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Boston Symphony Orchestra
141st season, 2021–2022



Thursday, February 3, 8pm

Week 14

Friday, February 4, 1:30pm

Saturday, February 5, 8pm

JAKUB HRŮŠA conducting

JANÁČEK

JEALOUSY

RACHMANINOFF

PIANO CONCERTO NO. 2 IN C MINOR, OPUS 18

Moderato

Adagio sostenuto

Allegro scherzando

LUKÁŠ VONDRÁČEK

{INTERMISSION}

DVOŘÁK

SYMPHONY NO. 6 IN D, OPUS 60

Allegro non tanto

Adagio

Scherzo (Furiant): Presto

Finale: Allegro con spirito

The evening concerts will end about 10 and the afternoon concert about 3:30.

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Friday-afternoon concert series sponsored by the Brooke family

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

See the end of this program for credits and further information.

The Program in Brief...

Due to continuing concerns over the risk of respiratory transmission of the COVID-19 virus through unmasked choral performances, the Boston Symphony Orchestra cannot perform Leoš Janáček's *Glagolitic Mass* as originally scheduled for this week's program led by Czech conductor Jakub Hrůša. Antonín Dvořák's Sixth Symphony, which was to have opened these concerts, now closes the program. Joining Mr. Hrůša and the BSO is the Czech pianist Lukáš Vondráček, who makes his BSO debut in Sergei Rachmaninoff's lyrical and virtuosic Piano Concerto No. 2.

Rachmaninoff was struggling with writer's block as he attempted to compose the work that would become one of the most popular concertos in the

repertoire, having lost confidence following the critical dismissal of his Symphony No. 1. Working with a hypnotist helped him turn the corner, though, and allowed him to finish his Second Concerto in spring 1901. He was soloist in the first complete performances of the concerto in November of that year in Moscow. Since that time its soaring melodies and pianistic fireworks have made it a mainstay of the virtuoso concerto repertoire.

Much more of a rarity is Janáček's single-movement orchestral work *Jealousy* ("Žárlivost"), which has never been performed by the BSO. The composer wrote *Jealousy* in 1894, intending it as an overture to the opera *Jenůfa*, but it was eventually detached from the opera and published as an independent piece. The music is partly based on the Moravian folksong "Žárlivec."

Dvořák wrote his Sixth Symphony early in the years of his burgeoning international reputation. His Moravian and Slavonic dances had been published by Brahms's publisher Simrock at the older composer's recommendation and had become very popular. An 1879 performance of one of his Slavonic Rhapsodies by the Vienna Philharmonic was so successful that he promised the orchestra a new symphony the following year. In the event, the premiere of his No. 6 was given in Prague in 1881; performances soon followed as far afield as London and New York City, and it became part of the Boston Symphony Orchestra's repertoire in October 1883 at the start of the orchestra's third season. Characteristic of Dvořák's work, the Sixth Symphony melds Czech melodic and rhythmic elements with an expansive, sophisticated approach to symphonic form.

Robert Kirzinger

NOTES ON THE PROGRAM

Leoš Janáček

Jealousy

Leoš Janáček was born in the village of Hukvaldy, in northern Moravia, in the eastern part of what is now the Czech Republic, on July 3, 1854, and died nearby in Moravská Ostrava, Moravia, on August 12, 1928. He composed *Jealousy* (“Žárlivost”) in 1894-95, intending it as a prelude to his opera *Jenůfa*, though by the time the opera was premiered a decade later Janáček had decided to omit it. The first performance of the orchestral work, under the title “Prelude to *Jenůfa*,” took place in Prague on November 14, 1906, with František Neumann leading the Czech Philharmonic Orchestra. This is the first BSO performance of the piece.

The score of *Jealousy* calls for 2 flutes (2nd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, glockenspiel, harp, and strings (first and second violins, violas, cellos, and double basses). *Jealousy* is about 6 minutes long.

By the time his opera *Jenůfa* received its Prague stage premiere in 1916, Leoš Janáček was approaching 62. It was the first and most important public triumph of his career—“the happiest day of his life,” Janáček’s longtime housekeeper later recalled. Janáček suddenly found himself at the center of international attention, with the Prague *Jenůfa* paving the way for the almost feverish outpouring of creative activity that so marked the last years of his life.

