

**Sunday, August 14, 2:30pm, Shed**  
**The Catherine and Paul Bittenwieser Concert**  
**CRISTIAN MĂCELARU, conductor**

Anna CLYNE	<i>Masquerade</i> (2013)
ELGAR	Cello Concerto in E minor, Opus 85 Adagio—Moderato Allegro molto Adagio Allegro, ma non troppo YO-YO MA
	{Intermission}
DEBUSSY	<i>La Mer</i> , Three Symphonic Sketches From Dawn to Noon on the Sea Play of the Waves Dialogue of the Wind and the Sea
ENESCU	Romanian Rhapsody in A, Opus 11, No. 1

The Catherine and Paul Bittenwieser Concert  
 Sunday, August 14, 2022

Sunday afternoon's performance is supported by a generous gift from Great Benefactors Catherine and Paul Bittenwieser. Elected a BSO Advisor in 1998 and Trustee in 2000, Paul was elevated to Life Trustee in 2017. He served as President of the Board of Trustees from 2014 to 2017 and a Vice-Chair of the Board of Trustees from 2010 to 2013.

Paul's interest in music began at a young age, when he studied piano, violin, clarinet, and conducting as a child and teenager. Together, Paul and Katie developed their lifelong love of music, and they have attended the BSO's performances at Symphony Hall and Tanglewood for more than 50 years. The Bittenwiesers have generously supported numerous BSO initiatives, including BSO commissions of new works, guest artist appearances at Symphony Hall and Tanglewood, fellowships at the Tanglewood Music Center, and Opening Nights at Symphony and Tanglewood. They also endowed a BSO First Violin Chair, currently held by Jennie Shames. Paul and Katie, who have served on many gala committees, chaired Opening Night at Symphony for the 2008-2009 season. Paul was a member of the Search Committee recommending the appointment of Andris Nelsons as the BSO's Ray and Maria Stata Music Director.

The Bittenwiesers support many arts organizations in Boston, and they are deeply involved with the community and social justice. In 2014, Paul stepped down as chairman of the Institute of Contemporary Art, Boston, after a decade of leading the Board of Trustees. He is a trustee and former chair of the American Repertory Theater and received the A.R.T. Angel Award in 2018. He is also a trustee of Partners in Health, honorary trustee of the Museum of Fine Arts, Boston, and a fellow of the American Academy of Arts and Sciences. A former overseer of Harvard University, he was awarded the Harvard Medal for service in 2010. In 1988, Paul and Katie founded the Family-to-Family Project, an agency that works with homeless families in Eastern Massachusetts. Katie, who is a social worker, spent most of her career in early child development before moving into hospice and bereavement work. She is a graduate of Mount Holyoke College and Boston University School of Social Work. Paul is a psychiatrist who specializes in children and adolescents, as well as a novelist. He is a graduate of Harvard College and Harvard Medical School. On May 14, 2014, Paul had the honor of performing as pianist in Beethoven's Cello Sonata No. 3 in A, Opus 69, at the Institute of Contemporary Art, Boston, with Yo-Yo Ma.

**Notes on the program****Anna Clyne** (b.1980)*Masquerade* (2013)

*Composition and premiere:* Anna Clyne composed *Masquerade* on a BBC commission for the 2013 BBC Proms. The BBC Symphony Orchestra led by Marin Alsop gave the first performance on the Last Night of the Proms, September 7, 2013, in Royal Albert Hall. This is the first Boston Symphony Orchestra performance of Anna Clyne's music. (The Boston University Tanglewood Institute performed *Masquerade* earlier this summer in Ozawa Hall, led by Mei-Ann Chen.)

Anna Clyne was born in London and studied at the University of Edinburgh in Scotland, where she studied with Marina Adamia, before attending the Manhattan School of Music for her master's degree in composition. At Manhattan she worked with composer Julia Wolfe, co-founder of the New York City-based composer/performer collective Bang on a Can; Clyne was a Bang on a Can Summer Festival Fellow in 2005, and became a vital part of the New York City's new music community; her work featured frequently on Bang on a Can programs. She now lives in the Hudson Valley in upstate New York.

