

Boston Landmarks Orchestra | Christopher Wilkins, Music Director

Rivers School Conservatory Chamber Music

Saturday, August 10 at 7:00pm
DCR Hatch Memorial Shell

Trio in E-flat major, KV. 498 "Kegelstatt"

Wolfgang Amadè Mozart
(1756-1791)

Andante

Trio Pathétique in D minor

Mikhail Glinka
(1804-1857)

Allegro moderato

Largo

Allegro con spirito

Daphne Lee, *violin*
Joseph Juhasz, *bassoon*
Joyce Do, *piano*

String Quartet No. 8 in C Minor, Op. 110

Dmitri Shostakovich
(1906-1975)

Largo

Allegro molto

Allegretto

Largo

Largo

Nathaniel Jarrett, *violin*
Laura Krauss, *violin*
Kailash Elumalai, *viola*
Oscar Bohnenkamp, *cello*

intermission

"Eyeglasses Duo" for viola and cello in E-flat major,
WoO 32

Ludwig van Beethoven
(1770-1827)

Jason Fisher, *viola and program director*
Will Parkes, *cello*

Piano Trio in A major, Op. 7

Toivo Kuula
(1883-1918)

Andante Elegico

Piano Trio in A Minor

Maurice Ravel
(1875-1937)

Modere

Claire Lee, *violin*
Hayden Ren, *cello*
Adalia Wen, *piano*

Run Time

The total run time of this concert is approximately **two hours**, with one intermission.

Boston Landmarks Orchestra



Boston Landmarks Orchestra builds community through great music. Landmarks produces free concerts and musical events across the greater Boston area. Increasing access to music for everyone, and promoting diversity, equity, and inclusion are at the core of all its programming. Between 2018 and 2023, 70% of the repertoire Landmarks performed was written by composers of color or women. The orchestra intentionally promotes artists and targets audiences that have been historically excluded from orchestral music. Landmarks was founded in 2001 and began its signature summer concert series at the DCR Hatch Memorial in 2007. The orchestra also performs community concerts at local venues in neighborhoods such as Roxbury, Dorchester, and Jamaica Plain.

Guest Artists



The Rivers School Conservatory was founded in 1975 when The New England Conservatory of Music closed all of the suburban branches of its preparatory school, including its Wellesley school. The displaced families from Wellesley, Weston, and Wayland convinced Ethel Bernard, one of the pioneers of the music school movement, to establish a music school committed to excellence in music education and performance.

Ethel Bernard approached The Rivers School with the idea of founding a music school in the unoccupied former headmaster's house on the campus of the then all-boys college preparatory school. First called The Music School at Rivers, The Rivers School Conservatory has been one of the nation's leading community music conservatories ever since.

The Rivers School is a community that focuses on cultivating exceptional musicianship through performance. The hundreds of workshops, master classes, recitals, and concerts available each year present opportunities for students to develop, strengthen, and refine their talent through public presentation.

The Rivers School fosters creativity and imagination in our students and cultivate the inspiration, self-confidence, discipline, and leadership skills that are developed through the exploration of music. We are proud of our reputation for developing a life-long passion for music in our students.



Violist **Jason Fisher** is a founding member and co-artistic director of A Far Cry. A child of the Northwest, Jason grew up in Seattle and is a proud enthusiast of rainy days. He first picked up an instrument at age 11 in elementary school when the orchestra teacher told him they needed “somebody to play the viola.” Jason went on to study with Helen Callus, Victoria Chiang, Katherine Murdock, and Roger Tapping, and is a graduate of Peabody Conservatory, and the Longy School of Music.

A Carnegie Hall Fellow and a Peabody Singapore Fellow, he has toured Europe, Asia, Kazakhstan, and the Kyrgyz Republic and has given concerts at Vienna Musikverein, Singapore Esplanade, The Kennedy Center, and Carnegie Hall. Jason has performed with Pink Martini, Jake Shimabukuro, Itzhak Perlman, Yo-Yo Ma, Renée Fleming, Kiri Te Kanawa, and with members of the Florestan Trio, and the Æolus, Brentano, Cleveland, Emerson, Mendelssohn, and St. Lawrence String Quartets.

Principal violist of Boston Baroque, Jason plays period viola with the Handel and Haydn Society, Trinity Baroque Orchestra, The English Concert, ACRONYM Ensemble, The Thirteen, Sound Salon, Teatro Nuovo, Opera Lafayette, Relic, and The Sarasa Ensemble. He has spent recent summers on viola and viola d’amore at the Staunton Music Festival, Oregon Bach Festival, Connecticut Early Music Festival, and the Aston Magna Music Festival. Jason is on viola faculty at The Rivers School Conservatory where he also serves as Director of the Chamber Music Lab. He is the Artistic Program Lead for Portland Summer Ensembles, a chamber music workshop for advanced-level teenagers in Oregon. Jason plays on an English viola by Richard Duke, 1768, and a recently commissioned copy of that instrument in period setup by Timothy Johnson.



