

Welcome!

It's quite rare to meet an artist like John Williams. He leaves an indelible mark on music and entertainment that reaches across generations. We at the Boston Symphony Orchestra have a special love and appreciation for John, who has composed many pieces for the BSO and the Boston Pops over the years. He has penned some of the most popular scores in film history while in residence here in Tanglewood, and for us, performing his most iconic works is an honor. We couldn't think of a better way to celebrate one of America's most treasured and prolific artists and this milestone birthday.

You can imagine how difficult it was to narrow down our programming while reflecting on John's exceptional artistry, but tonight you'll experience music spanning his unparalleled career, led by one of John's and the BSO's great friends and musical colleagues, Maestro Ken-David Masur.

Highwood's Ghost, for example, is a haunting and stunningly evocative work John composed for the BSO, cellist Yo-Yo Ma, and the BSO's principal harpist, Jessica Zhou, to commemorate Leonard Bernstein's centenary in 2018. Written to mark the 75th anniversary of the Tanglewood Music Center in 2015, *JUST DOWN WEST STREET...on the left*, a nod to the directions to Tanglewood from Lenox, celebrates the brilliance and virtuosity of some of our country's most extraordinary young musicians, resident here at Tanglewood.

To mark this momentous occasion, we're also thrilled to have James Taylor, one of John's dearest musical colleagues, perform two unforgettable songs rooted deep in America's musical life. Finally, what John Williams tribute would be complete without selections from the *Star Wars* saga!

John, we cannot thank you enough for the brilliant, important, and inspiring music you've given us over so many years. But tonight, this evening is for you. So, it's your turn to sit back, relax, enjoy. And most importantly... Happy Birthday!

GAIL SAMUEL, Eunice and Julian Cohen President and Chief Executive Officer
Boston Symphony Orchestra

John Williams—The Tanglewood 90th Birthday Celebration The George and Roberta Berry Concert Saturday, August 20, 2022

The performance on Saturday evening is supported by a generous gift from the late Roberta and George Berry and their family.

George was elected to the BSO Board of Advisors in 1998, and he became an Advisor Emeritus in 2010. As BSO Great Benefactors, George and Roberta contributed their time and resources to many parts of the BSO. They generously supported the Annual Funds and Opening Nights at Symphony, Tanglewood, and the Pops, and were members of the Walter Piston Society. In addition to their annual support, George and Roberta contributed to the endowment in support of the Artistic Initiative, the Tanglewood Music Center Opera Program, and the Tanglewood Forever Campaign. They established the George and Roberta Berry Fund for Tanglewood and the George and Roberta Berry Fellowship at the Tanglewood Music Center, and they named the Boston Pops Conductor Laureate Chair held by John Williams and the Boston Pops Films in Concert Series for the 2016-2017 and 2017-2018 seasons.

George and Roberta were among the most devoted supporters of the Boston Pops. Growing up in Ohio, George's first exposure to orchestral music was through listening to recordings of Arthur Fiedler conducting the Pops. George attended Pops performances for more than 40 years, and after wooing her with a tour of Tanglewood, Roberta was by his side for nearly 30 of them.

In addition to chairing Opening Night at Pops in 2002, George and Roberta served on many committees for Opening Night at Pops, Symphony, and Tanglewood, as well as the Tanglewood Wine Auction. In addition, the couple traveled with the orchestra on the 2007 European Festivals Tour and the 2014 Asia Tour.

The Berrys brought their children, Matthew and Jonathan, to Pops concerts when *Star Wars*, *E.T.*, and *Raiders of the Lost Ark* were blockbuster hits. Since then, their gifts have allowed countless audiences to enjoy movie music by naming many Film Night concerts with John Williams, a tradition that Matthew and Jonathan will carry forward to ensure their parents' generosity lives on for summers to come.

