

A COMMUNITY SUPPORTED ORCHESTRA



**BOSTON
LANDMARKS
ORCHESTRA**

CHRISTOPHER WILKINS MUSIC DIRECTOR

Symphonic Dances

August 22, 2018

7 pm

at the DCR's Hatch Shell

SPONSORED BY:



ARBELLA
INSURANCE FOUNDATION

Symphonic Dances

Boston Landmarks Orchestra | Christopher Wilkins, Music Director

España

Emmanuel Chabrier
(1841-1894)

Rites of Tamburo

Robert W. Smith
(b. 1958)

Dudamel Orchestra, Conservatory Lab Charter School

Anke Djé, Anke Bé (world premiere)

Jake Gunnar Walsh &
Devin Ferreira
(b. 1993; 1988)

- I. Fankani
- II. Kassa
- III. Djansa
- IV. Ubuntu

Camp Harbor View; Mattapan Teen Center
Devin Ferreira and Kiki D., *vocalists*
Brian Mirage, *choreographer*

Symphonic Dances from *West Side Story*

Leonard Bernstein*
(1918-1990)

Choreography: Bruce Wood®

Staging: Kimi Nikaidoh

Original Costume Design: George D. Sellers

World Premiere: October 15, 2001, Bruce Wood Dance Company

Boston Ballet II

Olivia Behrmann, Nikita Boris, Caroline Buckheit, Tyson Clark, Georgia Dalton,
Thomas Davidoff, My'Kal Stromile, Kyleigh Sudlow, Nations Wilkes-Davis, Henry Zinn

- Prologue
- Somewhere
- Scherzo
- Mambo
- Cha-Cha (Maria)
- Meeting Scene
- Fugue (Cool)
- Rumble

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INTERMISSION

Bal masqué (Masked Ball)

Amy Beach
(1867-1944)

Impressions of Cheonmachong
Concerto for Korean Three Drum Dance

composed by Kyle Newmaster
(b. 1975)

adapted from:

Samgomu composed and choreographed by Brooke Jee-in Newmaster
(b. 1979)

Holly Shin-young Knudson, Anna Courchaine, Quinn Lee, *dancers*

White Swan pas de deux from *Swan Lake* Act II

Piotr Ilyich Tchaikovsky
(1840-1893)

Choreography: Lev Ivanov

Costumes: Ezra Lovesky and Boston Ballet Costume Shop

World premiere: January 15, 1895, Mariinsky Theatre, St. Petersburg, Russia

Boston Ballet II

Ryan Kwasniewski and Nations Wilkes-Davis

Gardens to Grow

Music: *Candide*: Suite for Orchestra

Bernstein
(arr. Harmon)

You Were Dead, You Know

Paris Waltz

Bon Voyage

Drowning Music/The King's Barcarolle

Ballad of Eldorado

I Am Easily Assimilated

The Best of All Possible Worlds

Make Our Garden Grow

Peter DiMuro/Public Displays of Motion

Yosi Karahashi (Guest Artist), Ann Brown Allen, Allyson Esposito, Kara Fili, Ann Fonte,

Tony Guglietti, Lindsay LaPointe, Irene Lutts, Hai Dang Nguyen, James O'Gilvie,

Lonnie Stanton, Kristin Wagner, Michael Winward, *dancers*

Choreography: Peter DiMuro, in collaboration with those performing

This work has been commissioned by Boston Landmarks Orchestra, with major support from The Dance Complex and The Next Steps Grant of The Boston Foundation. Thanks to the Isabella Stewart Gardner Museum and the Boston Center for the Arts for additional support.

Boston Landmarks Orchestra

VIOLIN I

Gregory Vitale, *concertmaster*
Christine Vitale
Pattison Story
Heidi Braun Hill
Tera Keck
Asaka Usui
Colin Davis
Stacey Alden

VIOLIN II

Paula Oakes, *principal*
Jessica Amidon
Maynard Goldman
Robert Curtis
Lisa Brooke
Olga Kouznetsova

VIOLA

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

CELLO

Aron Zelkowicz, *principal*
Melanie Dyball
Jolene Kessler
Eugene Kim
Naomi Steckman