Acceptance had been a long time coming. Preliminary work on *Jenůfa* began as early as 1894, and the finished opera was first performed ten years later in Janáček's native Brno, where it was a moderate, if unspectacular, success. Initially, Janáček hoped *Jenůfa* would have its first hearing in Prague, and a year before the Brno premiere he went so far as to approach the director of the Prague National Theatre, Karel Kovařovic, about the prospect. Whether due to personal antipathy for the irascible Janáček, or his distaste for *Jenůfa*'s "Moravian" idiom—both explanations have been proposed—Kovařovic refused. For more than a decade, Kovařovic remained unwavering in his resistance, and so when he finally agreed to mount the opera, it was a powerful vindication of Janáček's starkly naturalistic approach to text setting, stage drama, and musical narrative. (Even so, Kovařovic probably got the last word: he cut and reorchestrated the opera, producing a bowdlerized *Jenůfa* that remained the standard in opera houses for many years.)

Strictly speaking, the 1916 Prague *Jenůfa* was not the first time music associated with the opera had been heard in that city. Work on *Jenůfa* had proceeded in two principal phases. After an initial phase in the mid-1890s, Janáček broke off composition on the opera, only to return to it around 1900 or 1901. Early on during the first bout—no later than February 1895—Janáček completed a full-dress overture for *Jenůfa*, following 19th-century operatic conventions. At some point in advance of the Brno premiere, however, Janáček began to second-guess the overture. The intervening years had been all-important ones for the crystallization of Janáček's musical language, and among the traits to emerge in the works of his maturity were a

kind of ruthless concision and a distaste for artificial “padding.” Apparently, something of this sensibility started to color Janáček’s attitude towards some of his earlier work on *Jenůfa*, and as the opera comes down to us today, the overture is nowhere to be heard. (Janáček instead teases the listener with a brief, high-strung orchestral prelude before promptly launching into the action.) As the Janáček expert John Tyrrell writes, the overture is now “best regarded as a preliminary study for *Jenůfa*.” It was in this guise, as a free-standing orchestral “Prelude to *Jenůfa*,” that Prague got its earliest, albeit indirect, taste of Janáček’s opera “from Moravian peasant life,” when it was given its first performance on a November 1906 symphonic program.

The present title, *Jealousy*, came later, in 1917. By retitling the overture, Janáček underscored its thematic links to *Jenůfa* while also gesturing towards an earlier moment in his compositional development. In a magazine article published to coincide with the 1906 performance, Janáček indicated that the overture was his “introduction” to the world of *Jenůfa*: “The same places in mountainous Slovácko [eastern Moravia], the same people—and again that unhappy passion.” In the opera, the initial source of “unhappy passion” is a rivalry between two half-brothers, one of whom is meant to marry the young Jenůfa. The first act ends with a disturbing act of violence: the jealous brother slashes Jenůfa’s face, correctly inferring that his half-brother will break off the marriage if she is disfigured. The scene harks back to Janáček’s 1888 chorus, *The Jealous Lover*, a setting of a Moravian outlaw ballad. In it, a wounded bandit asks his beloved for his sword, hoping to make sure, as the text goes, that “after my death no one would have you.” (Remarkably, Janáček revisited

the ballad during the year of *Jenůfa*'s Prague premiere, making a folksong setting of it.) Apparently, this “icy exchange” between bandit and lover was what Janáček had in mind when composing the overture.

Janáček offered some clues about *Jealousy*'s musical motifs. Coming immediately after the initial orchestral tattoo, a slinking cello-and-bassoon theme apparently symbolizes the thief's obsessive jealousy. A heroic, horn-led motto cites a fragment of the original ballad melody, accompanied by upward-thrusting violins and high woodwinds—“deep and well-aimed wounds,” says Janáček. Transitional material in high tremolo strings represents the “unpeaceful buzzing of flies” attracted to the dying bandit, after which a dance-like passage gives way to a haze of woodwinds. Here solo clarinet presents a *dolce* melody, a sign of “devoted love,” though in characteristic Janáček fashion, it is cross-cut with psychologically conflicting materials (the ascending sword and buzzing fly motifs).