John Williams

In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named 19th conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood and maintains thriving artistic relationships with many of the world's great orchestras. His nearly 50-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, and *The Post*. Mr. Williams also composed the scores for all nine of the *Star Wars* films, the first three *Harry Potter* films, and *Superman*, among many others. With five Academy Awards and 52 Oscar nominations, he is the Academy's most-nominated living person. For television, he wrote scores for many early anthology series and the themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and PBS's *Great Performances*. His works for the concert stage include two symphonies, as well as concertos for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, and harp. Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty, *American Journey* for the "America's Millennium" concert in Washington, D.C., and themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. John Williams is a recipient of the National Medal of Arts, the highest award given to artists by the United States government; the Olympic Order, the IOC's highest honor; and the Kennedy Center Honor. He composed and arranged *Air and Simple Gifts* especially for the January 2009 inaugural ceremony of President Barack Obama. In June 2016 he received the 44th Life Achievement Award from the American Film Institute, and in 2020 he received Spain's prestigious Princess of Asturias Award for the Arts as well as the Gold Medal from the Royal Philharmonic Society in London. Earlier this summer, as part of the Tanglewood on Parade Gala Concert, John Williams led the Tanglewood Music Center Orchestra in his *JUST DOWN WEST STREET...on the left* and the Boston Pops Orchestra in three works from his *Harry Potter* film scores.

Saturday, August 20, 8pm | The George and Roberta Berry Concert
KEN-DAVID MASUR conducting

BSO soloists
J. WILLIAM HUDGINS, vibraphone
and
JESSICA ZHOU, harp

with
YO-YO MA, cello
BRANFORD MARSALIS, saxophone
ERIC REVIS, bass
JAMES TAYLOR, vocalist

JOHN WILLIAMS—THE TANGLEWOOD 90TH BIRTHDAY CELEBRATION

Sound the Bells!

Tributes (for Seiji!)

Highwood's Ghost, An Encounter for Harp, Cello, and Orchestra for Jessica Zhou and Yo-Yo Ma
JESSICA ZHOU and **YO-YO MA**

Pickin', from Three Pieces for Solo Cello
YO-YO MA

JUST DOWN WEST STREET...on the left

{Intermission}

To Lenny! To Lenny! (For New York)

Escapades, from the film Catch Me If You Can

I. Closing In
II. Reflections
III. Joy Ride
BRANFORD MARSALIS, alto saxophone
J. WILLIAM HUDGINS, vibraphone
ERIC REVIS, double bass

Presenting **JAMES TAYLOR**

**RODGERS/
HAMMERSTEIN**
(arr. **Charles FLOYD**)

Getting to Know You, from *The King and I*

James TAYLOR
with **Yo-Yo Ma**, cello

Sweet Baby James

Throne Room and Finale from *Star Wars: A New Hope*

Nathan Troup, staging coordinator
Steve Colby, sound designer
Dave Harris, Mark McArthur, and John Tracey, audio engineers
Michael Andreas, video playback operator
Joseph Miller, projectionist
Patrick Meloveck, lighting designer

Notes on the program

John Williams (b.1932) has built an astonishing—but not surprising—network of relationships over his nearly seven-decade career as pianist, arranger, conductor, and composer for television, film, and the concert stage. As conductor of the Boston Pops, succeeding the legendary Arthur Fiedler, for fourteen seasons, 1978-1993, Williams introduced his film music to the repertoire of the Boston Pops and Boston Symphony Orchestra and became intimately acquainted with three generations or so of Pops and BSO musicians. He also got to know the BSO's long-tenured music director, Seiji Ozawa, and the Tanglewood and international eminence Leonard Bernstein. His prominence as the greatest of Hollywood film composers naturally led to other relationships, some of which grew out of and were nurtured by his annual presence at Tanglewood, whether or not he was actually leading the Pops, BSO, or Tanglewood Music Center Orchestra. This evening's nearly all-John Williams program is centered on music he composed for and that has been performed by the Boston Symphony Orchestra, much of it in direct tribute to members of the BSO's—and the composer's—close musical family.

Williams wrote *Sound the Bells!* for the Boston Pops to perform during his tour of Japan with the orchestra in 1993. As the composer relates, "That particular tour was nearly contemporaneous with the wedding of Crown Prince Naruhito and Masako Owada, and I thought our concerts would present a good opportunity to celebrate the event by offering a fanfare written especially for these concerts. I've always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion. *Sound the Bells!* was originally written for brass and percussion only, and I later orchestrated it for full orchestra for use on our Boston Pops concerts."

Williams wrote *for Seiji!*—one of several works under the group title *Tributes*—in 1999 for his longtime colleague at the BSO for a concert celebrating Ozawa's 25th anniversary as music director, beginning the short, fanfare-like piece in March and completing it in time for Ozawa to lead the world premiere in April at Symphony Hall, Boston.