A busy and prolific composer, Clyne was composer-in-residence, along with Mason Bates, with the Chicago Symphony Orchestra 2010-15. Among the works she wrote for the CSO was her evocative orchestral work *Night Ferry* (2012), which caught the orchestral world's attention. Her violin concerto *the seamstress* (2015) was composed for the CSO and soloist Jennifer Koh. Conductor Marin Alsop has been a strong supporter, instigating commissions for the Baltimore Symphony Orchestra, Cabrillo Festival, and for the Taki Concordia Orchestra for performance during the World Economic Forum in Davos, Switzerland. Alsop led the BBC Proms premiere of *Masquerade* with the BBC Symphony; the BBC Symphony's recording of that piece and four others, including *Night Ferry* and also featuring conductors Andrew Litton and Sakari Oramo, was released on the all-Clyne album *Mythologies* in 2020. She has written two concertante pieces for solo cello (her own main instrument) and ensemble: *Shorthand* for cello and strings for Eric Jacobsen and the Orlando Philharmonic (2020) and *DANCE* for cello and full orchestra, given its premiere by Inbal Segev and conductor Cristian Măcelaru at the Cabrillo Festival in 2019 and later recorded by Segev with Marin Alsop and the London Philharmonic. A new clarinet concerto for Martin Fröst and the Royal Concertgebouw Orchestra will be premiered in 2023. Clyne is also active as a composer of chamber, vocal, and electroacoustic music, as well as music for the stage.

Clyne has this to say about *Masquerade*:

*Masquerade* draws inspiration from the original mid-18th-century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

It is an honor to compose music for the Last Night of the Proms and I dedicate *Masquerade* to the Prommers.

Clyne's music often converses with styles and ideas from the past, not so much as pastiche but as a recontextualization or redrawing of familiar musical images. Taking its cue from the "Proms" idea of the commission, her five-minute, single-movement *Masquerade* combines the imagery of a festival, multilayered outdoor activity with familiar musical ideas smeared and reconfigured into new ways of sounding. The chromatic falling sequence that dominates the piece, already slightly tipsy-sounding, is continually disrupted and supplanted, shifting suddenly to different material equally short-lived. Using completely different musical ideas, the effect is a little like the fragmented opening Shrovetide Fair scene in Stravinsky's *Petrushka*.

**ROBERT KIRZINGER**

Composer and writer Robert Kirzinger is the Boston Symphony Orchestra's Director of Program Publications.

## Sir Edward Elgar (1857-1934)

### Cello Concerto in E minor, Opus 85

*Composition and premiere:* Elgar began his Cello Concerto in late summer 1918 and completed it the following summer. Felix Salmond was soloist in the first performance, led by the composer on October 26, 1919, in London. The first Boston Symphony performance was more than thirty years later, with Charles Munch leading the orchestra and soloist Maurice Eisenberg. The BSO's next performance of the piece was the first Tanglewood performance: Daniel Barenboim led the orchestra and soloist Jacqueline Du Pré on August 3, 1969. Yo-Yo Ma gave the most recent Tanglewood performance, with the BSO and conductor Stéphane Denève on August 11, 2012.

Only for twenty of his seventy-six years did Elgar enjoy the simultaneous benefits of fame and creative abundance. For the first forty-two years he was unknown in the wider world, and for the last fourteen his muse was in retirement, if not quite still. The work that closed this twenty-year period of high creativity was the Cello Concerto, completed in the summer of 1919. A year later, with the death of his beloved wife Alice, Elgar withdrew more and more from public life; he wrote no more masterpieces.

His slow progress toward national recognition was no doubt due to the fact that he grew up far from London and did not study with someone who could have helped him on his way. Until the success of the *Enigma* Variations in London in 1899, he was regarded as a provincial composer, composing mostly for the regional festivals that flourished in late Victorian England. Then the great works appeared in steady succession—*The Dream of Gerontius*, *Sea Pictures*, the *Pomp and Circumstance* marches, *In the South*, the Introduction and Allegro for strings, the First Symphony, the Violin Concerto, the Second Symphony, *Falstaff*, and, composed towards the end of the war, the Violin Sonata, the String Quartet, and the Piano Quintet. These three were composed at Brinkwells, the house in Sussex where the Elgars moved in 1917. It was odd that Elgar should live anywhere but in his beloved West Country, but this house brought him respite from the constant anxieties of the war, and is readily associated with the leaner, more reflective style that the Cello Concerto perfectly illustrates.

On September 26, 1918, with the war still on, Elgar's wife's diary recorded "wonderful new music, real wood sounds & other lament wh. shd. be in a war symphony." But this was to be a concerto, not a symphony, and as it neared completion the following summer, Elgar described it as "a real large work & I think good & alive." On the occasion of the first performance, under the composer's direction on October 26, 1919, there was in the cello section of the London Symphony Orchestra a future conductor, John Barbirolli, then aged 19, who would later conduct a historic recording of the work with Jacqueline Du Pré. On that first night Elgar had been given too little rehearsal and the impression was of orchestral incompetence. Later the work came to be recognized as one of the handful of supreme concertos for the instrument. In 1928 Elgar led a recording of the work with Beatrice Harrison as the soloist. The original soloist, Felix Salmond, moved to the United States in 1922; among his pupils were Bernard Greenhouse and Leonard Rose.

