THE LEONARD BERNSTEIN MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
ANDRIS NELSONS conducting

COPLAND  “An Outdoor Overture”

JESSICA ZHOU, harp
YO-YO MA, cello

BERNSTEIN  Three Meditations for cello and orchestra, from “Mass”
YO-YO MA

{Intermission}

The performance by Yo-Yo Ma is supported by a gift from Meg and Joseph Koerner.
The performance of Bernstein’s Three Meditations for cello and orchestra, from “Mass,” is supported by a gift from Ricki Tigert Helfer and Michael S. Helfer.

BARTÓK  Concerto for Orchestra
Andante non troppo—Allegro vivace
Gioco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

The 2018 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

Denotes performance celebrating the centennial of Leonard Bernstein’s birth. Copland’s “An Outdoor Overture” was the first work by Copland that Bernstein conducted at Tanglewood, on August 16, 1940, with the Tanglewood Music Center Orchestra, during the TMC’s inaugural summer session. His final Copland performance at Tanglewood—the Symphony No. 3, on August 14, 1990, also with the TMCO—concluded the penultimate concert of his career, followed five days later by his very last concert, with the BSO on August 19.

Piano by Steinway & Sons – the Artistic Choice of Tanglewood

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In consideration of the artists and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms, messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.

Please note that the use of audio or video recording devices, or taking pictures of the artists—whether photographs or videos—is prohibited during concerts.

NOTES ON THE PROGRAM
Aaron Copland  (1900-1990)
“An Outdoor Overture”
First performance: 1938, after Copland composed it for a youth orchestra at New York’s High School of Music and Art. First Tanglewood performance: August 16, 1940, Tanglewood Music Center Orchestra, Leonard Bernstein cond. First Tanglewood performance by the Boston Symphony Orchestra (also the first BSO performance): August
11, 1965, Eleazar de Carvalho cond., as part of a gala concert celebrating the 25th anniversary of the Berkshire Music Center. Most recent Tanglewood performance by the BSO: August 13, 1983, Leonard Bernstein cond., as part of that summer’s Koussevitzky Memorial Concert, though there have been two subsequent performances here by the Tanglewood Music Center Orchestra, on July 24, 1985, Giselle Ben-Dor cond., and on August 20, 2000, Alexander Mickelthwate cond.

Copland first made his mark as a composer of the most advanced tendencies in the 1920s. The Organ Symphony, Music for the Theater, the Piano Concerto, and the Symphonic Ode were hailed by supporters of the newest music, but they were not in any sense “popular”—all of them remained difficult for performers and audiences alike, and only the steady support of Serge Koussevitzky, recently named music director of the Boston Symphony at the time of Copland’s return from his studies in Paris, and who would appoint Copland head of the composition faculty at Tanglewood in 1940, kept his work before the public. His Short Symphony (1932-33) made such complex rhythmic demands that even Koussevitzky found it unworkable in the rehearsal time at his disposal; the piece was given a premiere in Mexico, but remained unperformed by the BSO until 1970.

Soon after this, Copland, along with many American composers of the 1930s, began to recognize the need to address a wider audience. Orchestral music, by its very nature, should be music for a larger community of both players and listeners than chamber music. During the course of the ’30s and into the ’40s, his style became more populist, sometimes drawing on folk or traditional song as a way of achieving the common touch, but always transmuting it with his precise rhythmic sense and his characteristic ear for sonority. These years saw the creation of such popular works as El Salón México and the ballets Billy the Kid, Rodeo, and Appalachian Spring, the Fanfare for the Common Man, and a number of film scores.

