

Sunday, August 7, 2:30pm

Koussevitzky Music Shed

BOSTON SYMPHONY ORCHESTRA
THOMAS ADÈS, conductor

Thomas ADÈS

Shanty – Over the Sea

MOZART

**Sinfonia concertante in E-flat, K.364 (320D),
for violin, viola, and orchestra**

Allegro maestoso

Andante

Presto

LEONIDAS KAVAKOS, violin

ANTOINE TAMESTIT, viola

Due to ongoing complications from COVID, Pamela Frank has regrettably withdrawn from her performance of Mozart's Sinfonia concertante. We are fortunate that Leonidas Kavakos has been able to adjust his Tanglewood schedule to perform the piece in her place.

{Intermission}

HOLST

The Planets, Suite for large orchestra, Opus 32

Mars, the Bringer of War (Allegro)

Venus, the Bringer of Peace (Adagio)

Mercury, the Winged Messenger (Vivace)

Jupiter, the Bringer of Jollity (Allegro giocoso)

Saturn, the Bringer of Old Age (Adagio)

Uranus, the Magician (Allegro)

Neptune, the Mystic (Andante)

LORELEI ENSEMBLE, BETH WILLER, artistic director

ELIZA BAGG, SARAH BRAILEY, CORRINE BYRNE,

MEG DUDLEY, CASSANDRA EXTAVOUR,

MOLLY NETTER, SONJA TENGBLAD, sopranos

TAYLOR BOYKINS, CHRISTINA ENGLISH,

SOPHIE MICHAUX, mezzo-sopranos

STEPHANIE KACOYANIS, EMILY MARVOSH, altos

Notes on the program**Thomas Adès** (b.1971)*Shanty – Over the Sea* (2020)

Composition and premiere: Thomas Adès completed *Shanty – Over the Sea* in 2020 on commission for the Australian Chamber Orchestra, New Jersey Symphony Orchestra, Munich Chamber Orchestra, Hong Kong Sinfonietta, Amsterdam Sinfonietta (supported by The Eduard van Beinum Foundation), Swedish Chamber Orchestra, Kammerorchester Basel with Gstaad Menuhin Festival & Academy, Istanbul Music Festival, and Barbican Centre with Britten Sinfonia. The Australian Chamber Orchestra gave the first performance on February 8, 2021, at Town Hall, Wollongong, Australia. This is the first Tanglewood and the first BSO performance of the piece.

Thomas Adès writes,

A shanty is a song in many verses sung by a group of sailors at work. The melody is sung many times, never the same, with a strong rhythmic pulse but not necessarily literal unanimity.

A shanty, along with any folk song in the English-language traditions, creates depth through repetition of the melody and variation of the story.

In this Shanty fifteen individual voices, sometimes together and sometimes divergent, create a widening seascape.

In a Shanty, the cyclical verses build a story of the harsh, mechanical routine of the petty captain's rule, and accumulate a longing for mutiny. As in a Slave Spiritual, there is an implied yearning for liberation, freedom from the false, arbitrary regime of the petty masters, and a dream of a safe harbour beyond.

Shanty is written for the musicians of the orchestras who play it.

Thomas Adès is in his final season as the Boston Symphony Orchestra's Deborah and Philip Edmundson Artistic Partner, a role created for him that entailed performing as both conductor and pianist, curating the annual Tanglewood Festival of Contemporary Music, coaching Tanglewood Fellows, and, of course, presenting his own music. During his tenure, which began in the 2017-18 season and which was extended to the present season due to the pandemic, the BSO commissioned his highly acclaimed Concerto for Piano and Orchestra, composed for pianist Kirill Gerstein, who premiered it with the BSO under the composer's direction in spring 2019. Deutsche Grammophon released the recording taken from those performances along with the composer and the BSO's performance of his *Totentanz* for baritone, mezzo-soprano, and orchestra, recorded live at Symphony Hall in fall 2016.

Other recent works include his *Dante*, an evening-length, three-part ballet based on the *Commedia*, commissioned by the Los Angeles Philharmonic, Royal Opera House Covent Garden Foundation for the Royal Ballet, and the Royal Concertgebouw Orchestra, Amsterdam. The full ballet was premiered at the Royal Opera House, London, in October 2021. In the 2022-23 season Adès leads the Boston Symphony in concert performances of the first part, *Inferno*, at Symphony Hall.