Highwood's Ghost, An Encounter for Harp, Cello, and Orchestra for Jessica Zhou and Yo-Yo Ma, was composed for the centennial of the birth of the great American musician Leonard Bernstein, celebrated at Tanglewood in 2018. Zhou and Ma premiered the piece with the Tanglewood Music Center Orchestra under BSO Music Director Andris Nelsons' direction during that summer's Leonard Bernstein Memorial Concert on August 19, 2018; the BSO played it under Williams's direction the following week during the Leonard Bernstein Centennial Concert. The title refers to the persistent rumor that Tanglewood's Highwood House hosts a paranormal presence. True or not, Highwood *does* host Penelope Jencks's bronze sculpture of Bernstein. The piece is one of three Jencks sculptures of figures central to Tanglewood commissioned by Williams himself and displayed around the campus. The other two are Aaron Copland, whose bust is in the Formal Gardens, and Serge Koussevitzky, whose likeness is in a specially designed area adjacent to the Main Gate.

Yo-Yo Ma also performs *Pickin'* from *Three Pieces for Solo Cello*, written in 2000 to "musically reflect something of the powerful and historic African American experience." Though bowed, the texture of the piece suggests the patterns and energy of banjo music. Yo-Yo Ma recorded the suite in 2001 as part of an album of works featuring the cello (including Williams's *Cello Concerto*, premiered by Ma for the opening of Seiji Ozawa Hall in 1994).

JUST DOWN WEST STREET...on the left refers to a common direction given to newcomers to Tanglewood on their way from Lenox. Williams wrote this charming and exuberant orchestral showpiece as a gift to the Tanglewood Music Center on the occasion of its 75th anniversary in 2015. The TMC Orchestra gave the premiere under Stefan Asbury's direction on July 5, 2015, in Ozawa Hall.

John Williams wrote *To Lenny! To Lenny!*, also known as *For New York (Variations on a Theme by Bernstein)* in 1988 for Leonard Bernstein's 70th Birthday Celebration at Tanglewood. The famous theme is from Bernstein's score from the 1944 musical *On the Town*.

Escapades for alto saxophone and orchestra is a concerto-like three-movement piece made up of the jazz-styled music from the stylish 2002 film *Catch Me If You Can*. Branford Marsalis is soloist with support from vibraphonist and BSO member J. William Hudgins along with double bassist Eric Revis. *Catch Me If You Can* starred Leonardo DiCaprio and Tom Hanks and was directed by Steven Spielberg. The Spielberg/Williams director/composer collaboration is the greatest such pairing in the history of film, with films ranging from the sci-fi adventure classics *Indiana Jones* and *E.T.* to such powerful historical dramas as *Schindler's List* (the main theme of which was recorded for the soundtrack by violinist Itzhak Perlman) and *Amistad*.

The closing numbers of the concert feature performances by singer-songwriter James Taylor, a longtime John Williams friend and fellow Tanglewood lover, and triumphant music from the conclusion of the very first film of the George Lucas *Star Wars* franchise. Familiar themes heard here were used throughout the films to form powerful connections related to characters and events in the series, now spanning nearly five decades, in a tour-de-force unrivaled in film history.

This music and the relationships that inspired it represent only a small part of the much bigger phenomenon that is John Williams's magical career. The BSO, Boston Pops, and Tanglewood are more than proud to be part of the evolving and growing legacy of one of the great artists of American music and film history. That legacy will continue to influence, thrill, and bring joy to our world for generations to come. We are incredibly fortunate to be able to wish Maestro Williams, with respect and love, the very happiest of birthdays.

ROBERT KIRZINGER

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

A Tribute to John Williams | By Harlow Robinson

When legendary Hollywood film composer Dmitri Tiomkin accepted the Oscar for best film score in 1955 (for *The High and the Mighty*), he mischievously thanked Brahms, Johann Strauss, Richard Strauss, Wagner, Beethoven, and Rimsky-Korsakov. John Williams, now the most honored film composer of all time, has a similar respect for the traditions of classical music upon which he has drawn in creating scores for more than 100 feature films. That includes, of course, all nine movies (to date) in the *Star Wars* series. Even though Williams claims he doesn't know Wagner's *Ring* operas well, he has admitted that Wagner's music influenced his work on *Star Wars*. This makes sense, since some have called this epic cinematic cycle of exploration, conquest, and self-discovery a "space opera."

"Wagner lives with us here—you can't escape it. I have been in the big river swimming with all of them," he told *New Yorker* music critic Alex Ross. For Williams, the work of his predecessors in film and concert music provides "the shoulders we stand on," as he said in a recent CBS interview filmed at Tanglewood.

