

**Dear BPYO,**

**Here are the most recent White Sheets with some comments:**

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Dear Maestro,

Today's rehearsal was really exhilarating. The 2nd movement of the Tchaikovsky is really special to me. I think it was for everyone else too. The melody is so beautiful. I appreciate how much you do and teach to us each week, I look forward to every saturday!

Thank you,

- Jiya

**BZ Yes, Jiya, I think the second movement has gained a depth of feeling that is very rare and totally true to Tchaikovsky's spirit. The wind soloists - Graham (horn), Anna (oboe) and Cole (clarinet) are all magnificent, but the entire orchestra is playing as one. I look forward to every Saturday too.**

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Maestro,

Everything is coming together beautifully! I can't wait to bring it to life at Symphony Hall. I'm bringing 7 or 8 people - including my aunt, who's seeing BPYO for the first time! Even after 5 years in this orchestra, the very thought of playing on that stage never ceases to give me tremendous excitement. Looking forward to it as always.

- Rowan

**BZ I feel the same way about that stage. It is such a privilege to be there. Even at 84 and after countless appearances on Symphony Hall stage I still get a thrill.**

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I failed my chemistry test. :(

- Jasmine

**BZ Jasmine, my brother Luke was a member of the Organic chemistry Society at Cambridge University, in England, to be a member of which you had to have failed Organic Chemistry 3 times. I believe he was the President! He went on to be a very respected and accomplished doctor, so don't be discouraged.**

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Hi Mr. Zander,

I'm sorry I don't write more white sheets. I have often found that what I want to say to you is more of a question or a conversation and the white sheets make it hard to do that. But while I don't often use the white sheets myself, I really appreciate that we all have this opportunity to write to you whenever we want.

Thank you for everything,

- Quinn

**BZ: white sheets can turn into a conversation, so keep writing. I value this means of communication above all, because it flattens the natural hierarchy between conductor and players, teacher and students and 84 year olds and teenagers. Also it brings you, the writer, front and center for me, as long as I am reading or answering your white sheet. In the rehearsal you may be just one of 42 violins.**

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Dear Mr. Zander,

How would you go about convincing middle schoolers to come to a classical concert?

As a middle schooler myself, I find that the common thoughts on classical music are that it is boring, old people music, that is inferior to pop. I am

hoping to change that idea in some of my peers, but am unsure how. So, I was wondering how you would do it.

- Frances

**BZ: This is a very profound question, Frances, and I know I won't do justice to it in this brief answer. In the end it is YOUR enthusiasm that will make the difference. Take fly-fishing. No father ever had to persuade their son to go fly-fishing. Why? Because children generally want to ride in the wake of their parent's enthusiasm. The same is true of friends. Talk to your friends from the well of your love and enthusiasm for great music. Your eyes WILL shine, energy will be in your voice. That's how I got hooked when I was about 8. I watched the way my father got so excited at the piano. I said: "I'll have what he is having!" and so it gets passed from one to another. Stay tuned. I went to the Commonwealth School to do an Assembly and now 30 people from the school are coming to our concert tomorrow. How about I come to your school before the next BPYO concert? Do you have assemblies?**

**Look at the next white sheet from Brian Lee.**

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Dear Maestro Zander,

I wrote in a email to you a couple weeks ago about my thoughts on the Bartok Concerto, and I remember saying that I couldn't quite get myself to love and enjoy the piece due to the complex melodies that I was not used to playing or hearing. Now it's a couple days before the concert, and I've never been more excited to play a piece in Symphony Hall for all my friends and family. I think the Bartok is a piece that you need to listen to many times before you finally "get" the piece, and I hope that we're able to bring out every special moment in the piece on Friday so that people listening to it for the first time will understand how beautiful the piece is right away.

- Brian

**BZ I agree completely. I am planning to say something before the Bartok to get people into the "story" of the piece, but it has perforce to be brief,**

**so it is up to us to play it with such fervor, clarity and love that people will be able to grasp it even for the very first time. I thought last night in Symphony Hall that the orchestra was brilliant.**

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My mom wanted me to come with her to my brother's ski race in Vermont today. My dad isn't home, and she didn't like the idea of me staying home alone for 3 days. I had to explain to her the importance of this rehearsal and my commitment to the orchestra. I was really trying to listen to every single moment while we were playing today. The talent in this orchestra never fails to amaze me.

