



**BOSTON  
LANDMARKS  
ORCHESTRA**

**CHRISTOPHER WILKINS MUSIC DIRECTOR**

PRESENTS

*Drums Along  
the Charles*

August 19, 2015

7 pm

at the DCR's Hatch Shell

## **Boston Landmarks Orchestra**

### **VIOLIN I**

Gregory Vitale, *concertmaster*  
Christine Vitale  
Tera Gorsett  
Gerald Mordis  
Colin Davis  
Melissa Howe  
Stacey Alden  
Dana Ianculovici

### **VIOLIN II**

Paula Oakes, *principal*  
Robert Curtis  
Maynard Goldman  
Lisa Brooke  
Sasha Callahan  
Alexandra Labinska

### **VIOLA**

Kenneth Stalberg, *principal*  
Abigail Cross  
Donna Jerome  
Jean Haig  
Don Krishnaswami

### **CELLO**

Loewi Lin, *principal*  
Mark Simcox  
Jolene Kessler  
Melanie Dyball  
Patrick Owen  
Steven Laven

### **BASS**

Robert Lynam, *principal*  
Barry Boettger  
Kevin Green  
Irving Steinberg

### **FLUTE**

Lisa Hennessy, *principal*  
Theresa Patton  
Elzbieta Brandys

### **PICCOLO**

Elzbieta Brandys

### **ALTO FLUTE**

Theresa Patton

### **OBOE**

Andrew Price, *principal*  
Lynda Jacquin  
Mary Cicconetti

### **ENGLISH HORN**

Mary Cicconetti

### **CLARINET**

Ian Greitzer, *principal*  
Margo McGowan  
David Martins

### **BASS CLARINET**

David Martins

### **ALTO SAXOPHONE**

Kenneth Radnofsky

### **BASSOON**

Donald Bravo, *principal*  
Gregory Newton  
Margaret Phillips

### **CONTRABASSOON**

Margaret Phillips

### **HORN**

Kevin Owen, *principal*  
Vanessa Gardner  
Sarah Sutherland  
Jane Sebring

### **TRUMPET**

Dana Oakes, *principal*  
Jesse Levine  
Dana Russian

### **TROMBONE**

Robert Couture, *principal*  
Hans Bohn  
Donald Robinson

### **TUBA**

Donald Rankin, *principal*

### **HARP**

Ina Zdorovetchi, *principal*

### **KEYBOARD**

Brett Hodgdon

### **TIMPANI**

Jeffrey Fischer, *principal*  
Robert Schulz

### **PERCUSSION**

Robert Schulz, *principal*  
Craig McNutt  
Neil Grover  
John Tanzer  
Abraham Finch

Maynard Goldman,  
*Personnel Manager*

Melissa McCarthy Steinberg,  
*Librarian*

Kristo Kondakci,  
*Assistant Conductor*

## **American Sign Language (ASL) Team**

Christopher Robinson  
Wendy Jehlen

# ***Drums Along the Charles***

Boston Landmarks Orchestra

Christopher Wilkins, Music Director

Jeffrey Fischer, *timpani*

Robert Schulz, *timpani*

Boys & Girls Clubs of Boston's Yawkey Club of Roxbury

Daniel Pattianakotta, Music Director

Sabre Dance from *Gayane*

Aram Khachaturian

(1903-1978)

*The Swordfishers* (**World Premiere**)

Donald Krishnaswami

(b. 1962)

featuring musicians from the  
Yawkey Club of Roxbury

Concerto Fantasy for Two Timpanists

Philip Glass

**(New England Premiere)**

(b. 1937)

Movement II

Cadenza

Movement III

Jeffrey Fischer and Robert Schulz, *timpani*

## ***INTERMISSION***

Symphonic Dances

Sergei Rachmaninoff

(1873-1943)

Non allegro ("Noon")\*

Andante con moto (Tempo di valse) ("Twilight")\*

Lento assai - Allegro vivace ("Midnight")\*

\* These original movement headings were later withdrawn by the composer.

The **BOSTON LANDMARKS ORCHESTRA** was founded in 2001 by conductor and community advocate Charles Ansbacher to perform free summer concerts in historic and scenic Boston-area locations. 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. Since 2007, it has presented its main concert series at the DCR’s Hatch Shell every Wednesday from mid-July to late August. In addition, the orchestra offers free family concerts and educational programs throughout the neighborhoods of Greater Boston. The orchestra regularly collaborates with a range of cultural and social service organizations to ensure participation across ethnic, economic, and cultural divides. To learn more, visit [www.landmarksorchestra.org](http://www.landmarksorchestra.org) or download the orchestra’s mobile app.