Shanty – Over the Sea is one of several recent smaller-scale commissions Adès has composed in the spaces between and around such larger works as *Dante* and the Concerto for Piano, *Totentanz* and his opera *The Exterminating Angel* (premiered 2016). In 2020 he also prepared *The Exterminating Angel Symphony* based on music from the opera and *The Tempest Symphony* based on his 2004 opera *The Tempest*.

There are some big-picture connections—albeit loose and conceptual—among *Shanty* with some other recent works, such as his *Märchentänze* (“Fairy Tale Dances”) for violin and piano or violin and orchestra, which is based on English folk music sources, and the seven-minute orchestra piece *Dawn*, “Chacony for orchestra at any distance.” That piece is a study in atmosphere, color, and performance space, the latter made necessary by the social distancing of musicians for performance early in the pandemic (it was premiered in London's vast Royal Albert Hall by Sir Simon Rattle and the London Symphony Orchestra for a Proms concert in August 2020). One might imagine *Dawn*, with its chaconne-like, slowly evolving, shimmering arpeggios, as potentially preceding in performance the more human-oriented *Shanty*, in which the string orchestra, divided into as many as fifteen independent parts, develops its unassuming shanty melody into denser textures rooted in the natural, physical solidity of sound.

ROBERT KIRZINGER

Wolfgang Amadè Mozart (1756-1791)

Sinfonia concertante in E-flat, K.364(320d), for violin, viola, and orchestra

Composition and premiere: Unknown; probably composed summer 1779; nothing is known of the circumstances of the premiere. The first BSO performance featured BSO concertmaster Anton Witek, violin, and principal violist Emile Féfir, Karl Muck conducting, in November 1915. Serge Koussevitzky led violinist William Kroll and Jascha Veissi, viola, in the BSO's first Tanglewood performance, on August 11, 1945. The most recent Tanglewood performance featured violinist Stefan Jackiw and violist Lawrence Power with the BSO and conductor Hans Graf on August 9, 2008.

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. He paid particular attention to the form in the middle 1880s, the time of his great piano concertos, though that astounding group of works has a great forerunner in the E-flat concerto of 1777, K.271, as well as two later pieces on the very highest level, the C major, K.503, and the final B-flat, K.595.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in May 1774, he had written what he called a *Concertone*, a big concerto, for two violins (C major, K.187e), but now there suddenly appeared a run of six such works. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the Concerto for Flute and Harp, K.297c (April 1778), agreeably Rococo but a bit perfunctory; the delightful two-piano concerto in E-flat, K.316a (early April of 1779), and the present work. He began a concerto in D for piano and violin, K.315f (November 1778), and a Sinfonia concertante in A for violin, viola, and cello, K.320e (summer or early fall of 1779), abandoning both scores not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were cancelled. The puzzle is the Sinfonia concertante in E-flat for four wind instruments, K.297b, whose genesis cannot be properly established and which has not come down to us in any form that can be authenticated as by Mozart.

In the middle of this frustrating package of plans, experiments, and accomplishments, the Sinfonia concertante for violin and viola stands out as one of Mozart's most seductively rich works and surely as the finest of his string concertos. Mozart was primarily a pianist, but he was also an accomplished violinist, and in chamber music sessions he liked best to play the viola. He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is the Mozartian sound par excellence. His chamber music reaches its highest point in those quintets where he adds a second viola to the standard string quartet. Here, in this Sinfonia concertante—the title suggests a symphony that behaves like a concerto—he stresses the characteristic color by dividing the orchestral violas into two sections.

As for the solo instruments, Mozart is more interested in the distinction of color than in the difference of range. He sends the viola clear up to the high E-flat above the treble staff, an altitude it never comes near approaching in the quartets and quintets. To allow the viola to be more penetrating, Mozart writes the part not in E-flat but in D, a more sonorous and brilliant key for the instrument, and asks the player to tune the instrument a semitone high so that what is played in D will actually sound in E-flat. (Most violists shudder at the thought of thus playing on a retuned instrument and simply play it in E-flat, Hindemith being one of the few modern violists who always played the part in D.)