But Williams, now 90, has developed impressive shoulders himself. Nominated for fifty-two Academy Awards (the most of any living person and second only to Walt Disney all-time) over the amazing span of seven decades, he has won five, for *Fiddler on the Roof* (adaptation and original song score), *Jaws*, *Star Wars*, *E.T. The Extra-Terrestrial*, and *Schindler's List* (all for best original film score). He has worked with many of the leading directors of his time: Stephen Spielberg (on twenty-eight films), Oliver Stone, Herbert Ross, Norman Jewison, Robert Altman, Alfred Hitchcock, and Sydney Pollack (to name only a few).

Most of the films Williams has scored have achieved both critical and popular success not only in America, but around the world. Although best known for his work in the realm of fantasy, he has also proven his ability to score seminal films of hard-hitting historical realism: *Schindler's List*, *JFK*, *Lincoln*. His music for the *Star Wars* and *Harry Potter* franchises has entered deep into global popular culture. You can even download a recording of the iconic five-note theme Williams created for *Close Encounters of the Third Kind* (the code for communication between aliens and earthlings) to use as a ringtone on your mobile phone. And the two-note ostinato figure for double bass he devised for the attacking shark in *Jaws* has become synonymous with impending danger. (Spielberg later admitted that these two notes "played a crucial role in that movie's colossal success.") No question about it: the guy has an amazing talent for coming up with a catchy tune (or motif) that suits the film's message and dramatic atmosphere. In order to cut through the powerful visual medium, the music needs to be direct and mostly tonal, he says, and "the tunes need to speak probably in a matter of seconds—five or six seconds."

Williams grew up around music and musicians. When he was a teenager, his family moved from New York to Los Angeles, where his father, a percussionist, played for movie soundtracks by such masters of the form as Bernard Herrmann (*Psycho*, *Vertigo*, *Spellbound*). These connections proved useful as Williams began his own career as a pianist living in Hollywood, in close proximity to "the industry." "I can't say I was 'mentored' by people like Bernard Herrmann and Alfred Newman. But in retrospect they befriended me; they would ask me to their homes for dinner and I didn't think about any of it. I worked as a pianist for these composers and some of them would begin to ask me to orchestrate things, which I could do, and eventually write scores for television shows."

Williams denies, however, that being a film composer was a goal he was consciously striving for. Today, universities and conservatories offer academic training in the craft of film scoring, but when he was starting out in the early 1950s the necessary skills were learned on the job through experience—and practice, practice, practice. "I

don't think I can say it was something I always wanted to do; it was just part of an evolution, a series of good luck turns. But it was not part of a plan or an ambition of mine. I simply put one foot in front of the other."

Probably because he grew up in Hollywood around the movie business, Williams did not come to the profession with the prejudice that composing for film was something you did only for money and only if you couldn't make it as a "serious" composer. He shared the view of Bernard Herrmann and other luminaries of film music in Hollywood's Golden Age—Dmitri Tiomkin, Erich Korngold, Miklos Rozsa—that there was "no essential distinction to be drawn between composing for films and composing for other media," as Christopher Palmer writes in *The Composer in Hollywood*. Film composing, Williams has said, "isn't a sometime thing. It's a fulltime thing." (That has not kept him, however, from also creating a significant body of frequently heard concert works.)

Williams's scores also build upon, and sometimes even imitate, models provided by his Hollywood and non-Hollywood predecessors. Bernard Herrmann's influence reverberates in *Close Encounters of the Third Kind*, especially during the sequences while Roy and Jillian are driving across Wyoming. What Williams writes here closely resembles the agitated, anticipatory, highly rhythmic music written for Marion as she drives towards the Bates Motel in the rain in *Psycho*. And numerous critics have pointed out the similarity between the main fanfare-like theme from *Star Wars* and the theme Korngold wrote for Sam Woods's 1942 feature *Kings Row*.

One also hears echoes of the music of Russian composer Sergei Prokofiev (1891-1953) at several crucial moments. Significantly, when Prokofiev was already a well-established "serious" classical composer, he wrote masterful scores for two films by Soviet director Sergei Eisenstein, including *Alexander Nevsky*. In that film's famous "Battle on the Ice" sequence, a two-note ostinato figure occurs just before the combat begins; it seems to directly prefigure the two-note ostinato figure at a similar dramatic moment in *Jaws*, the only difference being that in *Nevsky* the figure moves downward, and in *Jaws*, upward.