- Xavier

**BZ Xavier. I am so happy you persuaded your mom to let you stay home, so that you could come to rehearsal. When we have something in life that we are very passionate about and committed to, it becomes much easier to enroll others, even moms, into letting us do what we want. I agree the talent in BPYO is awe-inspiring.**

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**BZ: This next is a long response to my request the other day for more white sheets. I was in two minds as to whether to send it out and asked Olga what she felt. She had a momentary hesitation and then said "OK if you think people might be interested." Be inspired by how powerful music is for people and how a musical journey can unfold from "crawling on the ground".**

**Olga:**

Dearest Maestro Zander,

The other day in rehearsal you mentioned that you have not gotten the chance to get to know some of the musicians. I wanted to reach out and introduce myself to you!

I was born in Cincinnati, Ohio. Both my parents are pianists, and I am the oldest of four! I have a very talented 17-year-old brother named Lazar who is a cellist, and two siblings (twins) who my family adopted. My sister plays violin

and my other brother plays viola! My uncle, Sergey Ostrovsky, is a violinist and when I heard him play for the first time when I was still crawling on the ground, I fell in love with the violin and knew that I saw my purpose in life. I begged and begged my parents, and finally, for my fourth birthday I received a violin as a gift. I was absolutely in love. I often hear people talk about meeting their soulmate in terms of a person, but I knew right then and there that my relationship with the violin was something for life. I couldn't picture myself without this instrument.

My professional goal is to one day be the leader of an orchestra. My parents often joke that I was born to be a leader, as I absolutely HATED when other people around me told me what to do when I was younger and liked to make choices to lead everyone else. As I grew older, it is almost as if this became more internalized. I loved being the leader of my youth orchestra, college orchestra, summer festival orchestras, etc. I feel at my best when I lead.

In High School, I was the student-selected Class Representative for the Wakefield Memorial High School Class of 2021, as well as Vice-President of the National Honor Music Society, President of the Book Club, and more. Being part of student organizations helped me make some of my dearest and closest friends, and also gave me the experience of leadership in areas outside of music.

BPYO has been a tremendous experience for me so far. Getting to Co-Lead with Clay has been one of the most educational experiences of my life. I am constantly looking for feedback on my playing and leading. How can I improve as a leader? As a musician? How can I represent BPYO better?

I am truly so excited about the concert on the 10th, I lay awake at night thinking about how exciting the entrance to the 5th Movement of the Bartok is. What an honor it is, as a twenty-year-old, to perform the Bartok Concerto for Orchestra, a piece written for my favorite orchestra, in their home. I cannot believe I am so lucky to be living this life. Thank you.

With gratitude,

- Olga

**BZ: Sitting next to a leader is a quite different role than being the leader. Just as in a string quartet the “Associate” focuses on the bow and body-language of the leader and matches it perfectly. It’s like being the shadow - a very special art.**

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**Kailash:**

Dear Maestro Zander,

In today’s rehearsal, you talked about the importance of white sheets and how they are unique to this orchestra. You also told us not to hesitate to share our thoughts with you, even if we thought what we had to say was not important. Our words, you said, were important to you simply because they came from us. This really changed my outlook on white sheets. In the past few weeks, I would often type up drafts of what I was thinking about, but end up deleting them, deeming them not important enough to be shared. I consistently thought that what I had to say was too trivial or not meaningful enough. Starting from today, however, I will work to amend my thinking, and be more free in expressing my thoughts and feelings about the music and the orchestra.

