

ANDRIS NELSONS, RAY AND MARIA STATA MUSIC DIRECTOR  
Boston Symphony Orchestra  
*141st season, 2021–2022*

Thursday, September 30, 8pm  
Saturday, October 2, 8pm

ANDRIS NELSONS conducting  
JOHN WILLIAMS conducting (Williams)

BEETHOVEN OVERTURE, CONSECRATION OF THE HOUSE, OPUS 124

JOHN WILLIAMS VIOLIN CONCERTO NO. 2  
*Composed Especially for Anne-Sophie Mutter*  
I. Prologue  
II. Rounds  
III. Dactyls  
IV. Epilogue  
ANNE-SOPHIE MUTTER

{ intermission }

BARTÓK CONCERTO FOR ORCHESTRA  
Andante non troppo—Allegro vivace  
“Giuoco delle coppie”: Allegretto scherzando  
“Elegia”: Andante, non troppo  
“Intermezzo interrotto”: Allegretto  
Finale: Presto

BANK OF AMERICA IS PROUD TO SPONSOR THE BSO’S 2021-22 SEASON.

These concerts will end about 10:10.

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Todd Seeber performs on an 1835 Kennedy bass, the “Salkowski Kennedy,” generously donated to the orchestra by John Salkowski, a member of the bass section from 1966 to 2007.

Steinway & Sons Pianos, selected exclusively for Symphony Hall.

The BSO’s Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Special thanks to Fairmont Copley Plaza and Commonwealth Worldwide Executive Transportation.

Broadcasts of the Boston Symphony Orchestra are heard on 99.5 WCRB.

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

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

#### **A Message from Andris Nelsons...**

Dearest Friends,

We are so happy to invite you back to Symphony Hall for the BSO’s 2021–22 season and return to our devoted music community. This is a moment we have been longing to celebrate for quite some time—when the musicians of the Boston Symphony Orchestra and I reunite with our audiences. Our time apart has served to strengthen our appreciation not only for music as a necessary source of reflection, inspiration, comfort, and growth, but also for the

vital energy we share with our audiences during each and every concert. The prospect of once again sharing music with you fills us with great joy and anticipation.

So many of music's spiritual gifts, including its power to connect us with friends and strangers alike, await us throughout the upcoming season, my eighth as music director. We are especially excited about this season's wide and beautiful palette of music.

This opening week I am so pleased to have John Williams sharing the podium with me, conducting the BSO with Anne-Sophie Mutter in his new concerto that he wrote especially for her.

We are also very happy to welcome the new President and CEO of the BSO, Gail Samuel, for her first season at Symphony Hall.

As we settle back into the routines of daily life, I believe we must seek out and treasure the activities that bring deep meaning to our lives and nurture our souls. This is how I feel about the return to concertizing with the BSO before its wonderful audiences, who have sustained us in so many vital ways during this past year and always. We are deeply grateful to you, as your support is crucial to the future of the BSO and its music-making.

With warm wishes,

Andris Nelsons

Ray and Maria Stata Music Director

## Notes on the Program

### Ludwig van Beethoven

#### Overture, *The Consecration of the House*, Opus 124

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his *Consecration of the House* Overture in 1822 for the reopening of the Josefstadt Theater, Vienna, which took place on October 3, 1822.

The score of the overture calls for 2 flutes, 2 oboes, 2 clarinets, and 2 bassoons; 4 horns, 2 trumpets, 3 trombones (only in the opening march), timpani, and strings (violins I and II, violas, cellos, double basses). The piece is about 12 minutes long.