**BREAKING DOWN BARRIERS** The Boston Landmarks Orchestra is committed to removing barriers to access for people with disabilities. It offers braille and large-print programs, assisted listening devices, and ambassadors to greet and assist people at a handicap drop-off point. In 2012, the orchestra began to work with American Sign Language (ASL) interpreters as performers at select concerts. Rather than providing direct translation of the spoken word, interpreters communicate the feeling of the music and the remarks given during the concert. In 2014, in recognition of its efforts to embrace inclusiveness as core to its mission, the orchestra was named an “UP organization” by the Massachusetts Cultural Council, one of only 11 organizations in Massachusetts to earn this distinction.

**CHRISTOPHER WILKINS** was appointed Music Director of the Boston Landmarks Orchestra in the spring of 2011. Since then he has reaffirmed founder Charles Ansbacher’s vision of making great music accessible to the whole community, emphasizing inclusive programming and collaborative work. Mr. Wilkins also serves as Music Director of the Akron Symphony.

As a guest conductor, he 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. He has also appeared regularly with orchestras in New Zealand, Latin America, Spain and the UK.

Previously he served as Music Director of the San Antonio Symphony and the Colorado Springs Symphony. He also served as Resident Conductor of the Youth Orchestra of the Americas, assisting in the formation of the orchestra in its inaugural season, and leading it on tours throughout the Americas.

Born in Boston, Mr. Wilkins earned his bachelor’s degree from Harvard College in 1978 and his master’s from the Yale School of Music in 1981. As an oboist, he performed with many ensembles in the Boston area including the Tanglewood Music Center and the Boston Philharmonic

under Benjamin Zander.

Violist, violinist and composer **DONALD KRISHNASWAMI** enjoys an active performing, teaching, and composing career in the Boston area. Among his compositional output, in addition to tonight's work, *The Swordfishers*, are *Duo for Two Violins*, *The Inward Morning* for baritone, flute, clarinet, and cello (commissioned and premiered by Seattle-based *Simple Measures* and made possible by a grant from the Mayor's Office of Arts and Cultural Affairs, Seattle), *String Quartet No. 1*, *String Quartet No. 2* ("Sketches from Youth"), two string trios (the second of which includes a "Threnody" based on the composer's emotional responses to the tragedy of September 11, 2001), *Quintet for Trumpet and Strings*, and sacred music for voice and piano/organ. His *String Quartet No. 1* was premiered in 2009 by Boston Symphony Orchestra members Alexander Velinzon, Ala Jojatu, and Mihail Jojatu, with the composer on viola. The work also received the distinction of being a finalist in the 2013 Clefworks Composition Competition, judged by the San Francisco-based *Del Sol Quartet*. Praised by *The Seattle Times* as "jazzy, rolling, hypnotic," *Quintet for Trumpet and Strings* received its premiere by *Simple Measures*, featured in a program of chamber music choreographed for dance by Seattle-based *Spectrum Dance Theater*. Mr. Krishnaswami has written original music and arrangements appearing on two compact disc releases from The Christian Science Publishing Society, one of which was winner of the 2003 *DeRose-Hinkhouse Award of Excellence*.

As a performing musician, Mr. Krishnaswami has appeared in numerous chamber music recitals, including many in collaboration with members of the Boston Symphony. He is Artistic Director of LiveARTS of Franklin (MA) where he founded the LiveARTS String Quartet, with which he performs on viola with violinists Irina Muresanu, Boston Landmarks Orchestra concertmaster Gregory Vitale, and cellist Jan Müller-Szeraws. Orchestras in the Boston and New York areas with which Mr. Krishnaswami has performed include the New Jersey Symphony Orchestra, Orchestra of St. Luke's, the Boston Symphony Orchestra, the Boston Pops, and the orchestras of Boston Lyric Opera and Boston Ballet.

Mr. Krishnaswami is a Visiting Associate Professor at Bridgewater State University in Massachusetts. He holds a Master of Music degree in viola and a Bachelor of Music degree in composition from The Juilliard School, where he studied composition with Roger Sessions and Leon Kirchner, and violin, viola and chamber music with Christine Dethier, Lillian Fuchs, William Lincer, Samuel Rhodes, Robert Mann, Joel Krosnick, and Samuel Sanders.