First, I would like to try and put into words what I felt last Friday while experiencing Beethoven’s 9th Symphony in a packed Symphony Hall. This was my first time hearing live vocalists in concert, so I was shocked when Mr. Walker began singing in his deep baritone voice. I was unaware that it was possible to have that much control over the human voice. The orchestra shined in the first three movements, so much so that I was curious as to how the Chorus Pro Musica could possibly match them. The magnificent fourth movement came along, and I was simply blown away. When the members of the Chorus Pro Musica stood in unison for the first time, it was a truly intimidating and exciting sight to behold. I have gotten chills while listening to concerts before, but this time the chills did not stop. The fullness of the sound created by the orchestra and the vocalists was unbelievable, filling Symphony Hall and the hearts of its occupants with warmth. Perfectly balanced, the Chorus Pro Musica and the orchestra worked together in a way I did not know was possible. It was certainly a night I will never forget.

I also tuned in to the livestream on Sunday at Carnegie Hall, but no livestream can hope to compete with the experience of really being there.

As our concert rapidly approaches, I feel a growing excitement to show my loved ones what we have been working hard on every Saturday. I want the music we play to bring them to tears just as the Beethoven 9 did for so many last week.

Finally, I would like to thank you for the importance that you give to us as an orchestra. As you mentioned, it is very uncommon for the members of an orchestra, especially a youth orchestra, to be able to communicate with the conductor. And yet you have made yourself available to hear our thoughts and feelings. Thank you, Maestro, for listening to what we have to say.

See you on Wednesday in Symphony Hall!

- Kailash

**BZ: I hope you never again think that what you are thinking and feeling is not worth hearing. Thank you for this beautiful white sheet.**

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**BZ Alex writes me a lengthy white sheet every week. I don't usually send them around because it would give too much prominence to a single player. On the other hand when he writes about something that is relevant to everyone I don't hesitate. Some of you might have seen this one already and been inspired to put even more effort into enrolling people to come to tomorrow's concert.**

**Alex:**

Dear Maestro,

On our way to Boston this Saturday we listened to new books on audible and in one of the books I heard the words "in concert" used a lot. It made me really think about how it meant to be 'unified and together'. Then it made me think about how we are going to be playing a concert on Friday and will most definitely be playing "in concert" with one another too. I really liked it when,

during the rehearsal, you asked the strings to really follow your baton. You had us thinking of your baton as an extension of our own bows. Now, as we are really knowing our pieces so well, we are truly playing "in concert" with one another and it's a truly exhilarating experience when we can do that so I can't wait to play "in concert" at our concert this Friday.

I definitely am bringing 4 new people to our concert all the way from NJ. I wanted to tell you about one of my guests, William Cyr. He is a fifth grader that plays the violin and is my friend. About 1.5 years ago, he moved to our town and started in the strings program at school where the teacher, knowing that he had not had the introduction to the instrument like the rest in his grade, suggested that he drop the class and take recorder or something. He was furious because all he wanted to do is learn the violin so he asked his mom if she could get him violin lessons so that he could catch up to his classmates. Now, he is playing first violin in his fifth grade and I am so happy because he gave himself an "A" when his teacher was giving him the opposite. So, his mom is taking him out of school on Thursday and Friday so that they can take the train up to Boston and he will be seated in the second balcony and I know for sure, he will never, ever be the same after this concert.

During the last rehearsal, I couldn't help but think about the very first time we started rehearsing the Bartok. I still remember the eerie night mysterious quality of the beginning.. There was a feeling of suspense because we did not know where it was going and here we were, starting on another epic section of our voyage together. It's interesting to see how each time that we rehearsed it, the piece changed, not in a good or bad way, we were just becoming a part of what we were being exposed to. I believe that it was Debussy who said that "We are composed".

**(BZ: I believe it was Stravinsky)**

I wanted to tell you that one of my mom's friends invited us to watch the ballet "Giselle" this Sunday. It was my very first live ballet and I have to tell you, that even though the music was not Tchaikovsky's, I could completely understand why his music moves us so much. It was meant to literally "move" people into the most beautiful dance movements. Dancers were twirling, jumping, floating, and swaying to the music. I can't wait to do this too, in our own way while we play.



I enjoyed working through passage after passage during our last rehearsal. I think that the work that we are doing on our own at home is really beginning to show and this is all in preparation for our concert this Friday. And yet, it is so exciting that each new time that we play, something surprises me. I think people go to concerts to be awed, surprised and for their hearts to be filled.

