchine created for that company.

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.

THANK YOU to our many donors and supporters.

[Click here for current list of donors](https://www.landmarksorchestra.org/donate/2022-2023-donors/) (<https://www.landmarksorchestra.org/donate/2022-2023-donors/>).

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