We may discern in the Cello Concerto a sentiment of resignation and even of despair generated from within by that strong vein of melancholy that had always been an inescapable element of Elgar's music, and from without by the desolating impact of the Great War. But the Cello Concerto is not a threnody, nor even, so far as we can tell, a deliberately planned swan song. It is reflective, playful, tearful, and energetic by turns, like all his best music, and we underestimate the work if we attach too much to its autumnal character.

Unlike the traditional three-movement concerto, it has four movements, not for length and weight but for diversity and contrast. The movements are all concise, and as in his two symphonies, the two central movements, a scherzo and a slow movement, offer a complete contrast in momentum and temper. The declamatory opening of the work recurs truncated at the beginning of the scherzo and in full, this time marvelously valedictory in effect, at the end of the finale.

After a declamatory opening for the soloist, the first movement's gentle lilt is far removed from any pomp or circumstance. Over the meandering first theme Elgar wrote in his sketchbook: "very full, sweet and sonorous," and although the whole orchestra tries to give it breadth, it ends as it began, bleak and bare. The scherzo that follows is in 4/4 time with bustling sixteenths reminiscent of the Introduction and Allegro for strings of many years earlier. There is a brief expressive phrase offered here and there in contrast, but lightness prevails.

For the slow movement Elgar indulges unashamedly in the yearning phrases and sliding harmony that breathe nostalgia and tranquility. This is not a lament but a private world of sweetness so direct and complete that it requires no development or expansion. For all its heartrending beauty, the movement is short, and its half-close leads directly

into the finale. Here, after another declamatory start, the movement settles into a sturdy rhythm which proceeds in a business-like and oddly impersonal fashion right through to the closing pages. Then, as if yielding to some fatal destiny, Elgar adds an epilogue in slow tempo as passionate as anything he had ever written, full of drooping phrases and desperate gestures, like a dying man reaching up for help. There is asperity too, in the harmony, and the music slides inevitably into a brief memory of the slow movement followed by the work's opening statement and a brief, energetic (and surely ironic) close.

HUGH MACDONALD

Hugh Macdonald taught music at the universities of Cambridge and Oxford and was Professor of Music at Glasgow and at Washington University in St Louis. His books include those on Scriabin, Berlioz, Beethoven, and Bizet, and was general editor of the 26-volume New Berlioz Edition. His *Saint-Saëns and the Stage* was published in 2019 by Cambridge University Press.

**Claude Debussy (1862-1918)**

*La Mer*, Three symphonic sketches

*Composition and premiere:* Debussy started *La Mer* in summer 1903 and completed it in 1905. Camille Chevillard led the Lamoureux Orchestra in the first performance on October 15, 1905. The first BSO performance, on March 1, 1907, under Karl Muck, was the American premiere. Serge Koussevitzky led the BSO in the first Tanglewood performance on August 6, 1938; the most recent was July 19, 2019, conducted by Andris Nelsons.

Debussy had very little real experience of the sea; yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the 9-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.

Still, when he came to write *La Mer* thirty years later—beginning work during the summer of 1903 and completing the score in March 1905—the composer commented that he was able to draw upon “innumerable memories” and that these were “worth more than reality, which generally weighs down one’s thoughts too heavily.” In the meantime, his memories were charged with images drawn from literature and art, and art was probably the most direct inspiration for *La Mer*. Debussy had admired the sea paintings of Turner, with their misty impalpability, shortly before he began composing *La Mer*. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the 19th century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai’s most famous print, “The Hollow of the Wave off Kanagawa,” the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years, he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L’Île joyeuse*, as well as *La Mer*. And for all of Debussy’s modesty in calling it simply “three symphonic sketches,” *La Mer* is nothing less than a full-fledged symphony, with interrelationships among the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

The first movement’s title, “**From Dawn to Noon on the Sea,**” is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. Debussy’s pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the principal key, D-flat major, is established. The second movement, “**Play of the Waves,**” is a lighter scherzo, scored with extreme delicacy—an interlude between the stormy and emphatic passions of the first and last movements. “**Dialogue of the Wind and the Sea**” begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, all building to a brilliant sunlit conclusion.