BASS

Robert Lynam, *principal*
Barry Boettger
Kevin Green
John Shiu

FLUTE

Lisa Hennessy, *principal*

FLUTE/ALTO FLUTE

Teresa Patton

FLUTE/PICCOLO

Iva Milch

OBOE

Andrew Price, *principal*
Lynda Jacquin

ENGLISH HORN

Benjamin Fox

CLARINET

Jan Halloran, *principal*
Margo McGowan

E-FLAT CLARINET

Rane Moore

CLARINET/ BASS CLARINET

Hunter Bennett

BASSOON

Michael Mechanic, *principal*
Gregory Newton

CONTRABASSOON

Margaret Phillips

ALTO SAX

Kenneth Radnofsky

HORN

Kevin Owen, *principal*
Jane Sebring
Whitacre Hill
Nancy Hudgins

TRUMPET

Dana Oakes, *principal*
Mary Lynn Bohn
Jesse Levine

TROMBONE

Robert Couture, *principal*
Hans Bohn
Donald Robinson

TUBA

Donald Rankin, *principal*

HARP

Hyunjung Choi, *principal*

PIANO/CELESTE

Justin Blackwell

TIMPANI

Jeffrey Fischer, *principal*

PERCUSSION

Robert Schulz, *principal*
Craig McNutt
Gregory Simonds
Jonathan Hess

Maynard Goldman,
Personnel Manager

Dudamel Orchestra, Conservatory Lab Charter School

VIOLIN

Jasmine Campbell
Chansly Beauvoir
Raygie Bretous
Jaileen Mercado

CELLO

Bryan DaCosta
Angelo Beauvoir
Alhaji Fofana

OBOE

Giovanni Sanchez

BASSOON

Nearah Sanon

HORN

Jordan Volel
Kailyn Dubuisson

TRUMPET

Zion Earle
Samantha Heredia-Marcelino

TROMBONE

Naiser Earle
Ezequiel Sanchez Deleon

Camp Harbor View (Drummers): Tayjairine Arrieta, Oriana Dunker, Ximya Dejesus, Eileen Cepeda, Sarah Paul, Janiyah Whitfield, Kayla Miner, Arianna Chrysoston, Joseph Cannizzaro, Isaac Hendricks, Alejandro Monterraso, Yunus Bracaj, Winsnell Remfort, Neighture Beasley, Charlie Cabey-Smith

Camp Harbor View (Dancers): Briana West, Olivia Williams, Sarah Verneret, Nancy Jones, Atianna Grullon, Kamille Benjamin, Bridget Monks, Karine Alves, Ni'ya Barzey, Mariabely Brito, Nytejah Dossous, Alisha Marte, Kiyah Rollins, Lasoni Brown, Edylene Altidor, Marie Whint, Joshua Cross, Labraya Drayton, Shanon Osorio, Grace Hammack, Gleniel Medina, Alexandria Griffiths, Mackenzie Gilchrist, Liany Cruz, Niani Brewer, Genesis Martinez, Jova Fountain

Mattapan Teen Center of Boys & Girls Clubs of Boston: Matthew George, Sotero Rodriguez, Clark Lacossade, Jacory Martin, Jamaal Belle

Boston Ballet II: Olivia Behrmann, Nikita Boris, Caroline Buckheit, Tyson Clark, Georgia Dalton, Thomas Davidoff, My'Kal Stromile, Kyleigh Sudlow, Nations Wilkes-Davis, Ryan Kwasniewski, Henry Zinn (trainee)

Impressions of Cheonmachong Dancers: Holly Shin-young Knudson, Anna Courchaine, Quinn Lee

Peter DiMuro/Public Displays of Motion: Yosi Karahashi (Guest Artist), Ann Brown Allen, Allyson Esposito, Kara Fili, Ann Fonte, Tony Guglietti, Lindsay LaPointe, Irene Lutts, Hai Dang Nguyen, James O'Gilvie, Lonnie Stanton, Kristin Wagner, Michael Winward

The **BOSTON LANDMARKS ORCHESTRA** performs free outdoor concerts in Boston throughout the summer, delighting thousands on a weekly basis. 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. It regularly collaborates with a range of cultural and social service organizations to ensure participation across ethnic, economic, and cultural divides. The Orchestra is committed to **BREAKING DOWN BARRIERS** to access for people with disabilities. It offers braille, large-print, and text-to-speech programs, assisted listening devices, and ambassadors to greet and assist audience members. It works with American Sign Language interpreters as performers at select concerts.

CHRISTOPHER WILKINS was appointed Music Director of the Boston Landmarks Orchestra in 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 guest conductor, he has appeared with many of the leading orchestras of the U.S. and abroad. Previously he served as Music Director of the San Antonio Symphony and the Colorado Springs Symphony. Born in Boston, he earned his bachelor's degree from Harvard in 1978 and his master's from the Yale School of Music in 1981. As an oboist, he performed with many Boston area ensembles including the Tanglewood Music Center, and the Boston Philharmonic under Benjamin Zander.