Another aspect of Copland’s desire to address a large audience was an interest in writing for young musicians. Two Copland works of the late ’30s fall into this category: the 1936 school opera The Second Hurricane (which was also an expression of social concern, of the importance of communal endeavor, written—significantly—at a time of worldwide economic and political crisis) and the 1938 Outdoor Overture, composed for the talented young musicians of New York’s High School of Music and Art. As its title implies, the overture is bright and engaging, filled with vigorous rhythms and confident melodic gestures. It is purposely easier to play than the orchestral music Copland had been writing before this, but there is nowhere a sense of the composer’s having to rein himself in while fulfilling this assignment. Rather the overture celebrates its composer’s musical personality at every point.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

John Williams  (b.1932)
“Highwood’s Ghost,” An Encounter for Harp, Cello, and Orchestra
for Jessica Zhou and Yo-Yo Ma (2018)
This is the world premiere performance of “Highwood’s Ghost,” which was composed especially for this summer’s Leonard Bernstein centennial celebrations at Tanglewood.
Highwood’s Ghost joins the ranks of John Williams’s ever-growing list of concert works composed for individuals and/or specific occasions. In this case his inspiration is five-fold. The central impetus was to compose a piece celebrating Leonard Bernstein in his centennial year. This also allowed Williams to compose a work—one of several, at this point—also paying tribute to Tanglewood, one of his favorite places. He wrote the piece for the Tanglewood Music Center Orchestra, whose individual membership changes every year but whose spirit has abided from one summer to the next since the TMC was founded; and for his soloists he chose two musicians whose artistry has inspired him in other works, BSO principal harpist Jessica Zhou and cellist Yo-Yo Ma, another longtime member of the Tanglewood family.

Demonstrably the most beloved, critically acclaimed, and decorated film composer of all time, John Williams is a thoroughgoing, well-rounded musician whose sixty-plus-year career has encompassed performance as a pianist and conductor, arranging, television and film scoring, and concert music. He was Conductor of the Boston Pops Orchestra, succeeding Arthur Fiedler, from 1980 to 1993, and has since remained an integral member of the Boston Symphony Orchestra/Boston Pops/Tanglewood family. He currently holds the title Conductor Laureate of the Boston Pops. This summer he conducted his own music with the Pops during Tanglewood’s popular “John Williams’ Film Night” and led the orchestra in the Tanglewood on Parade gala concert.

Illustrating his commitment to Tanglewood’s legacy, Williams commissioned the two Penelope Jencks sculptures on the Tanglewood grounds: the bronze bust of Aaron Copland in the formal garden, and the head of Leonard Bernstein situated in the Highwood manor house. (A sculptural tribute to Serge Koussevitzky has also been commissioned from Ms. Jencks.) Williams himself was celebrated at Tanglewood in 2004, to mark the twenty-fifth year of his association with the BSO, by the planting of a lacebark pine tree, which thrives on the right side of the path leading...
from the Highwood Gate to the Shed lawn.

Williams’s practice of writing concertos, symphonic works, and chamber music at the request of, or in tribute to, particular musicians of his acquaintance took off in the 1980s after he became conductor of the Boston Pops. He has written several concertos for BSO and BPO members—the Tuba Concerto for former BSO tubist Chester Schmitz, an oboe concerto for Keisuke Wakao, a viola concerto for Cathy Basrak (all three premiered by the Boston Pops), and a harp concerto, On Willows and Birches, for former BSO principal harp Ann Hobson Pilot (premiered by the BSO). Last summer the BSO and Anne-Sophie Mutter gave the world premiere of Williams’s Markings for violin, harp, and strings, written at Mutter’s request. Jessica Zhou was the inspiration for the solo harp part in Markings. The Tanglewood Music Center Orchestra was beneficiary of Williams’s JUST DOWN WEST STREET...on the left, written for the TMC’s 75th-anniversary season. The composer’s collaborations with Yo-Yo Ma are more extensive. The BSO commissioned his Concerto for Cello and Orchestra for Ma, who premiered it with the BSO and Seiji Ozawa during the concert inaugurating Seiji Ozawa Hall in 1994. The cellist later recorded an entire album of Williams’s work, “Yo-Yo Ma Plays the Music of John Williams,” including the concerto, Elegy for cello and orchestra, and Three Pieces for Solo Cello. Ma was also solo cellist for Williams’s soundtrack for the film Memoirs of a Geisha. Yo-Yo Ma has performed all of this music at Tanglewood.