I read part of the book on Koussevitzky and found that he was conducting a concert of Tchaikovsky's fifth Symphony in Europe. (Modest Tchaikovsky stated that whenever Koussevitzky conducted, he really brought Tchaikovsky's music to life.) In the second movement of this piece, in one of the climaxes, people in the audience started crying and really having profound experiences due to the emotional music that they were listening to. I feel like so many beautiful things are in store for so many people, including ourselves, this Friday and I can't wait to see what it will be. I think that sometimes people just kind of go through their days without being moved and I think that listening to this music will literally bring people back to life.

I am almost all packed and ready for my four days in Boston. I can't wait!!!

With so much gratitude,

- Alex

**BZ Hey, Frances, how about showing this letter to some of your pals? Alex has only just turned 15, so he is a middle schooler. Either they'd be impressed by his passion, or possibly turned off by someone of their age being so articulate. You might capture one or two. Incidentally another way of enrolling people is by just asking them as a favor to you to share in something you care about.**

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Maestro Zander,

I was in attendance at the performance of Beethoven's 9th at Symphony Hall and it was a life-changing experience. I had never seen that symphony live prior to that performance and I have to admit it brought tears to my eyes at the end of the performance. The 4th horn solo was amazing and Symphony Hall has to be the best hall to hear that piece in. On the way out of the concert

you could tell by the looks on everyone's face that that performance had a profound effect on them. It was a performance I will never forget!

- Connor:

**BZ Shining eyes is the only reward I look for. Thank you, Connor, for writing about it.**

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Why do you think Symphony Hall is superior to Carnegie Hall?

- Clayton

**BZ: I can't be technically sure. I think the clarity of the sound in SH is unsurpassed anywhere. I have been listening to both recordings of B9 and still feel SH has the edge, but then again, a concert is not a recording. I might get my friend John Allen to weigh in on this. He knows both halls - and most every other hall in the world - he might have an insight to explain it. I hear that Esa Pekka Salonen - one of the the greatest conductors of the day - almost stopped conducting after the first down-beat in Symphony Hall, he was so stunned by the sound.**

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Dear Maestro Zander,

I had a very stressful week this week. Course requests were due this week (picking classes for the next school year). I had to choose between orchestra and AP statistics, and ended up choosing orchestra. Today's rehearsal was definitely a big-time stress reliever for me. This orchestra is more than infinitely better than the one at my school. Honestly, it's a mind-blowing difference!

I am super excited for the concert next week! I will bring the large poster to school on Monday to advertise. Most people in my school probably won't have time to go or just are not interested anyway, so we'll see what happens!

- Stephanie

**BZ: see above. Don't ever give up/ Do despair; remember how excited you were to hear music in Symphony hall, now you are playing it! Tell people about it. You are in the Super Bowl.**

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Dear Maestro,

I came to rehearsal today intent on writing a white sheet, so when you brought it up it was a wonderful coincidence. The reason why is because yesterday I traveled to New York City to see the Vienna Philharmonic play in Carnegie Hall. The Concert program was Schönberg's Verklärte Nacht and Strauss Alpine Symphony – two of my favorite pieces. I wanted to communicate just how inspired I felt, I have never heard a European orchestra play live – much less the Vienna Phil!

I don't think I've ever had such an emotional reaction to a concert and once it ended, I looked around and saw only shining eyes – the same eyes I saw after each concert in Greece, each concert in Symphony Hall, and all concerts where the emotion and dedication comes through. Thank you for being part of these wonderful experiences! I took a train back to Boston at 7AM, so apologies if my energy was not at 100% today.

- Sophia

**BZ: This was obviously a beautiful experience. I wish I could have heard it.**

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Thank you so much! I loved the Beethoven 9th performance (which is probably my favorite piece.) I'm so excited for this concert and to play these amazing pieces at Symphony Hall.

- Jake

**BZ: What great lives we are having!**

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Dear Maestro,

My thoughts this week are about Elisabeth, Iverson, Derek, and all of the other key people “behind-the-scenes” of BPYO. I recently started a personnel manager job at my school, which helps me have a greater appreciation for their hard work.