The beloved yet sinister "Imperial March" from *Star Wars* offers another reference to Prokofiev. Its similarity to the menacing number "Montagues and Capulets" from the ballet *Romeo and Juliet* is so strong that the brass section of one orchestra recently pranked their conductor by interrupting their performance of that moment from the Prokofiev score with Williams's March. But imitation is the highest form of flattery, and as Igor Stravinsky (who lived for decades in Los Angeles but never managed to complete a film score despite several attempts) once allegedly observed: "Lesser artists borrow, great artists steal."

One of the constants in Williams's long, varied, and amazingly productive creative life has been his close relationship with Tanglewood, the Boston Symphony, and the Boston Pops. He has been coming from his home in Los Angeles to spend the summer in the Berkshires for many years now. "The effect of Tanglewood on me is very spiritual and exciting," he said when interviewed here in 2019. "I have written so much music—and so many film scores—in this place. It provides the perfect antidote to the Hollywood activities I do the rest of the year. It keeps me fresh."

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History, Emeritus, at Northeastern University. His books include *Sergei Prokofiev: A Biography* and *Russians in Hollywood, Hollywood's Russians*. His essays and reviews have appeared in the *Boston Globe*, *New York Times*, *Los Angeles Times*, *Cineaste*, and *Opera News*, and he has written program notes for the Boston Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Metropolitan Opera.

Guest Artists

Ken-David Masur

Ken-David Masur is principal conductor of the Civic Orchestra of Chicago and music director of the Milwaukee Symphony Orchestra, which celebrated its first performances in its new hall, the Bradley Symphony Center in downtown Milwaukee this season. He led a range of programs with those orchestras in 2021-22, and his guest conducting engagements included performances with the Baltimore Symphony Orchestra, Kristiansand Symphony Orchestra, Rochester Philharmonic, and Warsaw Philharmonic. He recently debuted with the San Francisco Symphony and the Minnesota Orchestra. Masur has conducted distinguished orchestras around the world, including the Boston Symphony Orchestra, Los Angeles Philharmonic, the Chicago and Detroit symphony orchestras, l'Orchestre National de France, Yomiuri Nippon Symphony in Tokyo, Orchestre National du Capitole de Toulouse, National Philharmonic of Russia, and other orchestras throughout the U.S., France, Germany, Korea, Japan, and Scandinavia. He regularly appears at Ravinia, Tanglewood, and the Hollywood Bowl, as well as internationally at festivals such as the Verbier Festival in Switzerland, the Festival of Colmar in France, Denis Matsuev's White Lilac

Festival in Russia, the Tongyeong Festival in South Korea, and the TV Asahi Festival in Tokyo, Japan. Previously Masur was associate conductor of the Boston Symphony Orchestra, where he led numerous concerts at Symphony Hall and at Tanglewood of new and standard works featuring guest artists such as Renée Fleming, Dawn Upshaw, Emanuel Ax, Garrick Ohlsson, Joshua Bell, Louis Lortie, Kirill Gerstein, Nikolaj Lugansky, and more. For eight years, Masur was principal guest conductor of the Munich Symphony, and he has also been associate conductor of the San Diego Symphony and resident conductor of the San Antonio Symphony. He has conducted and commissioned dozens of new works, many of them premiered at the Chelsea Music Festival, an annual summer music festival in New York City founded and directed by Masur and his wife, pianist Melinda Lee Masur. Music education and working with the next generation of young artists are of major importance to Masur. In addition to his work with the young musicians of the Civic Orchestra of Chicago, he has led orchestras and masterclasses at the New England Conservatory, Boston University, Boston Conservatory, Tanglewood Music Center, and leading universities and conservatories in Asia, Europe, and South America. Ken-David Masur has recently made recordings with the English Chamber Orchestra and violinist Fanny Clamagirand, and with the Stavanger Symphony. As founding music director of the Bach Society Orchestra and Chorus at Columbia University, he toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach, and J.S. Bach. WQXR named Masur's recording with the Stavanger Symphony of Gisle Kverndokk's *Symphonic Dances* one of "The Best New Classical Releases of July 2018." Masur received a Grammy nomination from the Latin Recording Academy in the category Best Classical Album of the Year.