In composing *Jealousy*, Janáček used a technique subsequently applied by Antonín Dvořák in late symphonic poems: after “setting” portions of the ballad text at various points in the overture, Janáček discarded the text, producing a kind of redacted “instrumental chant.” This imparts the score with something of the contours of sung Czech, and while this appears to have been Janáček's only experiment with the technique, it does reflect his abiding interest in capturing the “musical” essence of living speech.

Matthew Mendez

Matthew Mendez is a New Haven-based musicologist and critic who specializes in 20th- and 21st-century repertoire. He is a graduate of Harvard

University and is currently a Ph.D. candidate at Yale. Mr. Mendez was the recipient of a 2016 ASCAP Foundation Deems Taylor/Virgil Thomson Award for outstanding music journalism.

Sergei Rachmaninoff

Piano Concerto No. 2 in C minor, Opus 18

Sergei Vasillievich Rachmaninoff was probably born at Oneg, Novgorod, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 2 in 1900-01, writing the second and third movements in the summer of 1900 (apparently using some materials dating back to the early 1890s) and completing the first movement on May 4, 1901. With the composer as soloist, Rachmaninoff's teacher and cousin Alexander Siloti led a performance in Moscow of the second and third movements on December 15, 1900. Siloti also led the first complete performance, also in Moscow and again with the composer as soloist, on November 9, 1901. The score is dedicated to Mr. Nikolai Dahl, of whom more below.

In addition to the solo piano, the score calls for 2 each of flutes, oboes, clarinets, and bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, and strings (first and second violins, violas, cellos, and double basses).

By January of 1900, the 26-year-old Rachmaninoff had already acquired something of an international reputation as a composer. Alexander Siloti, his first cousin and also one of his piano teachers at the Moscow Conservatory,

had in the autumn of 1898 toured Europe, England, and America. Of the music that Siloti programmed, it was Rachmaninoff's C-sharp minor Prelude for piano—which, frustrated by the piece's popularity, the composer came simply to call "It"—that outdistanced all else in popularity, particularly in America and England, and Siloti arranged for Rachmaninoff to appear with the London Philharmonic Society as conductor and pianist in the spring of 1899.

For that occasion Rachmaninoff promised the Londoners a new concerto, one he hoped would be better than his First in F-sharp minor, which he had completed in July 1891 while still a student and would ultimately revise in the fall of 1917. But the hope for a new concerto was not realized. As late as July 1899, Rachmaninoff complained that "My musical matters go very badly." Both that summer and the following autumn were unproductive. His depression and feelings of inadequacy as a composer—feelings dating back to the dreadful failure of his First Symphony at its premiere in 1897, on which occasion César Cui famously wrote that "If there were a conservatory in Hell, if one of its gifted students were given the assignment of writing a program symphony on the Seven Plagues of Egypt, if he were to write a symphony just like Mr. Rachmaninoff's, he would have carried out his task brilliantly and given acute delight to the inhabitants of Hell"—worsened steadily. Then, a concerned party arranged for him to meet novelist Leo Tolstoy, whom the young composer idolized. It was hoped that Rachmaninoff's "god" would offer him enough encouragement to restore his self-confidence, but the two meetings early in 1900—one of them in the company of the great Russian

bass Fyodor Chaliapin—only revealed Tolstoy to Rachmaninoff as “a very disagreeable man” (the composer’s words) and made matters worse. Certainly Tolstoy’s response to hearing Rachmaninoff and Chaliapin perform one of Rachmaninoff’s songs—“Tell me, do you really think anybody needs music like that?”—would not have helped.