**JEFFREY FISCHER** is Principal Timpanist with the Boston Ballet Orchestra, Boston Lyric Opera Company, Pro Arte Chamber Orchestra of Boston and Boston Landmarks Orchestra. He was Principal Timpanist of the New Hampshire Symphony Orchestra from 1985-2005. He has performed with the Boston Symphony and Pops Orchestras and at the Wang Theater,

Boston Opera House and Colonial Theater in shows including; *West Side Story*, *Wicked*, *Mary Poppins*, *Phantom of the Opera*, *Showboat*, *Beauty and the Beast*. His recordings include: *Music for Johnny Johnson* by Kurt Weill on Erato Disques and the first recording of the original 1924 version of George Antheil's *Ballet Mécanique* with the University of Massachusetts, Lowell Percussion Ensemble, on EMF.

As a composer, he was a member of Boston's Composers in Red Sneakers, has had works performed by Alea III and was awarded a new works grant by the Mass. Council on the Arts for Street Music. His composition *Blue Song/Plastic Dance* has been performed throughout the United States. He has a BA in performance from New England Conservatory of Music where he studied with Vic Firth. He has been head of the percussion department at UMass Lowell since 1989.

Percussionist **ROBERT SCHULZ** is widely regarded as one of the finest all-around percussionists working today, with an expertise extending across a broad range of musical styles, ensembles and instruments. He is principal percussionist for the Boston Landmarks Orchestra, Boston Musica Viva, Dinosaur Annex New Music Ensemble and "house drummer" for Albany Symphony's Dogs of Desire. He has been with Boston Modern Orchestra Project since its inception in 1996 and with Boston Landmarks Orchestra since 2001. He is principal timpanist for several ensembles including Boston Baroque, Cantata Singers, Back Bay Chorale and Odyssey Opera. He's worked with the Boston Symphony, Pops and Ballet Orchestras as well. Schulz has been a guest soloist with the Boston Chamber Music Society and the Boston Celebrity Series on numerous occasions, performing on instruments ranging from dinner plates to African drums. In 2004, Mr. Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror* (Naxos) and gave the premiere of Tan Dun's Water Concerto with BMOP.

Bob is also the artistic director of BeatCity Art Ensemble, a variable group of multi-disciplined musicians, artists and performers. BeatCity has created uniquely tailored programs for the National Gallery of Art in Washington, D.C., Lincoln Center in NYC, the Celebrity Series of Boston, and the Rockport Chamber Music Festival.

**BOYS & GIRLS CLUBS OF BOSTON** is a 501(c)(3) nonprofit organization whose mission is to help young people, especially those who need us most, build strong character and realize their full potential as responsible citizens and leaders. [www.bgcb.org](http://www.bgcb.org)

**CHRISTOPHER S. ROBINSON**, Disability Services Coordinator of Outreach and Training at Boston University and a Certified Facilitator in the LEGO® Serious Play™ methodology, organizes sessions to adjust programming practices and mitigate barriers that obstruct the participation of persons with disabilities in campus life. A by-product of this is spreading

knowledge of best practices that include persons with disabilities in the arts and academics. Special thanks to BU Office of Disability Services.

**WENDY JEHLLEN** is more than a choreographer or American Sign Language/English Interpreter, she is a storyteller whose telling is through movement and space. She is interested in archetypal stories—stories that exist outside of time and place. Archetypal stories describe what happens in the unknown between knowns. They tell of the journey. They take place in the time and space between—the wilderness, twilight, dreams. In performance, the dancer's body inhabits this liminal space, allowing the audience a glimpse of these eternal stories, for a moment. Her work has been evolving since 1998 in India, Italy, Japan and the US. Her performances weave together music, dance and storytelling, secular and sacred, aural and visual. With each synthesis, a language is created.

The **FREE FOR ALL CONCERT FUND**, an independent grant-making public charity, ensures that everyone from the Boston region—children, adults, families—has regular and permanent access to the rich world of classical and orchestral music, and related cultural events. With 20 grantees presenting free concerts throughout Boston's neighborhoods, the Fund guarantees that classical music remains free for all, forever. For more information, please visit [www.freeforallconcertfund.org](http://www.freeforallconcertfund.org).