I can only imagine the complexity of navigating multiple venues and 120 players. I appreciate them so very much!

- Jonathan

**BZ: Thank you Jonathan. Few people think much about the amazing, dedicated people who make all this possible. Now, being one of them at your school makes you appreciate them. Thank you for reminding the rest of us.**

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Dear Maestro Zander,

These past few weeks have been very intense for me at school and in terms of general senior-year craziness. So I just wanted to say thank you so much for making every Saturday a chance to find solace and community in the music we're making. Also, I have already asked at least 3 of my friends to come to the concert who never have before!

Thank you!

- Christina

**BZ: Christina, I am so happy that BPYO is a place for solace and community, rather than stress and competition. That is always my aim.**

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My friends like concerts with shorter programs like this one. For them it's more digestible to have a 2 hour concert.

- Michael

**BZ: I agree.**

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Thank you for making a unique environment for us  
We love you.

- Gvansta

**BZ: The feeling is mutual!**

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In the last movement of the Tchaikovsky the energy of our ensemble and the music reawakened me, thank you for allowing us to perform such wonderful pieces.

Best,

- Hayden

**BZ: I find these two works incredibly fascinating and inspiring. I agree the last movement of Tchaikovsky 5th will tear the roof off Symphony Hall ON Friday night.**

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Dear Maestro Zander,

I must admit that I haven't heard Beethoven's 9th quite like how it was played at Symphony Hall but it was an electrifying performance. This was my first time hearing Beethoven's 9th live and I was thoroughly impressed!

- Andrew

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Dear Maestro Zander,

Thank you for making BPYO such a memorable experience every week! I did not even realize how big an impact it had on me until we didn't have a rehearsal last week. I absolutely love coming every week, and I would come

more, if we had more rehearsals - it would be a lot of fun! Thank you for everything you and the rest of BPYO do, and I'll see you on Wednesday.

- Alex

**BZ: If we had more rehearsals, I would come to them too. But what would we do about the other Alex, who drives all the way from New Jersey (5 hours each way)? I think the four hours we have each week are just right.**

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I love both pieces, but the Tchaikovsky is really the one that feels like an empire. Also- the one-year anniversary of Russia's invasion of Ukraine was only a couple of weeks ago. Ought we play the anthem once more, to commemorate their struggles?

- Jaeho

**BZ: I thought about it, especially for the performance of the Ninth with BPO, which was on the actual day of the anniversary. In the end I felt Beethoven should do the "talking". I think there is a danger in "exploiting" such things. The performance last year was entirely spontaneous and had a mega impact. Repeating might seem a bit manipulative.**

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I must express my gratitude for this rehearsal! Wednesday is always busy for me, but the excitement for this rehearsal gave me energy to make it through the day. What especially fueled me was hearing the first notes of the Bartok. There's an inexplicable energy being in the actual space that was meant for the piece. I can't say that I will have an experience like this ever again.. Playing the second movement bassoon duet/trios felt like drinking aged wine in a Greek vineyard.

Secondly, The Tchaikovsky sounds very well balanced. The two critiques I have are that:

1. Instrument groups should share a little bit of time. For example at [B] in movement I, the clarinet and bassoon could pass each to each other.

2. Solos in winds (exception of horns) should have a clear start to the note so it's obvious to the audience.

- Carson

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Dear Mr. Zander,

Happy Birthday!

Tonight we filled Symphony Hall with the beautiful sounds of gorgeous music and emotional harmonies. On your birthday, I wish your life to be filled with warmth and love. It is an incredible orchestra and I think kids learn a lot here.

My mother who lives in England now due to war in our home country, Ukraine, is coming to the concert! She is very excited to hear us play. I am excited as well. I have a feeling the concert is going to be great. Everyone did a tremendous job.

Thank you so much and happy birthday!

P.S. and thanks to the team for BPYO who do so much work for us.