Though the piece is heard somewhat infrequently today, the brilliance of Ludwig van Beethoven's *Consecration of the House* Overture has made it singularly appropriate for new—and in this week's case, revitalized—ventures. The overture was the first work performed by the BSO to open the orchestra's very first subscription program in October 1881 under Georg Henschel's direction, and he programmed the piece again as guest conductor for the first program of the BSO's fiftieth season in October 1930. William Steinberg chose it to open his first program as music director in the fall of 1969, and Seiji Ozawa led it to mark the orchestra's centennial in 1981. It is wonderfully appropriate that Andris Nelsons leads the overture for the BSO's return to live performances at Symphony Hall following the pandemic-altered 2019-2020 season.

It was for the inauguration of a newly rebuilt theater—the Josefstadt Theater in the Viennese suburbs—on October 3, 1822, that Beethoven composed this piece. The commission came at short notice from the theater's manager, Beethoven's old acquaintance Carl Friedrich Hensler. The play chosen to open the theater was a reworking by Karl Meisl of August von Kotzebue's *The Ruins of Athens*, for which Beethoven had written incidental music in 1811. For the Josefstadt opening, the play's reworked text was called *Die Weihe des Hauses* (*The Consecration of the House*). The words to several of Beethoven's original musical numbers were modified, and Beethoven provided two new ones: a "chorus of dervishes," and the present celebratory overture, delivered only the day before the opening.

Beethoven's friend and biographer Anton Schindler wrote in his memoirs that Beethoven here took the opportunity to fulfill his long-cherished idea of writing an overture in the style of George Frideric Handel (1685-1759), who, together with Wolfgang Mozart and J.S. Bach, was high in Beethoven's pantheon. Late in his life Beethoven was heard to describe Handel as "the greatest composer that ever lived," and a forty-volume edition of Handel's works was one of his most cherished possessions.

It is in the quick-moving fugal section of this overture that commentators hear Beethoven's debt to Handel's style. The work as a whole is in the general form of the Baroque "French overture," which uses a stately, slow introduction, typically characterized by dotted rhythms, to introduce a main section in imitative style. Beethoven initiates the proceedings with a solemn processional. The sense of ceremony is heightened by the presence of trombones (still a rarity in orchestral music of the day), which fall silent once this opening music gives way to

enlivening trumpet-and-drum fanfares. To these, the bassoons add scurrying sixteenth-note counterpoint. Strings and then winds take up the sixteenth-note activity, leading to a further heightening of energy. This outburst subsides into a brief oasis of calm, after which motivic fragmentation and then a quickening of pace lead in the main body of the piece—the fugal *Allegro con brio*, with its dizzyingly inventive treatment of the main theme’s comings, goings, and overlappings. From beginning to end of its twelve-minute course, the overture is music that never fails to startle, delight, and amaze.

The overture *Consecration of the House* is one of just three large orchestral works composed by Beethoven during his final decade, the other two being the *Missa Solemnis* and the Ninth Symphony. In manner, ethos, and affect, the overture reflects much that was visionary and new in Beethoven’s approach to composition at that time. Its importance to the composer was doubtless reflected in his choosing it to open what Maynard Solomon calls “the greatest public event of this period of his career”: his Vienna benefit concert of May 7, 1824, which also included the Kyrie, Credo, and Agnus Dei of the *Missa Solemnis*, and the first performance of the Ninth Symphony.

Steven Ledbetter

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

The first American performance of the *Consecration of the House Overture* was given in Boston by Carl Zerrahn and the Philharmonic Society on March 2, 1860.

The first Boston Symphony performance of the *Consecration of the House Overture*, as mentioned above, was led by Georg Henschel to open the orchestra’s inaugural season on October 22, 1881. The most recent BSO performances were in October 2003 under Bernard Haitink’s direction.

## **John Williams**

### **Violin Concerto No. 2**

John Towner Williams was born February 8, 1932, in New York City, and lives in Los Angeles, California. He wrote his Violin Concerto No. 2 for violinist Anne-Sophie Mutter, who gave the world premiere performance at Tanglewood on July 24, 2021, with the Boston Symphony Orchestra conducted by the composer.