STEVEN LEDBETTER

Steven Ledbetter, a freelance writer and lecturer on music, was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

## George Enescu (1881-1955)

### Romanian Rhapsody in A, Opus 11, No. 1

*Composition and premiere:* Enescu composed his Romanian rhapsodies, Opus 11, in 1901; they were premiered on the same concert in Bucharest on February 23, 1903, the composer conducting. The Boston Symphony Orchestra added the Rhapsody No. 1 to its repertoire under Max Fiedler's direction in February 1912; the work became a staple of the Boston Pops repertoire by the 1930s. (The BSO has only played No. 2 once, under Enescu in 1939.) The Tanglewood Academy Orchestra (today's TMC Orchestra) gave the first Tanglewood performance of the Rhapsody No. 1 with Richard Burgin, BSO concertmaster and assistant conductor, on the podium on August 7, 1947. James Levine led the BSO in the only other Tanglewood performance, on a Tanglewood on Parade concert of July 28, 2009.

Few musicians in the history of music have been as unanimously acclaimed as George Enescu. He is one of those musicians who simply excelled in everything he did: violinist, pianist, conductor, teacher, composer. . . . During his studies at the conservatories of Vienna (where he entered at the age of 7) and Paris, his main interest was composition, despite his obvious talent both as a violinist and a pianist. For the rest of his life, he divided his time between performance and composition and between Paris and Bucharest. Already in his first works, written while he was still in his teens, Enescu's musical language is inspired above all by the folklore of his native Romania, which he either quotes or reinvents, without forsaking the French and Germanic traditions. At once modern and classical, his music appears like a link between the East and the West of Europe.

Written in 1901 when he was not even 20 years old, the first Romanian Rhapsody became Enescu's signature work. It earned him a place in the musical Olympus of his homeland. The work clearly follows the model established by Franz Liszt's *Hungarian Rhapsodies*, a series of pieces for piano based on Hungarian folk themes. The word "rhapsody," which comes from the Greek word *rhapsodos* composed of the words "rhaptein" (to sew, to mend) and "odein" (to sing), could thus be described as a musical patchwork. In the 19th century, after Liszt, the rhapsody became the vehicle of folk and traditional melodies and dances put together in a succession of musical ideas, evoking a city, a region, or a country. While Enescu's contemporary, the Hungarian composer Bela Bartók, embarked on a systematical exploration of traditional music in the same region, Enescu never carried out scientific research in this field and never sought absolute authenticity, but thanks to his exceptional memory, he was able to recall the popular tunes he heard as a child. In Enescu's hands, the rhapsody becomes a fusion of elements of German Romanticism, French Impressionism, and traditional *lăutari* (group of traditional Romanian and Moldavian musicians who perform at weddings, funerals, and other festivities).

Dreamy, like a distant shepherd's shawm, the solo clarinet opens the first Romanian Rhapsody with a traditional drinking song, "Am un leu s,i vreu să-l beau" ["I have a penny and I wish to spend it on a drink"], which is continued by the oboe and then repeated two more times in increasingly larger instrumentation and increased tempo. Set off by a new rhythm, the second folk music quotation appears in the *hora* "lui Dobrică" [of Dobrica], a popular circle dance performed at weddings and festivals, that begins with a spirited upward swing by the violins accompanied by two harps that assume here the role of the traditional dulcimer. An interpolated, lovely *sârbă*, another circle dance with a dotted rhythm is followed by another repetition of the *hora*, in which the solo viola first takes the lead before the *sârbă* is again briefly heard. The folk song "Mugur-Mugurel" ["Sprout, you little sprout"] that follows seems exceedingly somber in comparison, but its melancholy is very quickly lightened by the recurring *horă* and *sârbă*. In the next quote, "Ciocârlia" ["The lark"], the woodwinds perform a veritable bird concert over the eighth notes of the strings. The round of folk songs and dances spins ever faster and more furiously, finally reaching a tempo that literally tears the listeners out of their seats.

In this work, Enescu succeeded in conveying the folk-musical spirit through the lens of late Romanticism, which ultimately cemented his reputation as the new founder of a Romanian national school.

JEAN-PASCAL VACHON

Based in Vienna, Canada-born musicologist Jean-Pascal Vachon is booklet editor at BIS Records. He is also director of the music department at the Institute for European Studies in Vienna and teaches at Webster University (Vienna) and Donau Universität (Krems).