J. William Hudgins

Percussionist Will Hudgins joined the Boston Symphony Orchestra in November 1990. A native of Texas, Hudgins was awarded the Interlochen Center for the Arts' Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of the Johns Hopkins University in Baltimore. In 1980, he earned his bachelor's degree, winning the highest award in the schoolwide Concours Recital Competition. After completing his work at the Peabody, Hudgins went on to Temple University in Philadelphia, where he earned his master's degree and studied with Philadelphia Orchestra percussionist Alan Abel. In the spring of 1982, ten days before he was awarded his master's, he won a position with the Florida Symphony Orchestra, with which he remained until joining the BSO. While a member of the Florida Symphony, Hudgins also conducted the orchestra in numerous educational and outreach concerts. Before joining the Florida Symphony, he performed with the Philadelphia Orchestra, Baltimore Symphony Orchestra, Santa Fe Opera Orchestra, and Annapolis Symphony under Leon Fleisher. A fellow at the Tanglewood Music Center in 1982 and 1983, he also participated in the Aspen Music Festival in Colorado. Locally, he has performed with the contemporary music ensemble Collage New Music. Hudgins is an avid golfer and downhill skier.

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 performed in the last of three "Pathways from Prague" programs, curated by Emanuel Ax (August 12), and joined the BSO and conductor Cristian Măcelaru in the Elgar Cello Concerto (August 14); in July he made a cameo appearance with Rhiannon Giddens and Silkroad in Ozawa Hall.

Branford Marsalis

After four decades in the international spotlight, Branford Marsalis's list of achievements continues to grow. From his initial recognition as a young jazz lion, he has expanded his vision as an instrumentalist, composer, bandleader, and educator, crossing stylistic boundaries while maintaining an unwavering creative integrity. He has won three Grammys and received a citation from the National Endowment for the Arts as a jazz master and an avatar of contemporary artistic excellence. Growing up in New Orleans, the oldest son of the late pianist and educator Ellis Marsalis, Branford Marsalis was drawn to music along with siblings Wynton, Delfeayo, and Jason. The Branford Marsalis Quartet, formed in 1986, remains his primary means of expression. In its three-plus decades, the quartet has established a rare stylistic breadth demonstrated on the band's latest release, *The Secret Between the Shadow and the Soul*. A frequent soloist with classical ensembles, Marsalis is increasingly sought after as soloist with acclaimed orchestras around the world, performing works by composers such as Copland, Debussy, Glazunov, Ibert, Mahler, Milhaud, Rorem, Vaughan Williams, and Villa-Lobos. His performances with the Grateful Dead and collaborations with Sting have made him a fan favorite in the pop arena. His work on Broadway has garnered a Drama Desk Award and Tony nominations for the acclaimed revivals of *Children of a Lesser God*, *Fences*, and *A Raisin in the Sun*. His screen credits include original music for Spike Lee's *Mo' Better Blues*, *The Immortal Life of Henrietta Lacks* starring Oprah Winfrey, and *Ma Rainey's Black Bottom* starring Viola Davis and Chadwick Boseman. Marsalis also shares his knowledge as an educator, with teaching relationships at Michigan State, San Francisco State, and North Carolina Central universities and conducting workshops throughout the United States and the world. After the devastation wrought by Hurricane Katrina, Marsalis and friend Harry Connick, Jr., conceived of Musicians' Village, a residential community in the Upper Ninth Ward of New Orleans. The centerpiece of Musicians' Village is the Ellis Marsalis Center for Music, honoring Branford's father. The Center uses music as the focal point of a holistic strategy to build a healthy community and to deliver a broad range of services to underserved children, youth, and musicians from neighborhoods battling poverty and social injustice. Branford Marsalis performed with the Boston Pops under John Williams in May 1989; he appeared at Tanglewood in August 2021 as a special guest with the Jazz at Lincoln Center Orchestra.

Eric Revis

Grammy Award-winning bassist and composer Eric Revis has firmly established himself as an important voice in jazz. He has performed and recorded with Betty Carter, Peter Brötzmann, Jeff "Tain" Watts, Jason Moran, Kurt Rosenwinkel, Steve Coleman, Ralph Peterson, Lionel Hampton, McCoy Tyner, Andrew Cyrille, and Tarbaby, the experimental trio he tri-leads with Orrin Evans and Nasheet Waits, as well as another trio, Options, also with Waits, and Bennie Maupin. Playing bass with Branford Marsalis's quartet since 1997, Revis has recorded eight albums and toured the globe with the ensemble. He has also recorded eight albums as a leader including 2004's *Tales of the Stuttering Mime* and 2009's *Laughter's Necklace of Tears*, both of which reveal his impressive range as a musician and composer. These were followed by five back-to-back releases on the Lisbon-based label Clean Feed and a quintet recording in 2020 led by Revis and bringing together frequent collaborators Bill McHenry, Darius Jones, Kris Davis, and Chad Taylor on Davis's Pyroclastic Records. Revis has made regular festival and club appearances in Europe and North America with his own ensembles, including an appearance at the 2016 Newport Jazz Festival where Revis fulfilled a commission to pay tribute to the legendary producer of the festival, the late George Wein.