The score of the Violin Concerto No. 2 calls for 3 flutes (3rd doubling alto flute and piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), and 3 bassoons (3rd doubling contrabassoon); 4 horns, 3 trumpets, 3 trombones, and tuba; timpani, percussion (glockenspiel, xylophone, vibraphone, marimba, chimes, large and small triangles, high and medium sizzle cymbals, bright cymbal, 4 suspended cymbals, choke cymbal, 3 tam-tams, high slapsticks, 2 tambourines, small ratchet, Japanese woodblocks, tuned drums, bass drum, taiko), harp, piano and celesta, and strings (violins I and II, violas, cellos, double basses). The concerto is about 34 minutes long.

John Williams’s Violin Concerto No. 2 is the result of many years of collaboration and friendship between John Williams and Anne-Sophie Mutter. At Tanglewood in summer 2017, the violinist had given the world premiere performance with the Boston Symphony Orchestra of a new work requested by and written for her, John Williams’s *Markings* for violin and orchestra. The violinist, one of the preeminent soloists in the world, was well aware of the composer’s deep love for the violin, not only from his concert works for violin and orchestra—the Violin Concerto and *TreeSong*—but also the beautiful Three Pieces from *Schindler’s List*, derived from his Academy Award-winning film score. His new Violin Concerto No. 2 is a serious and substantial addition to a tradition that encompasses some three hundred years of repertoire, from Vivaldi through Mendelssohn, Tchaikovsky through Berg, to Sofia Gubaidulina and André Previn. In requesting a new concerto from John Williams, Ms. Mutter expands her already remarkable, stylistically varied string of commissions from such composers as Witold Lutosławski, Wolfgang Rihm, Krzysztof Penderecki, Henri Dutilleux, and Sebastian Currier, among others.

Already very active in the 1960s in both TV and film, Williams’s work had become familiar to viewers with his scores for TV series (*Lost in Space* and *Wagon Train*, among many others), TV movies of *Jane Eyre* and *Heidi*, and such feature films as *How to Steal a Million*, *Goodbye, Mr. Chips*, *The Cowboys*, and *The Poseidon Adventure*. It was his music for *Jaws* (1975) that upped the ante; two years later, *Star Wars* cemented his status as a household name and as one of the most famous American composers in history. *Jaws* was only the second in a string of collaborations with Steven Spielberg; it was followed by twenty-six further films, including *E.T. the Extra-Terrestrial*, *Schindler’s List*, the *Indiana Jones* and *Jurassic Park* series, *The BFG*, and many others. The composer has also worked with such prominent directors as Oliver Stone, Chris Columbus, and of course George Lucas in the *Star Wars* franchise. The winner of five Academy Awards, Williams trails only Walt Disney as the Academy’s

most-nominated individual, with fifty-two total Oscar nominations. He has also won numerous Grammy, Golden Globe, and Emmy awards, among many other honors.

The overwhelming popularity and familiarity of John Williams's film music and his status as a Hollywood icon have tended to overshadow an impressive catalog of works for the concert stage. The bulk of that catalog dates from about the beginning of his tenure as Conductor of the Boston Pops Orchestra. The circumstances surrounding many, if not most, of these pieces is completely in keeping with the generosity of spirit and joy in connections with others that are such a well-known aspect of Williams's personality. Many of these pieces are concertos written with specific soloists in mind—especially members of the Boston Pops with whom he worked during his tenure as the titled conductor of the orchestra and in the decades following. These include a tuba concerto for former BSO member Chester Schmitz; a concerto for BSO oboist Keisuke Wakao, and a viola concerto for Pops principal viola Cathy Basrak, all premiered by the Pops under the composer's direction.

Williams's harp concerto, *On Willows and Birches*, was a gift for former BSO principal harp Ann Hobson Pilot at the time of her retirement from the orchestra. As the result of a casual suggestion by BSO violist Michael Zaretsky, Williams wrote one of his rare chamber-music scores, *Duo concertante* for violin and viola, for Zaretsky and BSO violinist Victor Romanul. He also wrote a tribute to Seiji Ozawa to mark the conductor's historic tenure as the BSO's music director.