The Tanglewood feature at the center of Williams’s new piece is Highwood Manor House, which the BSO acquired in 1986 from its then owner Mason Harding, a New York City attorney who’d owned it since 1960. BSO staff and catering offices are housed there now, along with a supper club downstairs, and it all seems fairly innocuous. With a house of 150+ years’ vintage, though, there are bound to be stories. One such was the prevailing theory of Highwood’s being haunted—some poltergeist causing the mysteriously running faucets, odd noises, lights going on by themselves, and doors opening and shutting of their own volition. These were recounted afresh in the press after the BSO annexed the Bernstein campus (the part of the Tanglewood grounds on which Highwood, Ozawa Hall, and the forthcoming Tanglewood Learning Institute now stand). It ultimately went far enough that Lois Sharp Wade, the daughter of longstanding Highwood groundskeeper Randall Sharp, felt it necessary to write a rebuttal in a letter to the editor of the Berkshire Eagle in August 1992, in which she stated flatly, “I know for a fact that Highwood is not haunted.” But there are more things in heaven and earth than are dreamt of in our philosophies; there are ghosts and there are ghosts. For those of us who work at Highwood, at Tanglewood, and at Symphony Hall, the idea that spirits waft through and around us is not at all far-fetched.

Highwood’s Ghost is about all these facets of the Tanglewood “spirit,” but derives directly from John Williams’s memories of Leonard Bernstein, who remains present here—or as Williams puts it in his comments on the piece (see below), “The music, as you may notice, is a little haunted by Lenny.” The piece begins in slow, lyrical mode, the solo harp taking the lead at first before the entrance of the cello. The two soloists work as an accompanied duo thereafter, with relatively sparse orchestral coloring. After this long rhapsodic section, an energetic and rhythmically tricky passage subsides into a sustained, suspended, quiet conclusion.

The composer’s note on Highwood’s Ghost appears below.

ROBERT KIRZINGER
Composer/annotator Robert Kirzinger is the BSO’s Associate Director of Program Publications.

Highwood is one of the grand old houses of the Tanglewood campus, which stands today with dignity and grace as it has since 1846.

I well remember one night, as Lenny was making his way up the first stairwell, exclaiming “this place is haunted!” Coincidentally, I’m told that a number of people who worked at the house over the years have also felt Highwood to be haunted. In any case, it may be expected that Lenny, genius that he was, might have had a special ability to receive transmission from the sphere of spirits and signs.

I thought a little piece about this history might be fun, and provide the unusual combination of harp and cello an opportunity to set the stage for an ectoplasmic visit.

The music, as you may notice, is a little haunted by Lenny, but it is not suggested that he is the ghost. You’re invited to listen and make your own guess as to the identity of this seemingly very pleasant spirit… I have my own ideas.

JOHN WILLIAMS

Leonard Bernstein (1918-1990)

Three Meditations for cello and orchestra, from “Mass”

First performance of “Mass”: September 8, 1971, Kennedy Center, Washington, D.C., the composer later arranging several passages from the score as a duo for cello and piano, and then for cello and orchestra, the latter version being dedicated to Mstislav Rostropovich, who gave the first performance on October 11, 1977, at the Kennedy Center with Bernstein conducting the National Symphony Orchestra. Only previous performance by the Boston Symphony
Orchestra: July 5, 1996, Tanglewood, Seiji Ozawa cond., Yo-Yo Ma, soloist.
No doubt most of those who attended the first performance of Mass at the Kennedy Center in 1971 assumed (from its title) that the work would be essentially another in the long and distinguished line of Mass settings of which the European cultural tradition is so rich (and which Bernstein himself knew so well as a conductor), perhaps especially a work like Beethoven’s Missa Solemnis, which combines visionary ecstasy with structural strength. As a conductor, Bernstein was one of the greatest advocates the Beethoven score has ever had (he conducted it in a memorable performance at Tanglewood in the last month of work on his own Mass). Such a setting would have been perfectly suitable as a tribute to a Roman Catholic president. But Bernstein’s music was always essentially theatrical, and Mass was not intended to be merely a concert work, but rather a treatment of the burning issues of American society in the early 1970s placed within the context of the traditional elements of the Latin Mass that composers have been setting to music for at least 700 years. The resulting work treated theological questions of doubt and faith, dramatically cast to suggest the debates of the “God is dead” movement that was much discussed at the time, as well as war and peace, race relations, social and economic justice, and ecological concerns.