Meanwhile, Siloti had agreed to support Rachmaninoff for two years so that his cousin could devote himself entirely to composing. Around this same time, though, and more important, Rachmaninoff was persuaded to seek outside help in the person of one Nikolai Dahl, a psychiatrist who for some years had been specializing in treatment by hypnosis. From January to April of 1900 the composer saw Dahl daily, the purpose of these meetings being to help Rachmaninoff sleep soundly, brighten his daytime mood, improve his appetite, and reawaken his desire to compose. More specifically, the sessions focused on the long-overdue concerto: “You will begin to write your concerto.... You will work with great facility.... The concerto will be of excellent quality....” were phrases that Rachmaninoff heard repeatedly.

“Although it may sound incredible,” Rachmaninoff recalled later, “this cure really helped me. By the beginning of the summer I again began to compose. The material grew in bulk, and new musical ideas began to stir within me—more than enough for my concerto.” The precise components of the “cure” are shrouded in mystery, but we do know that Dahl was an accomplished amateur musician, music lover, and organizer of chamber music evenings as well as a psychiatrist and hypnotist, and it would seem that the conversations on musical topics between doctor and patient probably played as important

a part as the rest.

In any event, Rachmaninoff completed the second and third movements that summer. These were played for the first time on December 15, 1900, at a benefit concert in Moscow for the Ladies' Charity Prison Committee (aimed at alleviating the suffering of prisoners) with Rachmaninoff at the keyboard and Siloti conducting. The music scored a huge triumph with the audience. The reviewer for the *Russian Musical Gazette* commented on the work's "poetry, beauty, warmth, rich orchestration, healthy and buoyant creative power," noting also that "Rachmaninoff's talent is evident throughout." The composer went on to finish the first movement, and the completed work, dedicated "to Mr. N. Dahl," was premiered by the Moscow Philharmonic on November 9, 1901, with the same combination of soloist and conductor. The concerto's success was complete—it went on to become one of Rachmaninoff's most popular works, along with the piano prelude already mentioned—and Rachmaninoff's confidence in his abilities as a composer was restored.

By midway through the 20th century, and likely in response to the too-frequent performance of certain works, Rachmaninoff's particular brand of Romanticism was falling from favor, and his reputation as a composer suffered correspondingly. Nor did the popularization of his music through such songs as "Full Moon and Empty Arms" (on a tune from the finale of the Second Concerto) help to strengthen his place in the minds of so-called "serious" musicians or critics. But fortunately the tide turned again, and today no one fails to recognize what makes the composer's musical voice so appealingly distinctive. As the important Tchaikovsky biographer David Brown has

observed, “Rachmaninoff was a true creative individual, if not a great one.” Of the Second Concerto, Brown notes that “in no other work did Rachmaninoff exploit more vigorously his purely melodic gifts, nor ever create a piece more coherent, either expressively or thematically.” Those lush, sinuous melodies; the composer’s concentration on rich string sonorities and dark orchestral colors; his crafty intermingling of piano and orchestra, and, as Michael Steinberg puts it, “a sense of effortlessness in its unfolding, which is surely related to the confidence he had gained in Dr. Dahl’s deep leather armchair and, more broadly, from the growing feeling that he was after all built to survive”—all are readily apparent in the C minor piano concerto. The final cadence is one not just of assertion, but of triumph.

Marc Mandel

Marc Mandel joined the staff of the Boston Symphony Orchestra in 1978 and managed the BSO’s program book from 1979 until his retirement as Director of Program Publications in 2020.

The first United States performance of Rachmaninoff’s Piano Concerto No. 2 took place on November 18, 1905, in New York, with pianist Raoul Pugno and the orchestra of the Russian Symphony Society under the direction of Modest Altschuler.

The first Boston Symphony Orchestra performances of Rachmaninoff’s Piano Concerto No. 2 featured Ossip Gabrilowitsch as soloist, with Max Fiedler conducting, on December 3 and 4, 1908, in New York City and Brooklyn. With Fiedler again conducting, Rachmaninoff himself was soloist

for the BSO's next series of performances, in Philadelphia, Baltimore, New York, and Hartford in November 1909, subscription performances in Boston on December 17 and 18 that year and a Buffalo performance in January 1910. The most recent subscription-series performances featured soloist Lang Lang in March 2013, Rafael Frühbeck de Burgos conducting. The BSO's most recent performance was August 3, 2018, at Tanglewood, with Ken-David Masur conducting and Kirill Gerstein as soloist.