One of William's earliest concert works, predating his time with the Boston Pops, is a violin concerto—which we should perhaps now designate No. 1—that he wrote in part as a reaction to the death of his wife of eighteen years, the actress Barbara Ruick. Begun in 1974, completed by 1976, and slightly revised in the late 1990s, that concerto was premiered in Saint Louis in 1981 but has found its highest-profile champion in violinist Gil Shaham, who recorded the piece with the Boston Symphony Orchestra under the composer's direction. Now at a distance of nearly a half-century, Williams brings decades more emotional weight and artistic life to bear in composing this lyrical and personal new work for Anne-Sophie Mutter. The composer's thoughtful and poetic comments on his new piece are on page 32.

Robert Kirzinger

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

## **John Williams on his Violin Concerto No. 2**

Composing program notes has always been challenging for me. These descriptions always seem to try to answer the question “what is this music about?” And while music has many purposes and functions, I've always believed that in the end, the music ought to be free to be interpreted through the prism of every listener's own personal history, prior exposures and cultural background. One man's sunken cathedral might be another woman's mist at the dawning. The meaning must therefore reside, if you'll forgive me, in the “ear of the beholder.”

I can only think of this piece as being about Anne-Sophie Mutter, and the violin itself—an instrument that is the unsurpassed product of the luthier's art. With so much great music already written for the instrument, much of it recently for Anne-Sophie herself, I wondered what further contribution I could possibly make. But I took my inspiration and energy directly from this great artist herself. We'd recently collaborated on an album of film music for which she recorded the theme from the film *Cinderella Liberty*, demonstrating a surprising and remarkable feeling for jazz. So, after a short introduction, I opened the *Prologue* of this concerto with a quasi-improvisation, suggesting her very evident affinity for this idiom. There is also much faster music in this movement, which while writing, I recalled her flair for an infectious rhythmic swagger that is particularly her own.

In the beginning of the next section or movement, a quiet murmur is created by a gentle motion that I think of as being circular, hence the subtitle *Rounds*. At one point you will hear harmonies reminiscent of Debussy, but I ask you to reflect on another Claude... in this case Thornhill, a very early hero of mine who, it can be justly said, was the musical godfather of the Gil Evans/Miles Davis collaboration. It is also in this movement that a leitmotif or theme appears, later restated in the *Epilogue*.

*Dactyls*, a borrowed word from the Greeks, which we use to describe a three-syllable effect in poetry, as well as the digit with its three bones, may serve to describe the next movement. It is our third movement, in a three meter, and features a short cadenza for violin, harp, and timpani... yet another triad. The violin provides an aggressive virtuosity that produces a rough, waltz-like energy that is both bawdy and impertinent.

The final movement is approached “attacca” by the violin and harp, where the two instruments reverse their relative balances in a kind of “sound dissolve.” In this way, they transport us to the *Epilogue*. It is in this final movement that the motif introduced in *Rounds* returns in the form of a duet for violin and harp, closing the piece with a gentle resolution in A major that might suggest both healing and renewal.

John Williams, June 28, 2021

## **Béla Bartók**

### **Concerto for Orchestra**

BÉLA BARTÓK was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of his wife Natalie Koussevitzky, who had died in 1942. Bartók composed the work between August 15 and October 8, 1943. Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944, repeating the work in Boston on the 29th and 30th and then giving the first New York performances on January 10 and 13, 1945, at Carnegie Hall. At some point Bartók revised the ending, extending the original by some fifteen measures to create the version that is typically heard today.

THE SCORE OF THE CONCERTO FOR ORCHESTRA calls for 3 flutes (3rd doubling piccolo, 3 oboes (3rd doubling English horn, 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets (a 4th trumpet line is marked *ad lib.*), 3 trombones, tuba, timpani, side drum, bass drum, cymbals, triangle, 2 harps, and strings (violins I and II, violas, cellos, and double basses).