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy—the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the very first emergence from the tutti of the solo violin and viola, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement.

The splendid and majestic first movement is followed by an operatic Andante of deep pathos: one can almost hear the Italian words as the two singers vie in passionate protestation. The finale, after that, is all high spirits and virtuoso brilliance.

MICHAEL STEINBERG

Gustav Holst (1874-1934)*The Planets*, Suite for large orchestra, Opus 32

Composition and premiere: Holst began composing his suite with *Mars* in 1914 and completed it with *Mercury* in 1916. The first performance was a private one of just *Mars*, *Mercury*, *Jupiter*, *Saturn*, and *Neptune* on September 29, 1918, London, Queen's Hall Orchestra, Adrian Boult conducting; the public premiere of the complete suite took place in London on November 15, 1920, given by the London Symphony Orchestra, Albert Coates conducting. Pierre Monteux led the first BSO performance in January 1923. The *Jupiter* movement was performed at Tanglewood on August 16, 1940, led by Stanley Chapple; the first Tanglewood performance of the complete suite was on August 20, 1977, Andrew Davis conducting. The most recent performance at Tanglewood was the BSO's under David Zinman on August 27, 2010, with the Women of the Tanglewood Festival Chorus.

In his early years Holst went under the full name Gustav von Holst, but he was entirely English in his upbringing, as were his father and grandfather. His closest friend was Ralph Vaughan Williams, and his fondness for English folksong is clear from such pieces as his *Somerset Rhapsody* and *Moorside Suite*. But he was also fascinated by remote cultures and occult beliefs. He studied Sanskrit and Hindu literature, and his choice of texts for operas and songs was astonishingly wide. His range of musical activities was wide too; he was a composer, arranger, conductor, and full-time schoolteacher all his life. He managed to find time to write much music in different forms, skirting the traditional categories of symphony, sonata, and string quartet, and instead making unconventional groups of pieces on unconventional subjects.

The conception of a suite of seven tone poems on the astrological implications of the planets came to Holst partly from reading Alan Leo's *What is a Horoscope and How is it Cast*. *Mars* was the first movement to be composed, in 1914. *Venus* and *Jupiter* were also written in 1914, with *Saturn*, *Uranus*, and *Neptune* in 1915 and *Mercury* in 1916. The performance sequence leads from the grim physicality of mortal combat via the intervening planets to Neptune's disembodied mystical universe. (There is no movement for Pluto, the existence of which had not been confirmed, and which is now in any case demoted from planetary status.) Opportunities for performing such a large work were limited in the war years, but Holst was able to hear a private run-through in September 1918. The full work was publicly performed for the first time in November 1920.

I. Mars, the Bringer of War. Mars was the Greek god of war, but Holst was not trying just to reflect the mythological characters of the Greek gods after whom the planets are named but also their astrology, to which Alan Leo's book guided him. The battle imagery of *Mars* is unmistakable, made grotesque by insistent drumbeats and the 5/4 meter, and building again and again to brutal climaxes on huge dissonant chords. The organ adds its powerful voice to the uproar. **II. Venus, the Bringer of Peace.** Mythology associates Venus more with love than with peace, while astrology endows those born under this planet with a refined nature and deep devotion to those they love. *Venus* explores serenity, beauty, and delicate quietude, aided by the sounds of glockenspiel, celesta, and harps. **III. Mercury, the Winged Messenger,** moves swiftly and nimbly, and a "mercurial" character emerges from the interplay of instruments and the brilliance of the woodwinds. A symphonic scherzo in form, it contains a Trio in which a melody is heard on a solo violin and a dozen times more in different orchestral dress.