Founded in 1999 by Rhoda Bernard, Lyle Davidson, Larry Scripp, and Mary Street, **CONSERVATORY LAB CHARTER SCHOOL** opened its doors with a mission to shape lives through a music-rich education. The School promised to "provide an opportunity for inner city school children to achieve the highest standards of academic achievement in the context of continuous and comprehensive study of music." At the heart of our unique mission lies the

belief that every child has the ability to strive for and achieve excellence, to contribute to the broader community, and to learn to experience and express music deeply. Eighteen years later, the school has evolved into a pioneer Boston public charter school with an innovative model and curriculum that schools across the nation seek to learn from and replicate.

CAMP HARBOR VIEW helps underserved youth in Boston envision new pathways to success by providing life shaping experiences at a critical time in their lives. We do this through an exceptional summer camp experience, followed by year-long programming for campers and their families. Once accepted into the program, campers attend one of two four-week long summer sessions on Long Island in Boston Harbor and have limitless access to year-round programming and social work services at our year-round facility in Roxbury. Camp Harbor View is offered at a minimal charge of \$5 per family for unlimited access into our program.

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.

BOSTON BALLET II (BBII) is the second company program-in-residence at Boston Ballet, under the direction of Artistic Director Mikko Nissinen and Peter Stark, Associate Director of Boston Ballet II. Members of BBII are young dancers of outstanding ability, ages 16–21, who are challenged to improve artistically and technically so they may reach their full potential. The two-year program bridges the divide between the final year of schooling and professional careers with major dance companies and offers dancers a full range of performance opportunities to further skill development as artists. BBII alumni fill Boston Ballet's ranks; in the current season, 32% of the Company dancers are former BBII members. For more than five decades, Boston Ballet's internationally-acclaimed performances of classical, neo-classical, and contemporary ballets have honored its rich artistic heritage while pushing the boundaries of dance. Under the leadership of Artistic Director Mikko Nissinen and Executive Director Meredith (Max) Hodges, the Company, comprised of 66 dancers of 16 nationalities, represents the highest caliber of international talent on Boston and global stages.

KYLE NEWMASER, a Los Angeles based composer, is originally from Minneapolis, Minnesota. He composes music for film, television, games and live performances. Mr. Newmaster holds a bachelor's degree in Music from the University of Wisconsin Eau Claire and a master's degree in Composing for Contemporary Media from The Eastman School of Music in Rochester, NY.

BROOKE JEE-IN NEWMASER was born in Seoul, South Korea and adopted when she was five and a half months old. She has dedicated her life to learning about Korean culture through the arts and providing opportunities for other Korean adoptees, their families and communities to learn about Korean culture. She is the artistic director of Twin Cities based Jang-mi Korean Dance, Drum and Music Studio. She also runs a collaborative art making space called Kgam Studio, in Eau Claire, WI.

HOLLY SHIN-YOUNG KNUDSON has been dancing with Jang-mi Korean Dance, Drum & Music for over 20 years. Born in Seoul, Korea, Holly was adopted as a baby and she grew up near Saint Paul, MN. She continues to perform with Jang-mi and is now a teacher and mentor to Jang-mi students.

ANNA COURCHAINE was born in Seoul and grew up in Northfield, MN. She has a degree from the University of Minnesota Twin Cities in graphic design and works as a graphic designer in St. Paul, MN. She has performed with Jang-mi since 2009.

QUINN LEE was born in Busan, South Korea. She was adopted at five months old and grew up in Northeast Minneapolis. She has grown up dancing with Jang-mi since she was in first grade.

Boston-based **PETER DIMURO/PUBLIC DISPLAYS OF MOTION (PDM)** makes dance and theatre, often translating the humane within everyday lives into performance. Seen in grand spectacles on-site, miniature dances on table tops, and in more traditional performances on a stage, the company of dancer/collaborators is adept in multiple movement and performance techniques and span an age-range of five decades. In a special engagement, PDM presents site-specific pop-up performances on and around the Pillow grounds prior to evening performances.

Facebook: Peter DiMuro/Public Displays of Motion

twitter/instagram: @ peterdimuro www.publicdisplaysofmotion.com

Full bios of this week's performers and collaborators may be found on the Landmarks Orchestra mobile app!