## **PODIUM NOTE:**

### **Life's Rhythms**

Music is an art of impulses, part of the throbbing of life. The timing of those throbs is the basis of rhythm. A good feeling for rhythm, as expressed in the body—whether hands, feet, limbs, face, or vocal chords—is important for all musicians. But it is the very essence of the drummer's art.

Drummers in professional orchestras are members of a large and ever-growing instrumental family. They regularly perform on dozens—even hundreds—of different instruments, with new instruments being introduced constantly. This is the exception to a rule, because in other respects the make-up of the symphony orchestra has hardly changed for more than a century.

Many of the percussion instruments heard in Landmarks Orchestra programs this year were not invented yet in 1900. Others would have been considered too exotic for inclusion in an orchestral concert. A complete list of such instruments—from this summer's Landmarks concerts alone—would be too long to provide here, but it would include a great many imports from Africa and Latin-America, as well as specialty items like sizzle cymbal and vibraslap.

Tonight we add a new instrument to the inventory, inspired by a culture that thrived along the New England coast between five and nine thousand years

ago. It goes by the name *lithophone*, a term I first learned from archeologist Duncan Caldwell.

**Donald Krishnaswami**, composer of *The Swordfishers*, which receives its world premiere tonight, explains:

When I was approached by Christopher Wilkins to write a piece employing *lithophones*, I must admit that my exuberant “YES!” was tinged with some silent confusion. I really didn’t know what a *lithophone* was. As it turns out, “lithophone” simply means “stone” (litho) + “sound” (phone). Any stone that makes a reasonably resonant sound can be considered a “lithophone.”

But the lithophones that inspired this piece are not just any stones. They were made of carefully selected, highly sculpted rocks, and have a long history tied to our very own shores. Some 4000 to 9000 years ago, an ancient civilization, whose heartland lay around the Gulf of Maine, extended from Massachusetts through Labrador.

A study of skeletal remains of these people shows that they were not European migrants, but indigenous ancestors of today’s native Americans. The final phase of this civilization is associated with the “Red Paint People,” so named because of the red ochre they spread over their dead. Amongst the artifacts found at sites associated with these people were long stone rods—picture grey French baguettes—at first thought to be pestles or sharpening stones. But a recent paper by archeologist Duncan Caldwell makes it clear that some of them were designed to be used as musical instruments, remarkably resonant percussion instruments. By this reckoning, they are the oldest known musical instruments in New England, and among the oldest in the Americas.

Although instruments made of perishable materials such as wood and leather haven’t survived, it is almost certain that the Red Paint People at Amoskeag Falls and other sites around the Gulf of Maine also played “slit” or “log” drums, hollowed out logs with slits in the top. So both lithophones and log drums are featured in *The Swordfishers*. While actual prehistoric lithophones exist, they could not be used for tonight’s performance due to the risk of damage.

When I set out to write *The Swordfishers*, I imagined a piece primarily featuring lithophones and log drums. But what soon became clear was that, rather than being “about” the lithophones and log drums, this work was to be a tone poem telling the story of the Red Paint People themselves. These unusual percussion instruments would play a role in telling the story, but they would not be the story itself. For tonight’s performance, the lithophones are played by Landmarks percussionists as well as by young musicians from the **Yawkey Club of Roxbury**. We are grateful to the leadership of the Yawkey Club and their **Music**



**Director Daniel Pattianokotta** for their outstanding partnership in this project.

*The Swordfishers* begins with tam-tam (gong) and muted strings, transporting us back in time to the Maritime Archaic, an archaeological period that included the Red Paint People. After setting the stage, undertones of nature are heard in the form of suspended cymbal rolls and temple blocks. As legato flutes and clarinets add to the Archaic scene, staccato oboes and flutter-tonguing trumpets introduce more murmurings of nature. Starting from the depths, the horns and bassoons begin a gradual buildup of the music to the entrance of the lithophones and log drums. This section, marked "with primeval drive," denotes the appearance of the Red Paint People who are represented throughout by these same driving rhythms and by an A-minor chord, or the pitch A itself.

No doubt nature was a powerful presence in the lives of the Red Paint People, and soon enough what had been quiet rumblings of nature become boisterous *forte* interjections in the woodwinds and brass. (All sounds evoking nature are musical realizations of my own listening in natural settings.) The music becomes ever more rhythmically driven, until it is interrupted by *pianissimo* harmonics in the strings. Soon temple blocks call to mind the croaking of some Archaic pond creature; woodwinds offer a raucous cacophony of Archaic twittering, cooing, and chirping; and a wandering clarinet melody ushers in a placid moment in the strings. Here we are within the peaceful dwellings of the Red Paint People and their beautiful surroundings.