III. Jupiter, the Bringer of Jollity also brings enthusiasm, manly energy, lopsided acrobatics, peasant merrymaking, nobility, and grandeur—a broad tune in the middle evoking Elgar's world. Leo attributed to Jupiter's sons "an abundance of life and vitality...cheery and hopeful...noble and generous." **IV. Saturn, the Bringer of Old Age,** is the longest movement in the suite. The orchestration is highly imaginative, with three flutes and harp harmonics treading painfully forward while the double basses stir in the depths. The bass oboe adds its unusual voice. Old age is represented as slow and steady, but not necessarily in a negative sense. **V. Uranus, the Magician.** Holst's attribution of magic powers to Uranus seems to have been his own fanciful gloss on the strange character associated with that planet. Thumping timpani, galumphing bassoons, swirling piccolos, and a humorous march add up to a remarkably inventive piece of music. **VI. Neptune, the Mystic.** Here Holst comes to the psychological heart of his planetary journey. The 5/4 meter may be an echo of *Mars*, but the stillness of the music and the delicacy of its orchestration paint a quite different world. The supreme invention was to call for an invisible choir of female voices, which fade to nothing like a dot of light disappearing into the infinite darkness of space.

HUGH MACDONALD

Hugh Macdonald has taught music at the universities of Cambridge and Oxford and was Professor of Music at Glasgow and at Washington University in St Louis. He has written books on Scriabin and Berlioz and was general

editor of the 26-volume New Berlioz Edition. His most recent books are *Beethoven's Century* (2008), *Music in 1853* (2012), and *Bizet* (2014).

Guest Artists

Thomas Adès

Thomas Adès, CBE, is the BSO's Deborah and Philip Edmundson Artistic Partner, a position to which he was appointed in 2016. His activities with the BSO include conducting the orchestra as well as the Tanglewood Music Center Orchestra and performing as pianist with BSO and TMC musicians; he curated Tanglewood's Festival of Contemporary Music from 2016 through 2021.

Born in London in 1971, Adès is renowned as both composer and performer, working regularly with the world's leading orchestras, opera companies, and festivals. His compositions include three operas, the most recent of which, *The Exterminating Angel*, premiered at the 2016 Salzburg Festival and has been performed at the Metropolitan Opera, New York, and the Royal Opera House, London. His orchestral works include *Asyla*, *Tevot*, *Polaris*, the Violin Concerto *Concentric Paths*, and the piano concerto *In Seven Days*. His Concerto for Piano and Orchestra, composed for Kirill Gerstein and commissioned by the Boston Symphony Orchestra, was premiered in March 2019 under the composer's direction and has received worldwide acclaim. The live recording, released by Deutsche Grammophon with the BSO's recording of Adès's *Totentanz* for mezzo-soprano, baritone, and orchestra, was nominated for three Grammy awards. He conducted the premiere of his ballet *The Dante Project* with the Royal Ballet in October 2021, and the Los Angeles Philharmonic with Gustavo Dudamel gave the American premiere this April.

Adès appears regularly with such ensembles as the Los Angeles and London philharmonic orchestras, the Boston, London, BBC, and City of Birmingham symphony orchestras, the Royal Concertgebouworkest, Leipzig Gewandhaus, and Czech Philharmonic. In opera, in addition to *The Exterminating Angel*, he has conducted *The Rake's Progress* at the Royal Opera House and the Zürich Opera, *The Tempest* at the Metropolitan Opera and Vienna State Opera, and Gerald Barry's *Alice's Adventures Under Ground* in Los Angeles (world premiere) and in London (European premiere). Engagements as pianist include solo recitals at Carnegie Hall's Stern Auditorium and Wigmore Hall in London and concerto appearances with the New York Philharmonic and the BSO. Adès's many awards include the Grawemeyer Award for *Asyla* (1999), Royal Philharmonic Society large-scale composition awards for *Asyla*, *The Tempest*, and *Tevot*, Ernst von Siemens Composers' prize for *Arcadiana*, and British Composer Award for *The Four Quarters*. His recording of *The Tempest* from the Royal Opera House (EMI) won the Contemporary category of the 2010 *Gramophone* Awards and his DVD of the production from the Metropolitan Opera was awarded the Diapason d'Or de l'année (2013), a Grammy for Best Opera recording, and Music DVD Recording of the Year (2014 ECHO Klassik Awards). His *The Exterminating Angel* won the World Premiere of the Year at the International Opera Awards (2017). In 2015 he was awarded the prestigious Léonie Sonning Music Prize and in January 2021 he judged the Toru Takemitsu composition award. Adès coaches piano and chamber music annually at the International Musicians Seminar, Prussia Cove. Thomas Adès's most recent appearances with the BSO at Tanglewood were in July 2021, leading the orchestra in Haydn's Symphonies Nos. 45 and 64, Stravinsky's Concerto for Piano and Winds with soloist Kirill Gerstein, and his own *O Albion*. Earlier this summer, he conducted the TMC Orchestra at Ozawa Hall and at the Tanglewood on Parade Gala Concert in the Shed, and performed as pianist in the Festival of Contemporary Music.