As the composer noted in a preface to Three Meditations, there were points of “extreme tension” in the stage work in which the principal character of the evening, known simply as the Celebrant, “tries to control the situation by saying ‘Let us pray,’ and it is at these moments that the Meditations are played by the pit orchestra, while the entire company remains motionless in attitudes of prayer, or contemplates ceremonial dance.” This description is true enough of the first two “meditations” (which are actually called “Meditation #1” and “Meditation #2” in the score of Mass). “Meditation #1” comes between the Confession and the Gloria; “Meditation #2” follows the Gloria and precedes the Epistle. The first two movements of the present work are in fact fairly literal arrangements of those two passages, with a leading role now given to the solo cello and considerable reworking of the orchestral part. The second of these is a set of four short variations based on a brief eleven-note passage from the finale of Beethoven’s Ninth Symphony (a highly chromatic passage that does not at once suggest Beethoven). During the course of the movement there are two brief but quite recognizable quotations from the Beethoven work: the opening notes of the famous “Joy” theme, and the simple major chords to which are sung the word “Brüder” (“Brothers”), played here by the cello and echoed by the string orchestra in the same texture as Beethoven’s original.

The third movement has more complex origins. It does not correspond to the passage labeled “Meditation #3” late in Mass, but is rather mostly a reworking of the music called the “Second Introit,” which consisted of three sections: a lively choral dance in 9/8 time (but, typical of Bernstein, the meter is made vigorous and jazzy with alternations of 3/8 and 3/4); a choral, “Almighty father,” in something of a simple congregational hymn-singing style; and Epiphany, an extended solo for oboe with percussion. For Three Meditations, Bernstein rewrote the oboe solo for cello and placed Epiphany first (though it returns at the end to round out the movement). The choral dance is now purely orchestral and considerably extended, while the chorale is tranquil and visionary in mood.

As the composer’s note to the Three Meditations indicated, by comparison to a full theatrical performance of Mass, “These excerpts can convey at best only a certain limited aspect of scope and intention,” but they do nonetheless capture a good bit of the character of one of Leonard Bernstein’s most unusual—yet most typical—works.

STEVEN LEDBETTER

Béla Bartók (1881-1945)
Concerto for Orchestra

So well loved is Bartók’s Concerto for Orchestra in all parts of the world that it is hard now to imagine the hostility that greeted his music in the period between the wars, and the horror his music inspired both in concert audiences and in critics who should have known better. Many of his works are severely uncompromising, it is true, and the staying power of modernism had not yet been accepted. But the flow of time that slowly conditioned audiences (even critics) to Bartók’s supposed “difficulty” had a simultaneous effect on Bartók himself. In his last works he had mellowed to an extraordinary degree, with the result that the Concerto for Orchestra, one of the last pieces he completed, is now a staple part of concert programs, beloved by audiences and virtuoso orchestras alike.

Bartók found the process of compromise exceedingly difficult to come to terms with. The story of his exile in America during the war and his death in poverty and distress in a New York hospital in 1945 is one of the saddest chronicles in music. He was so sensitive and so deeply attached to his native Hungary that to be uprooted from home, and for such gruesome reasons, had a catastrophic effect on his spirit. It is a miracle that he wrote anything at all in those
years, let alone works as profoundly appealing as the Sixth Quartet and the Piano Concerto No. 3. He wrote, of course, in response to commissions, and desperately needed the money they offered. Without Serge Koussevitzky, long-term music director of the Boston Symphony and a champion of new music of every kind, and without his Hungarian friend, the violinist Joseph Szigeti, to spur him on, Bartók might never have undertaken so large a work as the Concerto for Orchestra. What is certain is that once committed to it, and despite every discouragement, Bartók put everything he had into the piece, applying that meticulously critical ear and the exalted craft of a very experienced composer.