Gradually the music builds and intensifies to a severe, unyielding A-minor chord representing a stark truth about their survival: the necessity of hunting. The rhythms accelerate into a cadenza for lithophones and log drums, music suggesting a ritual dance before the hunt. In the cadenza, players can choose from a "palette" of notated rhythms, or they may improvise freely on similar rhythms of their own devising. The cadenza builds with an insistently driving rhythm to a *fortissimo* outburst for full orchestra. Silence follows, and with a single tam-tam stroke—signaling a change of scene—we proceed to the hunt.

The Red Paint People were big game hunters, but with a difference. They apparently looked to the sea for the ultimate challenge, which surely was the hunting of swordfish. The burial grounds of this culture confirm that they were successful hunters of swordfish, a fact marking them as some of the most skillful mariners in the world at the time. Hunting swordfish would have been exceptionally perilous. It meant venturing into the deep sea to attack an animal of a thousand pounds or more. Swordfish are quick and powerful, and they wield a sword-like *rostrum* capable of inflicting enormous damage to a boat. But the undertaking presumably helped to strengthen social bonds within the

community, and it must have added greatly to the prestige of the culture.

After an alto flute sets the stage for the hunt, the lower strings, lithophones and log drums suggest the watery scene while the English horn introduces a “seafaring” theme soon picked up by other winds. The journey through the sea has begun. It includes musical imagery of waves, water, and splashing paddles. In a hushed moment, the hunters sight the dorsal fin of a monster gliding just beneath the surface. With muffled strokes they paddle toward their unsuspecting prey. Suddenly the harpooner strikes, the swordfish leaps, and leaps again with a full *fortissimo* chord. Finally, the hunters bring the fish in and—with a unison G accentuated by temple blocks and timpani—lash it to the boat. The hunt is a success!

Now begins the journey homeward. The seafaring theme is heard again, but this time at a more moderate pace, as the giant catch would doubtless have slowed the boat in the water. The texture gradually thins to just two solo lithophones, with *pizzicatos* in cello and bass. Momentum builds again until a celebration of the hunt bursts forth. An Epilogue brings back the driving eighth-note rhythm as the music swells to a majestic and powerful iteration of the A-minor chord of the Red Paint People. An ancient and long-lost civilization—indigenous to our own shores—has just come to life in music. The Red Paint People. *The Swordfishers*.

- Donald Krishnaswami with Duncan Caldwell

What energetic curtain raiser should come before a work entitled *The Swordfishers*? The Sabre Dance of course! I don’t remember a time when the **Sabre Dance** from **Khachaturian’s ballet Gayane** wasn’t lodged somewhere in my brain. Of course the music has a tendency to do just that. My parents had an LP of Arthur Fiedler and the Boston Pops performing it, and I have always associated the work with that iconic partnership. So I recently asked Maestro Fiedler’s son, Peter Fiedler—Vice President for Administrative Services at Boston University, and a longtime advocate for the Landmarks Orchestra—about his recollections. He writes, “I remember hearing Khachaturian’s Sabre Dance numerous times when my father conducted the Pops. You could say it was one of their signature pieces back in the day. It’s a terrific tune and great fun to listen to.”

About Khachaturian’s tuneful middle section—which in our performance features renowned saxophonist **Kenneth Radnofsky**—Armenian composer Tigran Mansurian has said, “What an interesting synthesis! He’s taken a melody from [the city of] Gyumri, an Armenian wedding dance tune ... and he’s tied in a saxophone counterpoint that seems to come straight from America. The relationship between the two seems so organic, so interesting!”

If before *The Swordfishers* we have programmed a piece performed countless times in Boston, then afterwards comes its opposite: a work receiving its New England premiere tonight. **Concerto Fantasy for Two Timpanists and Orchestra** by **Phillip Glass** is a three-movement concerto featuring two Landmarks principal players, **Jeffrey Fischer** and **Robert Schulz**. They perform on a total of twelve timpani between them. Tonight we present only the 2<sup>nd</sup> and 3<sup>rd</sup> movements. According to Richard Guérin—a resident of Salem, Massachusetts who runs Philip Glass's record company, Orange Mountain Music, and advises him on classical music projects—the Concerto Fantasy is Glass's most frequently performed concerto, having received over 100 performances.