PODIUM NOTE:

Symphonic Dances is an uncertain term; it may be an oxymoron. Grieg, Hindemith, and Rachmaninoff all wrote symphonic dances, and they are all symphonies, sort of. On the other hand, the only thing symphonic about Bernstein's work by that name is the large orchestra required to perform it. One thing seems clear at least: symphonic dances take dance melodies out of the theater or dance hall and assign them instead to a symphony orchestra. They are to be performed purely as concert music. Tonight we add the dance back in.

We begin with **Emmanuel Chabrier's** vibrant *España*. The Iberian Peninsula inspired many French composers of the late Romantic age to draw on Spanish folk melodies and dances. *España* came first. It was written long before Debussy's *Ibéria* and Ravel's *Boléro*, and only seven years after Bizet launched the craze with his opera *Carmen*. *España* is an orchestral *jota*, a Spanish dance in three-quarter time. In a letter to the conductor Charles Lamoureux, the work's dedicatee, Chabrier proclaimed, "my rhythms, my tunes will arouse the whole orchestra to a feverish pitch of excitement; and you too will feel obliged to hold your concertmaster in your arms, so voluptuous will be my melodies."

The work's premiere at the Concerts Lamoureux in Paris on November 4, 1883 made Chabrier an instant celebrity. *España* was soon performed by orchestras everywhere. The Spaniard Manuel De Falla thought it surpassed any Spanish composer's efforts at creating an original jota. The work was a favorite of Arthur Fiedler and the Boston Pops, of Charles Ansbacher and the Boston Landmarks Orchestra (he programmed it for the Fenway Park concert of 2010), and, when I was growing up, it was used as theme music on **WCRB**.

Of *España*, Chabrier declared, "it's a piece in F major, nothing more." This amusingly modest quip reveals an underlying truth: that the work relies for its variety mainly on inventiveness in its orchestration, much as Ravel's *Boléro* does. Plucking strings and harps begin, imitating the sound of guitars and castanets. The first theme is a lightly percussive phrase that bubbles away in rhythms that can be counted either in groups of two or in groups of three—a characteristic ambiguity of the *jota*. The long sweeps and flourishes of the second theme could only have been conceived in the warm sunshine of the Mediterranean. In the middle of the work, fragments of the main themes proliferate, with exchanges between the instrumental groups occurring unpredictably. The opening music returns, eventually concentrating its rhythmic material to the point of exuberant insistence, as the swirling energy of the dance rises to a rousing conclusion.

Rites of Tamburo was composed in 1999 by Robert W. Smith, a leading composer of music for young musicians. The percussion section—*tamburo* is the Italian word for 'drum'—is the driving force behind this music. The work draws on the traditions of many different cultures to create a sense of ecstatic celebration and ritual. Its musical energy grows from the mysterious, chant-like opening to the frenzied rhythms of the final section, where the composer asks the performers to execute "with unyielding intensity!"

Of all the many long-term partnerships the Landmarks Orchestra enjoys—there are about thirty of them at present—our relationship with the **Conservatory Lab Charter School's Dudamel Orchestra** has stood the longest. They have joined us in concert for each of the past six seasons. We are filled with admiration for the school, its leadership, its students, and its **Founding Chair Kitty Pell**, who will be honored at our annual gala on October 4th at the Royal Sonesta Hotel. Kitty—our dear friend and supporter, and Landmarks Orchestra Trustee—and her fellow honoree, **The Boston Foundation's Paul Grogan**, perfectly exemplify this year's theme of Leadership and Collaboration.

Composers **Devin Ferreira** and **Jake Gunnar Walsh** share the following about their new work, ***Anke Djé, Anke Bé***:

"*Anke Djé, Anke Bé* is a phrase from the Bamanankan language that means 'Everyone gather together in peace.' The name of the West-African drum, the *djembe*, is also derived from this phrase. Under the Artistic Direction of Devin Ferreira, this work creates a space for the active participation of young people from **Camp Harbor View** and the **Mattapan Teen Center** of Boys and Girls Clubs of Boston, through lyricism, acting, dancing, and drumming. The dance element has been created and led by another key member of the creative team, **Brian Mirage**. We are especially grateful for the inspired leadership of

Alvin Jackson, the Music Assistant at the Mattapan Teen Center.

“The drum patterns we have used derive from traditional West African *djembe* rhythms. Each of the four movements is based on a particular rhythm.