Koussevitzky and the Boston Symphony Orchestra gave the first performances of this great 20th-century masterpiece in Symphony Hall on December 1 and 2, 1944, repeating it in Boston on December 29 and 30 (the performance on the 30th was broadcast) and following that with the New York premiere in January 1945. The work was slightly revised by Bartók before publication; two alternative endings appear in the published score. The work was designed for a large virtuoso orchestra of the highest class, hence its title, and the instruments are often mercilessly exposed. It also requires ensemble playing of great precision and a sense of color and vitality of which Bartók was a master.

The first movement is conventional (like a Beethoven symphony) in offering a slow introduction leading into a vigorous Allegro. The bare fourths that make up most of the melodic intervals at the start retain their importance throughout the work. The Allegro, reached by an exhilarating acceleration, is very compact, with contrast from a gentler oboe theme circling on two adjacent notes and an explosive fugato for the brass in the middle, the subject of which prominently features the interval of a fourth, like an awkwardly stretched stride.

The second movement, “Game of Pairs,” isolates wind pairs in turn, each with its own interval. The two bassoons are in sixths, the two oboes in thirds, the two clarinets in sevenths, the two flutes in fifths, and the two trumpets, muted, in seconds. A brass chorale intervenes, while the side drum maintains the old rhythm, and the pairs return, each now supported and decorated by extra help. There are now three bassoons, for example, not two; two clarinets assist the two oboes, two flutes assist the two clarinets. The pattern is simple but very affecting, and at the end a serene dominant-seventh permits each pair to come to rest on its “own” interval.

The Elegia takes us into Bartók’s private world, with memories of his favorite “night music.” Shimmers from the harp, fluttering from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement’s introduction. It takes a long time to restore the magical atmosphere with which the Elegia began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

The “Interrupted Intermezzo” starts with a wistful folk-like melody on the oboe, and then offers a broader, haunting theme, first on the violas, richly supported by the harps, and the folksy tune returns. The interruption is an appalling piece of grotesquerie, with a quotation from Shostakovich’s Seventh Symphony served up in cap and bells. Laughter and mockery are plain to all, and the return to Bartók’s noble theme carries something of the painful nostalgia with which he longed for his distant roots.

The finale is a spontaneous burst of energy, presented with all the blatant extroversion conveyed by the horns’ opening call. The first break in the scampering texture delivers up a little fugue on the horn-call theme, started by the second bassoon, and rapidly inverted. A folk tune breaks in on the oboe and the scampering resumes. The real fugue fills a complex stretch of the movement, equivalent perhaps to a development, and its subject returns as a splendid brass statement at the end, while wind and strings rush from end to end of their range in a stampede of breathless brilliance.

Like Shostakovich, Bartók was an artist for whom suffering became a permanent feature of reality. Both composers had to find ways to escape—or at least to seem to escape—from the oppression of misfortune and pain. Both wrote music of noisy high spirits, and in each case we have to read the irony in the music even while we catch the infectious vitality of that brilliant orchestral display. Bartók may have lampooned Shostakovich in his fourth movement, but he probably never understood the complex disguises that Shostakovich had to assume in order to survive under a regime that was as intolerant of high artistry as the Hungary from which Bartók was himself forced to flee. No music has so many layers of meaning as this, which is why we can return to it again and again with pleasure and satisfaction.