The second movement of the Concerto Fantasy is constructed in the form of an arch, with a quiet opening that builds to a climax before subsiding again. At the outset the two soloists are in dialogue with one another, exchanging march-like rhythms. They are supported by softly sustained pitches in the orchestra, which gradually take on the contours of melody. Rhythmic oscillations in the violins and piano gain in prominence, eventually growing into long arcs of melody. As the music intensifies, the timpani begin to recede into the background, but as the opening music returns, they emerge once again as soloists. Toward the end of the movement, both timpanists use the wooden ends of their mallets rather than the felt-covered ends, creating a dry and brittle sound. It has the effect of heightening the contrast between the sound of timpani and orchestra: one rhythmic, the other melodic.

The third movement is built on rapidly repeating patterns of short duration. It bears the unmistakable stamp of Philip Glass's *minimalist* style, though Glass has distanced himself from the term. The music features combinations of two- and three-note patterns. Two particular combinations are most prominent: 3+3+2—eight notes total—which fit neatly within the “common time” of 4 beats to the bar; and 3+2+2—seven notes total—which do not. The tension between the two rhythmic patterns fuels much of the music's energy and drive.

**Rachmaninoff's Symphonic Dances** is often described as a valedictory work. It is his last composition, and it has many attributes of a work composed at the end of life. In the coda of the first movement, Rachmaninoff quotes with affecting beauty the principal theme of the first movement of his first symphony, composed at the age of twenty-two. The third and final movement contains another self-quotation, from one of his own favorite works, the All-Night Vigil of 1915, which he had written 25 years earlier. The quotation is from the ninth movement, which tells the story of the Resurrection. That music was the source of much of the melodic material of the last movement of the Symphonic Dances, including its coda, over which Rachmaninoff wrote a single word making direct reference to the earlier work: *Alliluyah*.

The three movements of the Symphonic Dances were originally given titles:

Noon, Twilight, and Midnight. They allude not only to times of day but also to phases of life. They are reminiscent of the titles Rachmaninoff gave to the four movements of his choral masterpiece, *The Bells*. The very opening music of the Symphonic Dances bears a direct relationship to the first movement of *The Bells*, and has a similar propulsive energy. The middle section features an alto saxophone in one of Rachmaninoff's most ravishingly beautiful melodies. The second movement is an extravagantly orchestrated waltz, a *danse macabre* in the tradition of Ravel's *La Valse*.

Like so many of Rachmaninoff's works, the Symphonic Dances quotes the Gregorian hymn, *Dies irae*, which makes its first appearance at about the midpoint of the third movement, though its menacing shadow is felt from the outset. The poem of the *Dies irae* dates back to at least the 13<sup>th</sup> century. It describes the Day of Judgment, and is best known for its use in the Catholic Mass for the Dead. In the Symphonic Dances, its dark power seems eventually to be counterbalanced by the exultant *Alliluyah*, and finally to be swallowed up in the victory of the Resurrection. Under the final bar of the manuscript, Rachmaninoff wrote, "I thank Thee, Lord."

- Christopher Wilkins

“I wish more professional orchestras  
played as thrillingly as this”

-LLOYD SCHWARTZ, NEW YORK ARTS

“They played with fierce commitment, technical  
accomplishment, and a sense of mission”

-THE BOSTON GLOBE

A FREE-FOR-ALL CONCERT FUND EVENT

# BOSTON PHILHARMONIC YOUTH ORCHESTRA IN SYMPHONY HALL

BENJAMIN ZANDER, CONDUCTOR

Glinka // Overture to *Ruslan and Ludmilla*

Stravinsky // Violin Concerto

Ayano Ninomiya, *violin*

Debussy // *La Mer*

Tchaikovsky // Symphony No. 5

This is a **FREE** concert made possible by the  
generous support of the Free-for-All Concert  
Fund ([www.freeforallconcertfund.org](http://www.freeforallconcertfund.org))

**MONDAY, NOVEMBER 2 // 7:30 PM**  
**SYMPHONY HALL, BOSTON**

[www.bostonphil.org](http://www.bostonphil.org) // 617.236.0999

# ARTSBOSTON SUMMER ARTS GUIDE



Free Festivals + Summer Deals  
Museums + Concerts + Tours  
and Attractions

[ArtsBoston.org/Summer](https://www.artsboston.org/Summer)