Leonidas Kavakos

Leonidas Kavakos is recognized as a violinist and artist of rare quality, known for his virtuosity and the integrity of his playing. By age 21, Kavakos had already won the Sibelius, Paganini, and Naumburg competitions. This success led to his making the first-ever recording of the original Sibelius Violin Concerto (1903/4), which won the 1991 *Gramophone* Concerto of the Year Award. Kavakos is a Carnegie Hall "Perspectives" Artist in 2021-22, with concerts including a recital with pianist Yuja Wang; the American premiere Unsuk Chin's Violin Concerto No. 2, written for Kavakos and co-commissioned by the BSO, London Symphony, and Gewandhausorchester Leipzig; and chamber music with Emanuel Ax and Yo-Yo Ma. His recital program with Wang toured the U.S. in November 2021. The Ax-Kavakos-Ma trio also gave concerts at Washington, D.C.'s Kennedy Center, Boston's Symphony Hall, Chicago's Orchestra Hall, and Stony Brook. In recent years, Kavakos has built a strong profile as a conductor,

and this season he returned to the Dallas Symphony Orchestra to lead a program of Mozart's *Sinfonia concertante* and Prokofiev's Sixth Symphony. As conductor, he has collaborated with the New York Philharmonic, Houston Symphony, Gürzenich Orchester, Vienna Symphony, Orchestre Philharmonique de Radio France, and many more. Kavakos is an exclusive Sony Classics recording artist, with recent releases including Beethoven's Violin Concerto with Kavakos as soloist and conductor with the Bavarian Radio Symphony Orchestra and the re-release of his 2007 recording of the complete Beethoven violin sonatas with Enrico Pace, for which he was named Echo Klassik Instrumentalist of the Year. Kavakos was awarded *Gramophone* Artist of the Year 2014 and the 2017 Léonie Sonning Music Prize, Denmark's highest musical honor. Leonidas Kavakos made his BSO debut in March 2007 and his Tanglewood debut in August 2014. He performed as both orchestral soloist and chamber musician at Tanglewood in 2021, and this past spring with the BSO gave the American premiere performances of Unsuk Chin's Violin Concerto No. 2. This coming Friday he appears with Antoine Tamestit, Yo-Yo Ma, and Emanuel Ax in a concert of Czech music in the Shed.

Antoine Tamestit

Making his BSO and Tanglewood debuts this evening, violist Antone Tamestit is recognized internationally as one of the great soloists, recitalists, and chamber musicians on his instrument. His repertoire ranges from the Baroque to the contemporary, and he has performed and recorded several world premieres. Tamestit premiered the Jörg Widmann Viola Concerto, written for him, in 2015 with Orchestre de Paris and Paavo Järvi; other world premiere performances and recordings include Thierry Escaich's *La Nuit des chants* in 2018, Concerto for Two Violas by Bruno Mantovani, written for Tabea Zimmermann and Tamestit, and Olga Neuwirth's *Remnants of Songs*. In October 2021, as the subject of the London Symphony Orchestra's Artist Portrait series, Tamestit gave three concerto programs and four chamber music programs. Tamestit is also artist in residence with the Dresden Staatskapelle, performing numerous concerts there throughout the 2021-22 season. Other engagements this season include the Vienna Philharmonic, Radio-Sinfonieorchester Stuttgart des SWR, Sinfonieorchester Basel, Akademie für Alte Musik Berlin, and Gewandhausorchester Leipzig. Tamestit has worked with great conductors including Valery Gergiev, Riccardo Muti, Daniel Harding, Marek Janowski, Antonio Pappano, François-Xavier Roth, Emmanuel Krivine, and Franz Welser-Möst. He is a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltera. Antoine Tamestit records for Harmonia Mundi, recent releases including Bach's sonatas for viola da gamba with Masato Suzuki (2019) and the Widmann Concerto, recorded with the Bavarian Radio Symphony Orchestra and Daniel Harding (2018), which was Editor's Choice in *BBC Music Magazine* and won the Premier Award at the *BBC Music Magazine* Awards in 2019. Tamestit is co-artistic director of the Viola Space Festival in Japan, focusing on the development of viola repertoire and a range of education programs. Born in Paris, Antoine Tamestit studied with Jean Sulem, Jesse Levine, and Tabea Zimmermann. His recognitions include first prize at the ARD International Music Competition, the William Primrose Competition, and the Young Concert Artists International Auditions, as well as BBC Radio 3's New Generation Artists Scheme, Borletti-Buitoni Trust Award, and the Credit Suisse Young Artist Award in 2008. He plays on a viola made by Stradivarius in 1672, loaned by the Habisreutinger Foundation.