## Guest Artists

### Cristian Măcelaru

Making his BSO and Tanglewood debuts this afternoon, Cristian Măcelaru is music director of the Orchestre National de France in Paris, one of Europe's leading orchestras. The Grammy Award-winning conductor is also chief conductor of the WDR Sinfonieorchester, artistic director and principal conductor of the Interlochen Center for the Arts' World Youth Symphony Orchestra, and music director and conductor of the Cabrillo Festival of Contemporary Music. He regularly leads the most notable and prestigious orchestras and opera companies worldwide, and in January 2020, he received his first Grammy Award for conducting Wynton Marsalis's Violin Concerto with Nicola Benedetti and the Philadelphia Orchestra on Decca. Măcelaru attracted international attention in 2012 when he conducted the Chicago Symphony Orchestra on short notice, covering for Pierre Boulez. In the same year, he received the Solti Emerging Conductor Award for young conductors (a prestigious honor only awarded once before in the Foundation's history), followed in 2014 by the Solti Conducting Award. He regularly leads major American orchestras including the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony, and National Symphony Orchestra. He has a particularly close connection with the Philadelphia Orchestra, having conducted the ensemble over 150 times since his debut in April 2013 and serving three seasons as its conductor-in-residence. In Europe, Măcelaru has been in great demand as a guest conductor with many well-known orchestras and festivals. The 2021-22 season marked Măcelaru's third season as chief conductor at the WDR Sinfonieorchester, and the summer of 2021 marked both Măcelaru's second as artistic director and principal conductor of the World Youth Symphony Orchestra at Interlochen and his fifth season at the Cabrillo Festival of Contemporary Music, the world's leading festival dedicated to contemporary symphonic repertoire. Now living in Bonn, Germany, Măcelaru was born in Timișoara, Romania, and comes from a musical family. The youngest of ten children, he received violin lessons at an early age. The violin took him to the Interlochen Arts Academy in Michigan, the University of Miami in Florida, and Rice University in Houston, where he studied conducting with Larry Rachleff. He deepened his knowledge at the Tanglewood Music Center (Conducting Fellow, 2010) and Aspen Music Festival in masterclasses with David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen, and Stefan Asbury.

### Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his enduring belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the imagination and reinforce our humanity. In August 2018, he began a new journey, setting out to perform Johann Sebastian Bach's six suites for solo cello in one sitting in 36 locations around the world, iconic venues that encompass our cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. It was these beliefs that inspired him to establish Silkroad, a collective of artists from around the world who create music that engages their many traditions. Through his work with Silkroad, as well as throughout his career, Yo-Yo Ma has sought to expand the classical cello repertoire, frequently performing lesser-known music of the 20th century and commissions of new concertos and recital pieces. He has premiered works by a diverse group of composers, among them Osvaldo Golijov, Leon Kirchner, Zhao Lin, Christopher Rouse, Esa-Pekka Salonen, Giovanni Sollima, Bright Sheng, Tan Dun, and John Williams. In addition to his work as a performing artist, Ma partners with communities and institutions from Chicago to Guangzhou to develop programs that champion culture's power to transform lives and forge a more connected world. Among his many roles, he is a UN Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, and a member of the board of Nia Tero, the U.S.-based nonprofit working in solidarity with Indigenous peoples and movements worldwide.

Yo-Yo Ma's discography of over 100 albums (including 18 Grammy Award winners) reflects his wide-ranging interests. In addition to his many iconic renditions of the Western classical canon, he has made several recordings that defy categorization, among them *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer and two Grammy-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*. Other recordings include *Sing Me Home* with the Silkroad Ensemble, which won the 2016 Grammy for Best World Music Album; *Brahms: The Piano Trios* with Emanuel Ax and Leonidas Kavakos; *Six Evolutions—Bach: Cello Suites*, and *Not Our First Goat Rodeo* with Stuart Duncan, Edgar Meyer, and Chris Thile. His latest album is *Songs of Comfort and Hope*, created and recorded with pianist Kathryn Stott in response to the COVID-19

pandemic. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4 and three years later moved with his family to New York City, where he continued his studies with Leonard Rose at the Juilliard School. After his conservatory training, he sought out a liberal arts education, graduating from Harvard in 1976. He has received numerous awards, including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), the National Medal of the Arts (2001), the Dan David Prize (2006), the World Economic Forum's Crystal Award (2008), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the J. Paul Getty Medal Award (2016). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Yo-Yo Ma and his wife have two children. He plays three instruments, a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius. This summer at Tanglewood, Yo-Yo Ma performs in this Friday's "Pathways from Prague" program, and this Sunday's BSO concert with conductor Cristian Măcelaru; in July he made a cameo appearance with Rhiannon Giddens and Silkroad in Ozawa Hall.