Antonín Dvořák

Symphony No. 6 in D, Opus 60

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed this D major symphony between August 27 and September 20, 1880, completing the full score on October 15 that year. The score is dedicated to the conductor Hans Richter, who was to have given the premiere with the Vienna Philharmonic (but see below). Adolf Čech led the Czech Theatre Orchestra in the first performance on March 25, 1881, in Prague.

The score of Dvořák's Symphony No. 6 calls for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings (first and second violins, violas, cellos, and double basses).

In July 1874, Antonín Dvořák submitted fifteen works, including his Third and Fourth symphonies (the E-flat and early D minor), into consideration for an

Austrian State Stipend for “young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire.” The judges included Johann Herbeck, who was conductor of the Vienna State Opera; the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock. In 1878 Simrock accordingly published Dvořák’s Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by the publisher. A quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation.

On the evening of November 16, 1879, Hans Richter led the Vienna Philharmonic in the local premiere of the Slavonic Rhapsody in A-flat, Opus 45, No. 3. During the bows Dvořák “had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.”

It had been five years since Dvořák completed his last symphony, the F major of 1875. The composer’s delightful (and sadly neglected) Symphonic Variations for orchestra were completed in September 1877, followed in 1878 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery

to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through on the piano.

The premiere was scheduled for December 26 in Vienna, but in the event the first performance, on which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March. It seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in his family, the death of his mother, and then work pressures. The symphony was finally heard in Vienna only on February 18, 1883, with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the second music director of the Boston Symphony Orchestra. By then it had already been given in London and New York.

The first movement of Dvořák's Sixth Symphony is one of the most majestic in the literature—grand, rhetorical, and yet totally unselfconscious. Brahms composed *his* D major symphony (No. 2) in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale. But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Throughout the first movement, indeed throughout the symphony, everything *connects*: at the very beginning, over softly syncopated violas and horns, a horncall-like woodwind accompaniment figure grows from two to three to four notes as it joins the violins for the first line of

melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit farther than we expect, there is an increase of movement and weight, and the main theme, marked “*grandioso*,” is proclaimed by full orchestra. The arabesque-like violin lines that play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material; and the “real” second theme, given first to the oboes, achieves new strength and character when taken soon thereafter by full orchestra. It also provides the gently ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending. If I were permitted just one Dvořák movement for future hearings, this would be it.

In the woodwinds of the second movement’s introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák’s music suggests the slow movement of Beethoven’s Ninth. But Beethoven *is* concerned with contrasts, and with leading us to higher spheres, whereas Dvořák is content here to offer more in the way of an outdoor idyll. The scherzo is overtly nationalistic, a stomping and energetic Czech *furiant* full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale “*Allegro con spirito*,” and the second measure of his theme harks back to the first movement. Once again, an idea introduced *pianissimo* is quickened, *fortissimo* and *grandioso*, by full orchestra, and the

weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins (“left to do a volplane by themselves,” says the eminent British composer and musicologist Donald Francis Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

Marc Mandel

The first American performance of Dvořák’s Symphony No. 6 was given by Theodore Thomas and the Philharmonic Society of New York at the Academy of Music in that city on January 6, 1883.

The first Boston Symphony Orchestra performances of Dvořák’s Symphony No. 6 were given by Georg Henschel on October 26 and 27, 1883. The BSO last played the Sixth at Symphony Hall under Yannick Nézet-Séguin’s direction in February 2009; the most recent performance was at Tanglewood in July 2021, led by Andris Nelsons.

To Read and Hear More...

For a complete BSO performance history of any piece on the program, readers are encouraged to visit the BSO Archives’ online database, “HENRY,” named for BSO founder Henry Lee Higginson, at archives.bso.org.