- Tanya

**BZ I hope you now all realize why I encourage white sheets.**

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**In Florida, during my talk, I read out April Ong's white sheet, as an example of a Possibility institution in action: a percussion player, member of a youth orchestra, feels confident and free enough to write to her conductor with a suggestion about a passage with which she is not comfortable. The conductor, in turn, brings the passage to rehearsal and clears up the problem (for himself as much as the players). Everyone is working together for the benefit of the performance. There is no hierarchy, only illumination and love.**

**I could tell from the shining eyes in the room that the many CEO's were moved by this new model for leadership. We have sent links to the Live-stream to all the CEO's. I am sure they will be glued to the TV at bar 123, looking for April!**

**Here, by chance, is a letter I just got from one of the people at the Florida Conference:**

*Happy 84th birthday, Maestro! I know it will be a wonderful day and year ahead; you would not allow anything less.*

*I briefly met you at the Imagine Solutions Conference in Naples this past Monday and since your talk with our audience, I am changed for the better...inspired beyond measure and still processing all the content of your message. I am seeking to do the same for others by forwarding your website address and recommending your TED talk to family and friends.*

*I look forward to tomorrow night's concert via livestream and I will be listening for the two pauses in the Bartok solo that were so concerning to your student.*

*All my best wishes to you.*

*Sincerely,*

*- Susan*

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**BZ: Here is the white sheet from April Ong that I read out during my presentation to the CEO conference in Florida, called Imagin Solutions:**

Dear Maestro,

Hello, I wanted to start by saying that I am incredibly excited for our performance in Symphony Hall next week, not only because I love the repertoire (the last time I heard Tchaikovsky's Symphony No.5 in person was when my youth orchestra in Malaysia played it before covid!) but also because it will be a very important moment for me, being given the chance to play the solo snare part for the Bartók in the incredible Symphony Hall where it was originally premiered, but now with our amazing youth orchestra. Just thinking that there will be people coming to our concert listening to classical



music for the first time, or listening to Tchaikovsky or Bartók for the first time makes me determined to create a memorable experience for them. I am thus taking extra care in order to perfect my playing and truly convey my love for the music we are playing to our audience.

Therefore, I would like to ask for your opinion on the "*Lo stesso tempo*" section in Bartók's Concerto for Orchestra movement 2 (starting from measure 123), during which the brass and the snare drum have several exchanges of phrases. My main concern is that right after my snare phrase ends in 129 and the brass takes over, there is gap of silence in between where they are breathing that seems just a little too long, which I feel creates an interruption in the flow of the music. This also happens in measure 135. I wanted to ask you if there is anything I should be keeping in mind during this section in order to allow the exchanges of phrases to happen more smoothly, and if it would be possible for us to revisit this section in particular for our next rehearsal.

Hope to hear back from you soon.

Thank you!

- April.

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Dear Maestro Zander,

First, I'd like to apologize for not writing to you any earlier, this is actually my first time writing a white sheet ( so I hope it's not too late to start communicating! It's been incredible playing in BPYO. I applied on a whim and didn't expect to get in. Having been a NEC prep student for 5 years, and participating in their youth orchestras, I was honestly very torn between joining or staying in YPO.

The community has been insanely welcoming (big shout-out to the horn section for being awesome musicians and people). Most importantly, the music is wonderful. I love playing in this ensemble and feeling immersed in all of the energy and emotions in the music. Thank you for this opportunity! As a high school senior, this experience has made me realize how extremely

important music is in my life and that I want to continue this passion of mine beyond high school.

All the best,

- Jasmine

**BZ: Beautiful!**

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Dear Mr. Zander,

I have been working on proposing a summer project on Elizabeth Bishop. While I was looking at recordings in the Harvard archive, you can imagine my surprise when I stumbled across tapes of Bishop's funeral complete with musical accompaniment by... Benjamin Zander! I was wondering how you came to play there, if you had any connection with Bishop (she's one of my favorites!). Thank you as always for rehearsals- I'm writing just as Bartok is starting but I look forward to today's work.

Best wishes,

- Liv

**BZ: A very dear friend of mine is the poet LLoyd Schwartz, a Pulitzer-Prize winning music critic. He invited me to provide some of the music for the Elizabeth Bishop funeral. He was very close to her. I could introduce you to him. He is very inspiring and fantastically knowledgeable. Would you like to meet him?**

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Dear Mr. Zander,

I really loved your story about the silver merchant!