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

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

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

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

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

The *Elegia* takes us into Bartók's private world, with memories of his favorite "night music." Shimmers from the harp, flutters from the flute and clarinet, a background of softly rolling timpani—these create an atmosphere of mystery and expectation. Even so, the entry of the full orchestra in the central section is brutal and all too earthbound, recalling a theme heard in the first movement's introduction. It takes a long time to restore the magical

atmosphere with which the *Elegia* began, but serenity eventually returns, fading into the night with some soft piping from the piccolo and a few discreet notes from the timpani.

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

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

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

Hugh Macdonald

Hugh Macdonald *was for many years Avis Blewett Professor of Music at Washington University in St. Louis. A frequent guest annotator for the BSO, he has written extensively on music from Mozart to Shostakovich, including biographies of Berlioz, Bizet, and Scriabin, and recently completed a book on the operas of Saint-Saëns.*

SINCE THE BSO’S world PREMIERE PERFORMANCES *with Serge Koussevitzky conducting in December 1944 (see the start of this program note), the Boston Symphony Orchestra has played the Concerto for Orchestra dozens of times. The most recent performances were under Andris Nelsons’ direction in January 2020.*

## Artists

### Andris Nelsons

*Ray and Maria Stata Music Director, endowed in perpetuity*

The 2021-2022 season is Andris Nelsons’ eighth as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. In summer 2015, following his first season as music director, his contract with the BSO was extended through the 2021-2022 season. In February 2018, he was also named Gewandhauskapellmeister of the Gewandhausorchester Leipzig. In October 2020, the BSO and GHO jointly announced extensions to Mr. Nelsons’ contracts. His contract with the BSO was extended until 2025, and his GHO contract until 2027. An evergreen clause in his BSO contract reflects a mutual intention for long-term collaboration beyond the years of the agreement. In fall 2019, Mr. Nelsons and the BSO hosted the Gewandhausorchester in historic concerts at Symphony Hall that included performances by the GHO as well as concerts featuring the players of both orchestras together.

The fifteenth music director in the orchestra’s history, Andris Nelsons made his BSO debut at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his BSO subscription series debut in January 2013. He has led the orchestra on three European tours and one of Japan; a scheduled February 2020 tour to East Asia was canceled due to the COVID-19 emergency. In the pandemic-affected 2020-2021 BSO season, Mr. Nelsons led the BSO in six of the fifteen concerts streamed as part of the orchestra’s BSO NOW virtual season recorded in Symphony Hall. The diverse repertoire ranged from Beethoven symphonies and music of Schumann and Brahms to several recent works by leading young American composers. His BSO repertoire in the 2021-2022 season ranges from favorites by Rachmaninoff and Sibelius to world and American premieres of BSO-commissioned works by HK Gruber, Jörg Widmann, Unsuk Chin, and Kaija Saariaho. This season also marks the culmination of Mr. Nelsons’ multi-season joint project with the BSO and GHO to perform and record major works of Richard Strauss, to be released by Deutsche Grammophon.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for Deutsche Grammophon, so far encompassing ten of the fifteen symphonies, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album. The latest installment, featuring symphonies nos. 1, 14, and 15 and the Chamber Symphony, Op. 110a, was released in June 2021. Future releases will explore the composer's concertos for piano, violin, and cello, and his monumental opera *Lady Macbeth of the Mtsensk District*. Mr. Nelsons' other recordings with the BSO include the complete Brahms symphonies for the BSO Classics label and a Naxos release of recent American works commissioned and premiered by the orchestra. Under an exclusive contract with Deutsche Grammophon, he has also recorded the complete Beethoven symphonies with the Vienna Philharmonic (released in 2019) and is recording the Bruckner symphonies with the GHO.