For the past 50 years, [Benjamin Zander](#) has occupied a unique place as a master teacher, deeply insightful and probing interpreter, and as a profound source of inspiration for audiences, students, professional musicians, corporate leaders, and politicians around the world. He has persistently engaged well-informed musical and public intellectuals in a quest for insight and understanding into the western musical canon and the underlying spiritual, social, and political issues that

inspired its creation.

Zander started his musical life as a composer and cellist. At age twelve, he began studying composition under [Benjamin Britten](#) and [Imogen Holst](#). At fifteen, he left home to train for five years in Florence and Cologne with the great Spanish cellist, [Gaspar Cassadó](#). After completing his degree at the University of London, he was awarded a Harkness Fellowship which brought him to the United States. In 1965, he settled in Boston where he began his journey as a conductor.

Zander founded the Boston Philharmonic Orchestra in 1978 and has appeared as guest conductor with orchestras around the world. His performances have inspired thousands of musicians, renewed their sense of idealism, and shed fresh, insightful, and sometimes provocative light on the interpretation of the central symphonic repertoire of the 19th and 20th centuries. Critics and the public have been united in their praise of Zander's interpretations of the central repertoire.

For 25 years, Zander has enjoyed a unique relationship with the [Philharmonia Orchestra](#). They have made eleven recordings together, including a nearly complete cycle of Mahler symphonies as well as symphonies of Bruckner and Beethoven. *High Fidelity* magazine named the recording of Mahler's 6th Symphony as 'The Best Classical Recording' of 2002; their Mahler Third was awarded 'Critic's Choice' by the German Record Critics' Award Association; their Mahler 9th and Bruckner 5th recordings were nominated for Grammy awards for 'Best Orchestral Performance.' Throughout his career, Zander has remained deeply committed to making classical music accessible and engaging for all listeners. With this mission in mind, he has prepared an audio explanation that is included as a separate disc with each of his Philharmonia recordings.

In 2012, Zander founded the [Boston Philharmonic Youth Orchestra \(BPYO\)](#), which draws young musicians aged twelve to twenty-one from the entire northeastern US to its weekly rehearsals and performances in Boston Symphony Hall. This tuition-free orchestra tours regularly and has performed in [Carnegie Hall](#), [Amsterdam's Concertgebouw](#), and the [Berlin Philharmonie](#), among many other renowned halls. In the summer of 2017, the [BPYO toured South America](#); their [2018 tour included performances of Mahler's 9th Symphony in eight European cities](#). In 2019 the BPYO did a tour around Brazil with resounding success. From 1965-2012, Zander was on the faculty of the [New England Conservatory of Music \(NEC\)](#), where he taught Musical Interpretation, and conducted the Youth Philharmonic and Conservatory orchestras. He was the founding Artistic Director of NEC's joint program with the [Walnut Hill School for the Performing Arts](#). Zander led the NEC Youth Philharmonic on fifteen international tours and

made several documentaries for the Public Broadcasting Service (PBS). His interpretation classes, [“Interpretations of Music: Lessons for Life,”](#) have been viewed online by tens of thousands of people around the world. In 2018, the [Benjamin Zander Center](#) was established to support this dimension of his career. Through an immersive multimedia platform, the Center provides comprehensive access to all aspects of Zander’s musical work.

Zander enjoys an international career as a speaker on leadership, with several keynote speeches at the [Davos World Economic Forum](#), where he was presented with the Chrystal Award for “Outstanding Contributions in the Arts and International Relations.” [His TED talk on The Transformative Power of Classical Music](#) has been seen by over twenty million people. The best-selling book, [The Art of Possibility](#), co-authored with leading psychotherapist Rosamund Zander, has been translated into twenty-two languages. In 2002, Mr. Zander was awarded the Caring Citizen of the Humanities Award by the [United Nations](#). In 2007, he was awarded the Golden Door award by the [International Institute of Boston](#) for his “outstanding contribution to American society as a United States citizen of foreign birth. In 2019, Zander was presented with a [Lifetime Achievement Award at the ABSA Achievement Awards in Johannesburg](#) in recognition of his contributions in the spheres of Music, Culture, and Leadership (the first non-South African to receive it; previous recipients include Nelson Mandela and Bishop Desmond Tutu); and the [Julio Kilenyi Medal of Honor from the Bruckner Society of America](#) in 2021. On Mahler’s birthday, July 7th, 2023, [The Gustave Mahler Society of New York](#) will present its first Award to Benjamin Zander “for his outstanding contribution to the service of Mahler’s music.”



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.

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.

We are supported by many individual donors who believe in free music for all. Please support us by [donating today!](#)

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