Revis has also been heard with the late, great trumpeter Tomasz Stannó and in innovative duo settings with pianists Davis and Orrin Evans. He has been a mentor to the next generation of jazz artists as part of the Kennedy Center's "Betty Carter's Jazz Ahead." Currently based in his native California, Revis is a frequent figure in the burgeoning creative music scene in Los Angeles at venues such as the Blue Whale and the Parker Room, including with his newly formed ensemble Lancaster featuring Jeff Parker, Guillermo Brown, and Joshua White. Revis received a 2018 grant from the Mid Atlantic Arts Foundation and the 2017 inaugural Jazz Gallery Fellowship, which included a residency at the Pocantico Center of the Rockefeller Brothers Fund. In 2017 Revis was named "Rising Star" bassist by the *Downbeat* Critics Poll. He has also been the subject of recent feature articles in *Downbeat* and the *Chicago Reader*.

James Taylor

Over the course of his long career, James Taylor has earned forty gold, platinum, and multi-platinum awards and five Grammys for a catalog running from 1970's *Sweet Baby James* to his Grammy Award-winning efforts *Hourglass* (1997) and *October Road* (2002). His first *Greatest Hits* album sold over ten million copies in the United States, earning him the RIAA's elite Diamond Award. He received *Billboard*'s prestigious Century Award in 1998 and was inducted into both the Rock and Roll Hall of Fame and the Songwriter's Hall of Fame in 2000. In February 2006, the National Academy of Recording Arts and Sciences selected Taylor its MUSICARES Person of the Year. Raised in North Carolina, James Taylor lives in the Berkshires of western Massachusetts with his wife, Caroline, and their sons, Henry and Rufus. He has sold some forty million albums throughout his career, which began in 1968 when he was signed to the Beatles' Apple Records. Above all, there are the songs: "Fire and Rain," "Country Road," "Something in the Way She Moves," "Mexico," "Shower the People," "Your Smiling Face," "Carolina In My Mind," "Sweet Baby James," "Don't Let Me Be Lonely Tonight," "You Can Close Your Eyes," "Walking Man," "Never Die Young," "Shed A Little Light," "Copperline," and many more. Taylor's songs have influenced and inspired generations of songwriters and music lovers, setting a precedent for solo singer/songwriters and blazing a path to which countless young musicians aspire. His warm baritone is among the most recognized voices in popular music and his guitar playing has established its own standard. In 1970 Taylor released *Sweet Baby James*, which went triple-platinum and spawned his first Top Ten hit, the intensely personal "Fire and Rain." The following year saw the release of *Mud Slide Slim and the Blue Horizon* and the number-one single "You've Got a Friend," written by longtime friend Carole King. The record won a Grammy Award in 1971 for Best Pop Male Vocal. More chart-toppers followed on *Gorilla* from 1975 (including "How Sweet It Is (To Be Loved By You)" and "Mexico"); *JT*, his 1977 double-platinum debut (including the Grammy-winning cover "Handy Man"), and a 1993 double-disc live album, among many others. In 1971, James was featured on the cover of *TIME* magazine, which heralded him as the harbinger of "the singer/songwriter era." Today, the quintessential singer/songwriter has seen that era cross over into the 21st century.

Jessica Zhou

Born in Beijing, China, BSO principal harp Jessica Zhou joined the Boston Symphony Orchestra in fall 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. She also won the 2001 Pro Musicis 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 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. Appearances as concerto soloist with the BSO include performances with BSO principal flute Elizabeth Rowe of Mozart's Concerto for Flute and Harp at Symphony Hall, Tanglewood, and in Tokyo's Suntory Hall during the BSO's 2017 Japan tour with Andris Nelsons conducting. As a chamber musician, she 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*. From 2004 until she joined the BSO, 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.