Mr. Nelsons frequently leads such orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and the Concertgebouw in Amsterdam, and appears with such opera companies as the Bayreuth Festival and the Royal Opera House, Covent Garden. Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Music Director of the City of Birmingham Symphony Orchestra (2008-2015), Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany (2006-2009), and Music Director of the Latvian National Opera (2003-2007).

### **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 nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen 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 forty-five-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.

### **Anne-Sophie Mutter**

Anne-Sophie Mutter is a musical phenomenon: for more than 45 years the virtuoso has now been a fixture in all the world's major concert halls, making her mark on the classical music scene as a soloist, mentor, and visionary.

The four-time Grammy Award winner is equally committed to the performance of traditional composers as to the future of music: so far she has given world premieres of 29 works—Unsuk Chin, Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutosławski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, Wolfgang Rihm, Jörg Widmann, and John Williams have all composed for Anne-Sophie Mutter. She dedicates herself to supporting tomorrow's musical elite and numerous benefit projects. Furthermore, the board of trustees of the German cancer charity Deutsche Krebshilfe elected her the new president of the non-profit organization in 2021. Starting in January 2022, she joins the foundation board of the Lucerne Festival. In the autumn of 1997 she founded the Association of Friends of the Anne-Sophie Mutter Foundation e.V., to which the Anne-Sophie Mutter Foundation was added in 2008. These two charitable institutions provide support for the scholarship recipients, support which is tailored to the fellows' individual needs. Since 2011, Anne-Sophie Mutter has regularly shared the spotlight on stage with her ensemble of fellows, Mutter's Virtuosi.

In view of the corona pandemic, concert planning is still dependent on official orders to contain the virus. On July 24, 2021, Anne-Sophie Mutter gave the world premiere of the Violin Concerto No. 2 by John Williams, which was dedicated to her. An extensive European tour with Mutter's Virtuosi is planned for the 2021-22 season, during which the work *Gran Cadenza* for two violins by Unsuk Chin, commissioned by Anne-Sophie Mutter, will be premiered. The Brahms Double Concerto will be played by Anne-Sophie Mutter with Pablo Ferrández and the Czech Philharmonic, with Manfred Honeck at the podium. With André Previn's Violin Concerto dedicated to her, she will go on tour with the Royal Philharmonic Orchestra under Vasily Petrenko. Anne-Sophie Mutter will perform the Beethoven Violin Concerto in the United States: her musical partners are the Baltimore Symphony Orchestra and Andrew Davis, as well as the Chicago Symphony Orchestra conducted by Riccardo Muti. Chamber music programs are also planned: violin sonatas and piano trios by Wolfgang Amadeus Mozart with Lambert Orkis and Maximilian Hornung; works by Beethoven, Franck, and Mozart will be performed at further recitals with her longtime piano partner. On the chamber music tour with active and former scholarship holders of her foundation, she leads Beethoven's String Quartet in G, Op. 18, No. 2, Haydn's String Quartet in E-flat, Op. 20, No. 1, and Jörg Widmann's *Study on Beethoven*, which the group premiered on February 22, 2020, in Tokyo.

She has been honored as the recipient of numerous awards and prizes, most recently including the Praemium Imperiale (October 2019), Polar Music Prize (June 2019), and Gloria Artis Gold Medal for cultural merit (February 2018).

Since her Boston Symphony debut in 1983 under Seiji Ozawa, Anne-Sophie Mutter has appeared many times with the BSO in Boston, New York, and at Tanglewood; her first Tanglewood performance was in July 1992. Her most recent subscription appearances were in April/May 2017 as soloist in Takemitsu's *Nostalgia (In Memory of Andrei Tarkovskij)* and Tchaikovsky's Violin Concerto. Her most recent Tanglewood appearance with the BSO was this past summer on July 24, performing the world premiere of John Williams's Violin Concerto No. 2, with the composer conducting.