HUNDREDS OF EVENTS ALL SUMMER LONG



@artsboston | #BOSummer

# Boston Landmarks Orchestra

## TRUSTEES

Jeff D. Makhholm, *Chair*  
Alfred D. Chandler III  
Laura Connors  
B. J. Krintzman  
Katharine M. Pell  
J. Brian Potts  
Michael Rotenberg  
Stephen Spinetto  
Stephen Symchych  
David Szabo  
Edwin Tiffany  
Milton L. Wright Jr.

## OVERSEERS

Stephen Spinetto, *Chair*  
Smoki Bacon  
Kathryn Beaumont  
Richard M. Burnes  
Marian "Hannah" Carlson  
Richard Concannon  
Conrad Crawford  
Julie Crockford  
Gene D. Dahmen  
Katherine DeMarco  
Priscilla H. Douglas  
Newell Flather  
Howard Gardner  
David Gergen  
Ernest Haddad  
Sean Hennessey  
Mary J. Kakas  
Paul Kowal  
Robert M. Krim  
Fernando Leon  
Steven Levitsky  
Vivien Li  
Anne Linn  
Bill Nigreen  
Jeryl Oristaglio  
Susan Putnam  
Diana Rowan Rockefeller  
Anthony Rudel  
Maureen Ruettgers  
Allison Ryder  
Penelope McGee Savitz  
Andrea Schein  
Eileen Shapiro  
John Shields  
Epp Sonin  
Donna Storer  
William Walczak  
Arthur Winn

Charles Ansbacher,  
*Founder*

## STAFF

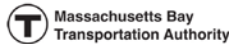
Jo Frances Meyer, Executive Director  
Arthur Rishi, Artistic Administrator  
Michelle Major, Chief Financial Officer  
Jim Murray, Manager of Development  
Breanna Ellison, Volunteer Coordinator  
Joanne Barrett/JBPR, Public Relations

## PRODUCTION

Emerson Kington, Technical Director  
Audrey Dunne, Production Manager  
Eriel Huang, Production Assistant  
Steve Colby, Sound Design & Audio Mix  
MJ Audio, Audio Production  
Mackenzie Skeens and Nassim Zamor, Stage Crew  
Sade Brooks, Cheyenne Isaac-Dorsainvil,  
Francisco Perdomo, Zachary Taylor-Kelley,  
MLK Summer Scholars  
Michael Dwyer, Photography  
Jesse Ciarmataro, Graphic Design

## VERY SPECIAL THANKS

Bloomberg Philanthropies  
Boston Cares  
Boston University Office of Disability Services  
JCDecaux  
John Hancock MLK Summer Scholars  
One Brick Boston



*This program is supported in part by grants from the Massachusetts Cultural Council and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administrated by the Mayor's Office of Arts, Tourism, and Special Events.*

The Boston Landmarks Orchestra is a 501(c)(3) nonprofit organization funded through the generosity of foundations, corporations, and individuals. Free concerts at the Hatch Shell have been a staple of Boston summers since they were begun by Arthur Fiedler in 1929. The Landmarks Orchestra believes that Boston—like every great city—deserves a summer series of free orchestral performances. Though the concerts are free to the public, they are not free to produce.

**YOUR GIFT WILL HELP SUPPORT FREE CONCERTS AT THE HATCH SHELL AND THROUGHOUT BOSTON THIS SUMMER, AND EVERY SUMMER!**

Here's how you can help:  
donate online at [www.landmarksorchestra.org](http://www.landmarksorchestra.org),  
or mail your contribution to  
10 Guest Street, Suite 280 Boston, MA 02135.

**THANK YOU!**

---

Join the Landmarks Orchestra experience using our new hashtag! **#landmarksorch2015**

---

Download the Boston Landmarks Orchestra's free mobile app for iOS or Android to access enhanced content! Receive discounts at the Landmarks tent by displaying the app's special offers screen.



10 Guest Street, Suite 280 Boston, MA 02135  
617-987-2000 [www.landmarksorchestra.org](http://www.landmarksorchestra.org)

For weather alerts, text **LANDMARKS** to 51555 or download our app. If you already have the app, please be sure to update it so you can continue to receive weather alerts and other notifications.