HUGH MACDONALD

Hugh Macdonald was for many years Avis Blewett Professor of Music at Washington University in St. Louis. A frequent guest annotator for the BSO, he has written extensively on music from Mozart to Shostakovich, including biographies of Berlioz, Bizet, and Scriabin, and is currently writing a book on the operas of Saint-Saëns.
Yo-Yo Ma
Whether performing new or familiar works from the cello repertoire, collaborating with communities and institutions to explore culture’s social impact, or engaging unexpected musical forms, Yo-Yo Ma fosters connections that stimulate the imagination and reinforce our humanity. Mr. Ma maintains a balance between engagements as a soloist with orchestras, recital and chamber music activities, and collaborations with a wide circle of artists and institutions. With partners from around the world and across disciplines, he creates programs that serve as a model for the cultural collaboration he considers essential to a strong society. Expanding upon this belief, in 1998 he established Silkroad, a collective of artists from around the world who create music engaging their many traditions. Besides presenting performances across the globe, Silkroad collaborates with museums and universities to develop training programs for teachers, musicians, and learners of all ages; has commissioned more than a hundred new works from composers and arrangers around the globe, and has released seven albums, most recently a collection of music recorded for the Ken Burns/Lynn Novick documentary *The Vietnam War*. Through his work with Silkroad, as throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the 20th century and commissions of new concertos and recital pieces by diverse composers. Among his many roles, he is the Chicago Symphony Orchestra’s Judson and Joyce Green Creative Consultant; artistic advisor at large to the John F. Kennedy Center for the Performing Arts; artistic director of the annual Youth Music Culture Guangdong festival; and UN Messenger of Peace. He is the first artist ever appointed to the World Economic Forum’s board of trustees. Mr. Ma’s discography of over one hundred albums includes nineteen Grammy award-winners. His recent recordings include “The Goat Rodeo Sessions” with Edgar Meyer, Chris Thile, and Stuart Duncan; “Songs from the Arc of Life” with pianist Kathryn Stott; “Sing Me Home” with the Silkroad Ensemble; “Bach Trios” with Edgar Meyer and Chris Thile; and “Brahms: The Piano Trios” with Emanuel Ax and Leonidas Kavakovs. Yo-Yo Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at age four, attended the Juilliard School, and in 1976 graduated from Harvard University. His numerous awards include the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Leonie Sonnendecker Music Prize, the World Economic Forum’s Crystal Award, the Presidential Medal of Freedom, the Kennedy Center Honor, the Polar Music Prize, the Vilcek Prize in Contemporary Music, and the J. Paul Getty Medal. He has performed for eight American presidents, most recently at the 56th Inaugural Ceremony at the invitation of President Obama. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. For additional information, visit yo-yoma.com and silkroad.org. Since his BSO debut in February 1983, Yo-Yo Ma has appeared many times with the orchestra in Boston, at Tanglewood, and on tour, most recently for performances of Schumann’s Cello Concerto at Tanglewood last summer; Strauss’s *Don Quixote* on tour in Salzburg, Lucerne, and Paris following last summer’s Tanglewood season, and performances of *Don Quixote* at Symphony Hall and Carnegie Hall this past March and April.

Jessica Zhou
Born in Beijing, China, BSO principal harp Jessica Zhou joined the Boston Symphony Orchestra in the fall of 2009, occupying the Nicholas and Thalia Zervis Chair. In 2001, Ms. Zhou became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world, including the Prix du Jury at the 3rd Concours International de Harpe Lily Laskine in Deauville, France; fourth prize in the USA International Harp Competition, and second prize at the 14th International Harp Contest in Israel. Also that year she was winner of the 2001 Pro Musica International Award, leading to her critically acclaimed New York debut in Carnegie Hall’s Weill Recital Hall. She is a two-time winner of the Anne Adams Award National Harp Competition sponsored by the American Harp Society, which presented her in recitals in Boston, Hartford, New York City, San Diego, Mexico, and Taipei, Taiwan, where she also served as Chairman of the Jury in the First Taiwan National Harp Competition. As soloist with orchestra, Ms. Zhou has performed with the Israel Philharmonic, the Mainly Mozart Festival Orchestra in San Diego, the New York City Opera Orchestra, and the Geneva Chamber Orchestra, where she gave the world premiere of Haim Permont’s Double Harp Concerto during the 2002 World Harp Congress. Her appearances as concerto soloist with the BSO include performances with her colleague, BSO principal flute Elizabeth Rowe, of Mozart’s C major concerto for flute and harp in January 2016 at Symphony Hall, in August 2016 at Tanglewood, and in November 2017 in Tokyo’s Suntory Hall during the BSO’s Japan tour with Andris Nelsons conducting. As a chamber musician, Jessica Zhou has performed on numerous occasions with the Boston Symphony Chamber Players, as well as with the Bridgehampton Chamber Music Festival, Boston Chamber Music Society, Caramoor Music Festival, Mainly Mozart Festival, North Country Chamber Players, and the Pacific Music Festival in Japan, where she premiered Christopher Rouse’s *Compline* for harp, clarinet, flute, and string quartet. From 2004 until she joined the Boston Symphony Orchestra, she was principal harpist of New York City Opera. Other orchestral appearances have included the New York Philharmonic, the Orchestre de la Suisse Romande, Toronto
Symphony Orchestra, Hong Kong Philharmonic, and Moscow Chamber Orchestra, and she toured Japan with the London Symphony Orchestra. Jessica Zhou is a graduate of the Interlochen Arts Academy, where she studied with Joan Holland. A faculty member at the Tanglewood Music Center, Boston University, and the New England Conservatory of Music, she holds bachelor’s and master’s degrees from the Juilliard School, where she was a student of Nancy Allen.