A good place to start exploring Leoš Janáček’s life and work is the Janáček Society website (leosjanacek.eu). Nigel Simeone’s book *The Janáček Com-*

pendium (2019) is a recent English-language study (Boydell Press; available as an ebook). John Tyrrell wrote the Janáček article in the *New Grove Dictionary of Music and Musicians* (2001/updated 2019) and the comprehensive two-volume biography *Janáček: Years of a Life* (Faber and Faber). Other biographies include George Cummins III's *Janáček's Eternal Love* (iUniverse); Mirka Zemanová's *Janáček: A Composer's Life* (Northeastern University Press, and Jaroslav Vogel's earlier *Leoš Janáček*, revised by Karel Janovický (Norton).

CD or streaming recordings of *Jealousy* include Sir Charles Mackerras's with either the Czech Philharmonic Orchestra (Supraphon; also available as a video release with other Janáček works) or the Vienna Philharmonic (Decca), and several with the Brno State Philharmonic, led by František Jílek, Jiří Waldhans (both Supraphon), or José Serebrier (Reference Recordings).

The Rachmaninoff article in the *New Grove Dictionary of Music and Musicians* is by Geoffrey Norris, whose *Rachmaninoff* in the Master Musicians series is a good general biography (Oxford University Press). Other general biographies include those by Julian Haylock (Pavilion) and by Barrie Martyn (Scolar Press). *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda draws upon the composer's own letters and interviews (Indiana University Press). *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington) and Michael Steinberg's notes on the Second and Third piano concertos in *The Concerto—A Listener's Guide* (Oxford) take a closer look at specific pieces.

The BSO recorded the Piano Concerto No. 2 live with Krystian Zimerman

and conductor Seiji Ozawa in 2000 (Deutsche Grammophon). Rachmaninoff's own recordings with the Philadelphia Orchestra under Leopold Stokowski (No. 2 and the *Rhapsody on a Theme of Paganini*) and Eugene Ormandy (Nos. 1, 3, and 4) were made originally for RCA Victor (various CD transfers). Among many others are Leif Ove Andsnes's with Antonio Pappano and the Berlin Philharmonic (EMI), Yefim Bronfman's with Esa-Pekka Salonen and the Philharmonia Orchestra (Sony Classical), Lang Lang's with Valery Gergiev and the Mariinsky Orchestra (Deutsche Grammophon), Valentina Lisitsa's with Michael Francis and the London Symphony Orchestra, and Nikolai Lugansky's with Sakari Oramo and the City of Birmingham Symphony Orchestra (Warner Classics).

Ondrej Supka's vast website on Dvořák, available in Czech and English, covers the composer's life and work in texts, photos, and lists (antonin-dvorak.cz/en/introduction). Klaus Döge wrote the article on Dvořák in *The New Grove Dictionary*, 2001 edition; John Clapham's article from the 1980 edition was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton). Clapham also wrote *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and *Antonín Dvořák* (Norton). *Dvořák and His World*, edited by Michael Beckerman, is a broad collection of essays and documentary material (Princeton University Press). Focused essays on the Sixth Symphony can be found in Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington), Michael Steinberg's *The Symphony—A Listener's Guide* (Oxford University Press), and Donald Francis Tovey's *Essays in Musical Analysis* (also Oxford).

Relatively recent recordings of Dvořák's Symphony No. 6 include Yannick Nézet-Séguin's with the London Philharmonic Orchestra (LPO), Sir Colin Davis's with the London Symphony Orchestra (LSO Live), Thomas Dausgaard's with the Swedish Chamber Orchestra (BIS), and Yakov Kreizberg's with the Netherlands Philharmonic (Pentatone). There are at least a half-dozen recordings of various vintages by the Czech Philharmonic Orchestra, including those by Jiří Bělohlávek (Chandos), Libor Pešek (Warner Classics), Karel Ančerl, Sir Charles Mackerras, Václav Neumann, and Václav Talich (all Supraphon). Erich Leinsdorf's 1967 recording of the Dvořák Sixth with the Boston Symphony Orchestra is not currently available (RCA).