Movement I: Fankani is a celebratory welcoming dance. **Movement II: Kassa** (“Granary”) is inspired by music performed at harvest ceremonies during the late summer. **Movement III: Djansa** is a joyful dance performed at social events in the evening. The piece concludes with **Movement IV: Ubuntu**, a message of hope to our audience from the orchestra and young people jointly. *Ubuntu* is a pan-African word that translates as ‘I am because we are.’ It refers to a philosophy that dates to the mid-nineteenth century, one that became mainstream in the second half of the twentieth century as Nelson Mandela and Desmond Tutu promoted the idea that society is what gives people humanity: that communities have the capacity and responsibility to build compassionate relationships, and that we cannot rely on a transcendent being to do this work for us.”

Leonard Bernstein would have turned one hundred this week. This native son of Lawrence, MA was the most influential American musician of his time—perhaps of all time. He was the most talented, versatile, and charismatic of them all. Perhaps Gershwin or Ellington could compete for one or two of these honors, but certainly not all three. America’s hippest composer, it turned out, was also a damn good conductor; and then we discovered that one of the greatest innovators in Broadway history was also an astonishingly gifted music educator. Audiences were spellbound. For the first time symphonic music was cool—because “Lenny” made it so.

He leapt into the limelight in November of 1943—at the age of twenty-five—when he substituted on short notice for conductor Bruno Walter at the New York Philharmonic. By the time he was appointed Music Director of the Philharmonic in 1958, he had already become famous the world over for his accomplishments as conductor, pianist, composer, lecturer, and author. But Bernstein did not make his professional conducting debut in New York; he made it in Boston with the Boston Pops, at the Hatch Memorial Shell on July 11, 1941.

Of the half-dozen or so most popular American works for orchestra, two are by Bernstein: the **Overture to *Candide*** and the **Symphonic Dances from *West Side Story***. Despite the spectacular and wide-ranging contributions Bernstein made to American music, he feared, as he grew older, that he would be remembered chiefly for *West Side Story*. The twenty-eight years since his death have done little to counter that idea. True, there has been a welcome focus on his entire output in this centennial year. Certain works, like his final opera, *A Quiet Place*, have benefitted from a fresh look recently. And his ambitious, would-be-spiritual *Mass* has proven resilient if performed with conviction and shrewd theatricality. But there is no question that *West Side Story* is still his most widely admired work, and it is likely to remain that way.

Jack Gottlieb, Bernstein’s longtime right-hand man, wrote: “From the New World came idiomatic jazz and Latin timbres and figurations...; a fluid and constant change from word to music and from scene to scene—such as the

second-act ballet that goes from accompanied spoken word into song, into dance, and back again; and most important, the kinetic approach to the stage—communication through choreographic music—delineated, in concentrated form, by these *Symphonic Dances*.”

We are thrilled to welcome the exceptionally gifted young professional dancers of **Boston Ballet II** to our stage for the second year in a row. **BBII**—as it is commonly called—is under the direction of **Artistic Director Mikko Nissinen** and **Peter Stark, Associate Director**. Tonight they perform **Bruce Wood’s® *Symphonic Dances from West Side Story***, “an invigorating ride through the twists and turns of mood and style in Bernstein’s score. Alternately romantic and irreverent, the dance uses Wood’s elegant musicality to steer ten dancers through moments of youthful play, cool nonchalance, and daring defiance. The work was created in 2001 for Wood’s North Texas company. It premiered at Forth Worth’s Bass Performance Hall alongside two signature Wood works, *Red* and *Bolero*.”

Last year, the Landmarks Orchestra celebrated the 150th anniversary of the birth of **Amy Beach**, the “first woman composer of America.” Born in Henniker, New Hampshire, Amy’s family moved to Chelsea, Massachusetts where she studied piano with a student of Franz Liszt. She pursued composition mostly through self-instruction. Boston’s largest musical organizations recognized her talents early on. When the Boston Symphony gave the premiere of her Symphony in E minor, “Gaelic,” her reputation as a major American composer was assured. She was now “one of the boys,” composer George Chadwick wrote. Of the composers who made up the ‘Boston Six’—Chadwick, Foote, MacDowell, Paine, Parker, and Beach—Amy was the youngest, and obviously, not a boy. In the last four seasons the Landmarks Orchestra has performed thirteen works by women composers. We have been proud to receive three grants from **Women’s Philharmonic Advocacy**, a not-for-profit organization dedicated to “leveling the playing field” for women in classical music. In 1994, musicologist **Liane Curtis** led a successful effort by the Boston Women’s Heritage Trail to place a plaque on Amy Beach’s Commonwealth Avenue home. In 2000, Boston paid further tribute to its native daughter by adding Beach’s name to the facade of the Hatch Shell. ***Bal masqué (The Masked Ball)***, originally written for solo piano in 1894, was later orchestrated by the composer. Its elegance, clarity, and humor are characteristic of much of Beach’s work. We perform the newly revised edition by Chris A. Trotman, Publications Director of Women’s Philharmonic Advocacy (www.wophil.org), as part of their mission of encouraging performances of neglected music by women.