One of the things that annoys me the most about the "classical music world" is how pompous and stuck up many of the people are. It scares people away from this music, who would otherwise love it. This is why I love BPYO and BPO so much! I greatly admire your willingness to share this priceless gift with

everyone, and I will do all in my power to do the same. I am certain everyone will be moved by Bartok and Tchaikovsky.

- Nicolette

**BZ: Nicolette, you have no idea how important this observation is. Being natural, open, enthusiastic and authentic is the secret to the whole thing. People always respond to genuine enthusiasm. Frances, take note.**

**The story of the silver merchant, in case you missed it, was the time a tele-marketer called up while I was playing Beethoven's 9th on the piano and singing quietly to myself. He was trying to sell me some silver and gold.**

**I took no notice. After a while he said: "You sing beautifully", "Well", I responded, I am not a singer, I am a conductor". "What's that?" he asked. Well, to cut a long story short, he and his mother came to Carnegie Hall to hear Beethoven's 9th - his first ever classical concert -and I didn't buy any silver!**

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I just wanted to write about how much I love the 2nd movement of Tchaikovsky; it's one of my favorite movements in orchestral music, and it really tugs at the heartstrings! There've been several rehearsals I've teared up at the horn theme - it's so emotional! Incredibly pumped for the upcoming concert - I'll invite as many friends and teachers as possible.

- Jaiden

**BZ: Brilliant. Let's make them all tear up!**

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Hello Maestro,

Would you like a subito piano at measure 602 of Bartok's V movement?

Love you! today was so fun

- Nikki

**BZ: YES to the subito piano. Everybody take note: Nikki goes to the point for the subito piano which makes it possible. Please, follow suit.**

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Dear Maestro,

I was thinking about the fact that you are speaking to CEOs tomorrow in Florida.. And also about how well you have marketed yourself across the globe all these years. I am wondering what you might define as the single most critical aspect of “selling” yourself to the world; whether that be a service, concert, or yourself.

Thank you so much for today!  
Cannot wait for Wednesday!

Warm Regards,

- Michael

**BZ: Actually, Michael, I am not selling myself, I am enrolling people in Possibility. Just like a good vicar. The vicar who thinks people come to the church to see *him*, gets taken away in a white van. It's not about the vicar!**

**I will continue this thought after the concert. Meanwhile, get more people to come to Symphony Hall tomorrow!!!!**

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### **What is a White Sheet**

It is the “voice of the people.”

Orchestra players traditionally have little or no voice. In a traditional orchestra, players are not permitted to speak to the conductor during a rehearsal. That seems both unfair for the players and deprivation to the conductor. I introduced the idea of the white sheet to give players the freedom to voice their opinions, reactions, observations, questions, suggestions, and requests.

The white sheet must be signed, which might suggest that honesty is not appreciated. Not true! In a Possibility organization, the participants all trust that everyone has the best interests of the organization and all its participants at heart. Therefore if something is not going the way you want, you can be reasonably sure that we want to hear about it.

We also want to hear if you are having a good time and appreciate what is being done because then we are encouraged to go on doing what we have been doing. In normal times it is difficult to know what people are feeling or thinking because it is often hard to read their body language. In times of Covid, it is virtually impossible. Organizations and leaders, just like performers, tend to do their best if they are appreciated. Pleasure, joy, and applause generate more of the same. But a good leader is also interested in being coached in ways that will improve her or his effectiveness. The white sheet is also interested in being coached in ways that will improve her or his effectiveness. Just as when you are teaching, couch your critical comments in such terms that the object of your criticism is encouraged rather than demoralized.

Courteousness is a value in the Real of Possibility. However, do not worry that anything you say will ever be used against you. I welcome the white sheet as a good way to increase communication. Communication is good, especially at such a time. I love to hear from you. Do not worry that I am too busy. Do not worry that you don't have anything "important" to say. It is important to me, just because you said it. If I don't have time, I just may not answer, and you can try again.