Robert Kirzinger/Marc Mandel

ARTISTS

Jakub Hruša

Born in the Czech Republic, Jakub Hruša is chief conductor of the Bamberg Symphony and principal guest conductor of both the Czech Philharmonic and the Orchestra dell'Accademia Nazionale di Santa Cecilia. He was also formerly principal guest conductor of the Philharmonia Orchestra. He is a frequent guest with many of the world's greatest orchestras, bringing him to distinguished halls throughout Europe, the U.S., and Asia, and he collaborates with leading vocal and instrumental soloists. As a conductor of opera, he has led productions for the Vienna State Opera (Janáček's *The Makropulos Case*), Royal Opera House, Covent Garden (Bizet's *Carmen*), Opéra

National de Paris (Dvořák's *Rusalka*), and Zurich Opera (*The Makropulos Case*). The 2021-22 season sees him return to the Royal Opera House for Wagner's *Lohengrin*. A regular guest with the Glyndebourne Festival, he served as music director of Glyndebourne On Tour for three years. Mr. Hrůša has received numerous awards and nominations for his discography. His recording of Martinů and Bartók violin concertos with Bamberg Symphony and Frank Peter Zimmermann (BIS) was nominated for a 2021 *Gramophone* Award, and his recording of the Dvořák Violin Concerto with the Bavarian Radio Symphony and Augustin Hadelich was nominated for a Grammy Award in the same year. In 2020, two of his recordings—*Dvořák and Martinů Piano Concertos* with Ivo Kahánek and the Bamberg Symphony (Supraphon) and *Vanessa* from Glyndebourne (Opus Arte)—won *BBC Music Magazine* awards. Jakub Hrůša studied conducting at the Academy of Performing Arts in Prague, where his teachers included Jiří Bělohlávek. He is currently president of the International Martinů Circle and the Dvořák Society. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 he was awarded both the Antonín Dvořák Prize by the Czech Republic's Academy of Classical Music and, together with Bamberg Symphony, the Bavarian State Prize for Music. Jakub Hrůša's only previous BSO appearances were in October 2016 subscription concerts, conducting works by Bartók, Janáček, Mussorgsky, and Smetana.

Lukáš Vondráček

Czech pianist Lukáš Vondráček makes his BSO debut with this week's concerts as part of an eventful 2021-22 season, which also includes his debut with the Los Angeles Philharmonic at the Hollywood Bowl. These milestones follow his recent debuts with the Chicago, Pittsburgh, and London symphony orchestras. This season, Mr. Vondráček returns to renowned ensembles such as the Baltimore and Chicago symphony orchestras, both under the baton of Marin Alsop, Orchestre National de Lille conducted by Lionel Bringuier, the Czech and Warsaw philharmonics, and the Turku and Malmö symphony orchestras. Recital projects take him to the Rudolf Firkušný Piano Festival at Prague's Rudolfinum and the Kissinger Summer Festival. He also continues his residency with the Janáček Philharmonic Orchestra (since 2020-21) and his recording cycle of the Rachmaninoff piano concertos with Prague Symphony Orchestra. Over the last decade Mr. Vondráček has travelled the world working with orchestras such as the Philadelphia Orchestra, the Tasmanian and Sydney symphony orchestras, Tokyo Metropolitan Symphony Orchestra, Frankfurt Radio Symphony, London's Philharmonia Orchestra, Antwerp Symphony Orchestra, Oslo Philharmonic, and Netherlands Philharmonic Orchestra. Recitals have led him to Hamburg's Elbphilharmonie, the Flagey in Brussels, Leipzig's Gewandhaus, Vienna's Konzerthaus, and the Concertgebouw in Amsterdam, and to renowned festivals such as Menuhin Festival Gstaad, PianoEspoo in Finland, Prague Spring Festival, and Lille Piano Festival. At age 4, Lukáš Vondráček made his first public appearance. He has achieved worldwide recognition, receiving many international

awards, foremost the Grand Prix at the 2016 Concours Reine Elisabeth in Brussels and first prizes at the Hilton Head and San Marino International piano competitions and Unisa International Piano Competition in Pretoria, South Africa, as well as the Raymond E. Buck Jury Discretionary Award at the 2009 International Van Cliburn Piano Competition.

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).

Credits and Further Information

First associate concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the “ex-Zazofsky,” and James Cooke performs on a 1778 Nicolo 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.