Tanglewood Music Center Orchestra (August 20, 2018)

Violin I
Erin Burkholder
Cameron Daly # ^ *
Gregory Gennaro
Ji-Yeon Lee
Vincent Meklis
Amy Semes +
Carolyn Semes
Fangming Shen
Helenmarie Vassiliou
Alexander Velinzon °
Jecoliah Wang
Stephanie Xu
Sage Yang
Alexander “Sasha” Yakub
Emma Zhuang

Violin II
Francesca Bass # ^ *
David Bernat
Edmund Chung
Shannon Fitzhenry
Jordan Hendy
Yankı Karata °
Hae Ju (Lidia) Lee
Lara Lewison
Emerson Millar
Montserrat Siles
Emily Switzer
Eliza Wong
Momo Wong +
Weiqiao Wu

Viola
Joseph Burke
Celia Daggy
Erica Gailing
Edward Gazouelas °
Rachel Halvorson
Ye Jin Goo
Jebat Kee
Patrick Miller
Johanna Nowik +
Alaina Rea
Helen Rucinski
Sarah Switzer
Yangzi Wang
Matthew Weathers # ^ *

Cello
Chava Appiah
Ethan Brown # ^ *
Matthew Chen
Hana Cohon
Graham Cullen
Allison Drenkow
Benjamin Francisco
Jakyoung Olivia Huh
Mickey Katz °

Daniel Kopp
John Lee
Olivier Marger
Daniel Poceta +
Henry Shapard
Nathaniel Taylor
Double Bass
Carl Anderson
Alexander Bickard # ^ * +
Kaelan Decman
Lena Goodson
Edward Kass
Nicholas Myers
Gabriel Polinsky
Lawrence Wolfe °

Flute
Hannah Hammel
Min Ha Kim ^
Olivia Staton +
Shannon Vandzura #
Piccolo
Min Ha Kim #
Shannon Vandzura +
Oboe
Liam Boisset +
Mark Debski #
Andrew Port ^
Jessica Warren
English horn
Mark Debski ^ +
Clarinet
Giovanni Bertoni
Kamalia Freyling ^
Taylor Marino +
Ryan Toher #
Ben Quarles
Bass Clarinet
Ben Quarles +
Bassoon
Jordan Brokken +
Robert Curl
Thomas English #
Luke Fieweger ^
Contrabassoon
Robert Curl ^ +
Horn
Nicholas Auer #
Harry Chiu Chin-pong ^
Alison Dresser +
Devin Gossett
Scott Leger
Julian Schack

Trumpet
Omri Barak #
Michael Harper ^
Samuel Huss +
Bryant Millet
Federico Montes

Trombone
Robert Blumstein #
Connor Rowe ^
Ethan Shrier +
Salvatore Enrico
Zapparrata

Tuba
Conrad Shaw

Timpani
Harrison Honor *
Jennifer Marasti ^
Matthew J. Mitchener +
Kevin Ritenauer #

Percussion
Joseph Bricker ^
Harrison Honor #
Darren Lin ◊
Jennifer Marasti
Will McVay ◊
Matthew J. Mitchener
Kevin Ritenauer +
Ye Young Yoon *

Harp
Lauren Hayes *
Alix Raspé +

Nathan Ben-Yehuda *
Tomoki Park #

Celesta
Yu Ching Shelley Ng #

Librarians
Mark Fabulich ◊
Elizabeth Bellisario
Eliza Block

Personnel Manager
Matthew Szymanski

#  Principal, Copland
^  Principal, Williams
*  Principal, Bernstein
+ Principal, Bartók
- BSO member
- Guest