Impressions of Cheonmachong: Concerto for Korean Three Drum Dance is a collaborative creation by siblings Brooke and Kyle Newmaster. They offer the following description of their “symphonic dance”:

“The piece was commissioned by Jung-Ho Pak, conductor of the Cape Symphony, in 2015. It is a concerto for traditional Korean *Samgomu* dancing and drumming and large symphony orchestra. In Gyeongju, South Korea there is a tomb of an unknown Silla king entombed with his horse and other worldly possessions. A beautiful painting of a horse with winged feet—known as the heavenly horse—was found on the saddle-flap of the king’s horse. *Impressions*

of *Cheonmachong* imagines the awakening of the great king and his horse, and asks what their destiny will be.

“This work is also a family story. It begins with Brooke’s adoption and her passion for reclaiming her Korean heritage and her brother’s love and respect for Korean culture. Kyle composed the orchestral music and Brooke created the Korean drum and dance. Together they created a work that captures their family love, while also telling the compelling story of a great ancient king and his horse. The result is a piece that isn’t strictly Korean or strictly American, but something unique. Brooke and Kyle dedicate *Impressions of Cheonmachong* to their parents, Marge and Ray Newmaster, and to Brooke’s Korean birth mother.”

Boston Ballet II returns to the dance stage for the **White Swan pas de deux** from Act II of **Tchaikovsky’s *Swan Lake***. It depicts the love story between Swan Queen Odette and Prince Siegfried. The choreography by **Lev Ivanov** was created for the premiere in St. Petersburg in 1895. Tonight’s costumes are coordinated by **Ezra Lovesky** and **Boston Ballet Costume Shop**. Our Boston Ballet II dancers are **Ryan Kwasniewski** and **Nations Wilkes-Davis**.

Bernstein’s *Candide* has travelled almost as circuitous a route as the title character of Voltaire’s satiric novella. First conceived as a play with incidental music, it became in Bernstein’s mind a comic operetta, only to open on Broadway as a musical. *Candide* then went through a dizzying series of revisions, including both severely reduced versions and expanded versions for the opera house. Tonight’s Suite for Orchestra includes several numbers from the show arranged for orchestra alone, without voices.

Peter DiMuro and his dance company, **Public Displays of Motion**, have played a central role in our community-based programming for the past three seasons. Peter has created his work, ***Gardens to Grow***, with our mission and setting on the Esplanade in mind. He has brought together a diverse and talented cast of performers from throughout the Boston area, including guest artist Yosi Karahashi, who dances in flamenco style to “I Am Easily Assimilated” while performing on castanets.

Peter DiMuro serves in leadership roles with many Boston institutions. He always gives credit to his dancers—as contributors to his choreography—because his creative process is about the shared exploration of possibilities. We are endlessly grateful to Peter for his warmth, ingenuity, passion, and generosity to this institution. His work is so important to our city because it is at its heart collaborative. *Gardens to Grow* is a testament to the compassion that lies at the core of his creative life.

- Christopher Wilkins

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MIKKO NISSINEN ARTISTIC DIRECTOR

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Sep 6-16

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The Boston Landmarks Orchestra is a 501(c)(3) nonprofit organization funded through the generosity of foundations, corporations, and individuals. The Orchestra was founded in 2001 by conductor and community advocate Charles Ansbacher to bring free classical music to the people of Greater Boston. Since 2007, the Orchestra has presented its main concert series at the DCR's Hatch Shell on Wednesday nights from mid-July to late August, carrying on the tradition of free concerts on the Esplanade started by Arthur Fiedler in 1929.

Please consider a suggested contribution of \$20 to the Boston Landmarks Orchestra to help us continue this summertime tradition for many years to come, adding immeasurably to the quality of life in Boston. You may return the enclosed reply envelope and your contribution to one of our volunteers in blue t-shirts or drop it off at our Information Tent.

Visit www.landmarksorchestra.org/donate to donate securely online.

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