Lorelei Ensemble

Lorelei Ensemble is recognized across the globe for its bold and inventive programs that champion the extraordinary flexibility and virtuosity of the human voice. Led by founder and artistic director Beth Willer, Lorelei has established an inspiring mission, curating culturally-relevant and artistically audacious programs that stretch and challenge the expectations of artists and audiences alike. Lorelei Ensemble is creating a living repertoire for a living audience, working with today's leading composers to commission more than 60 new works that expand and deepen the repertoire of sounds, timbres, words, and stories that women use to reflect and challenge our world. This new repertoire for women's and treble voices demands fierce flexibility and openness from each artist and listener, allowing unparalleled music-making born from the unique position of power and cultural influence that women hold. Collaborating composers include David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, and many more. Current projects and commissions include Julia Wolfe's *Her Story*, Christopher Cerrone's *Beaufort Scales*, and Ayanna Woods' *Look Up*. Recordings document and preserve the work of Lorelei and its collaborators for future artists and audiences. On the New Focus, Sono Luminus, Cantaloupe, and BMOP Sound labels, Lorelei has recorded the music of such living composers as Kati Agócs, Peter Gilbert, James Kallembach, David Lang, Jessica Meyer, and Scott Ordway, as well as historical repertoire including William Billings, Guillaume Dufay, Alfred Schnittke, Toru Takemitsu, the Turin Codex, and the Codex Calixtinus. Recent releases include David Lang's *love fail* (Cantaloupe 2020) and *Impermanence* (Sono Luminus 2018). This year Lorelei Ensemble released a recording of James Kallembach's *Antigone: The Writings of Sophie Scholl* on New

Focus Recordings. Lorelei Ensemble maintains a robust national touring schedule, including recent collaborations with the Boston Symphony Orchestra, Boston Modern Orchestra Project, Tanglewood Music Center Orchestra, A Far Cry, and Cantus, and performances at celebrated venues across the country, including Carnegie Hall, the Metropolitan Museum of Art, Tanglewood, and Boston's Symphony Hall. Performances in future seasons are planned with the Chicago Symphony Orchestra, San Francisco Symphony, National Symphony Orchestra, and Nashville Symphony Orchestra. Committed to education, Lorelei is empowering young artists to be our next creative leaders through its work with rising performers and composers at children's choirs, high schools, and colleges and universities across the country. Cultivating both individual and collaborative artistry, Lorelei helps young artists hone their skills to become flexible, perceptive, and open-minded musicians. Past residencies include work with ensembles and composers at Harvard University, Yale University, Duke University, Bucknell University, University of Iowa, and Cornell University. Founded in Boston in 2007, Lorelei Ensemble is made up of artists based across the United States who maintain active performing and teaching schedules. Learn more at www.loreleiensemble.com. Lorelei Ensemble made its Tanglewood debut with the Tanglewood Music Center Orchestra in the U.S. premiere of George Benjamin's *Dream of the Song* in July 2016 and its BSO debut in the same work under Andris Nelsons' direction at Symphony Hall in February 2017, which they also performed with the BSO at New York's Carnegie Hall. Earlier this summer members of the ensemble performed in Leoš Janáček's *The Diary of One Who Disappeared* in Ozawa Hall with tenor Paul Appleby and pianist Emanuel Ax. In March 2023 Lorelei will appear with the BSO in Julia Wolfe's *Her Story* at Symphony Hall.