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

Thursday, February 17, 8pm
Friday, February 18, 1:30pm | The Fanny Peabody Mason Memorial Concert
Saturday, February 19, 8pm | The Norman V. and Ellen B. Ballou Memorial Concert

HERBERT BLOMSTEDT conducting

MOZART — PIANO CONCERTO NO. 17 IN G, K.453
Allegro
Andante
Allegretto—Finale: Presto

MARTIN HELMCHEN

{INTERMISSION}

BRUCKNER — SYMPHONY NO. 4 IN E-FLAT, *ROMANTIC*
Bewegt, nicht zu schnell [With motion, not too fast]
Andante quasi Allegretto
Scherzo: Bewegt [With motion];
Trio: Nicht zu schnell. Keinesfalls schleppend [Not too fast. By no means dragging]
Finale: Bewegt, doch nicht zu schnell [With motion, but not too fast]

The evening concerts will end about 10:10 and the afternoon concert about 3:40.

Credits and further information are at the end of this program.

The Program in Brief...
Following his move from his hometown of Salzburg, Austria, to Vienna in 1783, Wolfgang Mozart began writing piano concertos, mostly for himself to play, to help establish his reputation in the capital. Of his twelve Vienna piano concertos, six were composed in 1784 alone, including the G major concerto on this concert. Mozart documented the completion of the concerto as April 12, 1784, and probably premiered it at his concert at the Kärtnerthor Theater later that month. His student Barbara Ployer certainly performed it in June of that year in a concert showcasing her talents. The bright, three-movement concerto, following the expected fast-slow-fast pattern, brims with optimism and self-confidence. A few weeks after finishing the piece, Mozart bought a caged starling in a market that he'd heard singing something very like the theme of the finale.

Nearly a century after Mozart, another Austrian, Anton Bruckner, sought musical fulfillment in Vienna. Not nearly so worldly as his distant predecessor, Bruckner began his career as a schoolteacher in villages around Linz, in upper Austria, worked obsessively at becoming an organist, and composed in the church-oriented genres of the motet and the mass. An encounter with Wagner's music, though, fired in him a need to write symphonies, to which end he moved to Vienna. After a decade of working in obscurity, he had his first major public success as a composer with the premiere of the Fourth Symphony by the Vienna Philharmonic in 1881. Annotator Bryan Gilliam notes that Bruckner's imagery for this big, four-movement symphony, dubbed "Romantic," relates to the Romance legends of the Medieval era and to the natural world.
Robert Kirzinger

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart
Piano Concerto No. 17 in G, K.453

Joannes Chrisostomus Wolfgang Gottlieb Mozart—who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777 (he used "Amadeus" only in jest)—was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the G major piano concerto, K.453, on April 12, 1784. The first performance of which there is definite record was given on June 13 that year by Mozart's student Barbara Ployer at her father's house in the Vienna suburb of Döbling, though it is likely Mozart himself had already played the concerto at his Kärntnerthor Theater concert in the presence of Emperor Joseph II on April 29. Martin Helmchen plays Mozart's cadenzas in these performances.

In addition to the solo piano, the score calls for an orchestra of 1 flute, 2 oboes, 2 bassoons, 2 horns, and strings (first and second violins, violas, cellos, and double basses).

This concerto is the fourth in that incredible series of piano concertos—numbering a dozen—that Mozart composed between the beginning of 1784 and the end of 1786, half of them in the year 1784 alone! While his earlier concertos were often half-designed as chamber music (in that they could be performed quite satisfactorily by a piano with a string quartet), these are, for the most part, clearly intended for the concert hall and so require the fuller and more varied orchestra to make their points. Mozart composed four piano concertos, one right after the other, in the late winter of 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began keeping a list of all of his new compositions, dating them as he finished them, and writing out the first few measures of music to identify each work precisely). February 9 saw the completion of the E-flat concerto, K.449. It was quickly followed by concertos in B-flat (K.450) and in D (K.451) before he turned to the present work, completed on April 12. After this remarkable outburst, Mozart paused briefly before composing two more piano concertos in the fall of the same year. The first and last concertos of this series were composed for Barbara (Babette) Ployer, daughter of a privy councillor from Salzburg living in Vienna.

Mozart was proud of his new works, of their difficulty and their brilliance. He noted in a letter to his father in May that the concertos in B-flat and D were "bound to make the performer sweat," and he was curious to learn which of the last three his father and sister preferred (he exempted the E-flat concerto since it was still in the smaller "chamber-like" mode of his 1782 concertos). In general, audiences have made the G major concerto among the most popular of the 1784 works, though each of them has its own delightful originality.

Not least of the special features of K.453 is the way Mozart used a conventional march rhythm without ever sounding heavily martial or trite; in fact, he used this rhythm in the first measure of four consecutive piano concertos—to different expressive effect each time. In K.453, the march rhythm is tempered by the rustling responses from the flutes and oboes and by the harmonic enrichment beyond that expected in fanfares. It is, in fact, only the first of a rich collection of themes—martial, poignant, mysterious, operatic, and witty—that Mozart lavishes on the orchestra before the soloist even makes an appearance. One moment everything seems quite normal, and then we are suddenly thrown into unexpectedly distant harmonic regions—which prefigure some unusual harmonic extensions to come in the development. The soloist begins with the march-like theme but soon modulates and introduces an entirely new idea that shows the music in a graceful light. The development, with little in the way of thematic treatment, is harmonically daring. The exposition is so rich in themes that many of them return for the first time only in the recapitulation.

The Andante provides a full opening tutti introducing most of the material before the piano enters. The soloist's florid melodic line reminds us that no instrumental form is closer to opera than the concerto, with the soloist as protagonist. Here the soloist enters with a repetition of the opening phrase, then—after a pause—begins a startling new theme in the unexpected key of G minor. The development is not long, but nonetheless it ranges expressively to far harmonic horizons before returning home in a few strikingly original measures.

The last movement is a set of variations on a little folklike tune that prefigures Papageno in *The Magic Flute*. It is both brilliant and amusing, and it is capped off by a finale, Presto, that could come out of an opera, with the pianist once again doing duty for the diva. A few weeks after finishing the concerto, Mozart encountered a birdseller who had a starling that sang something quite like the theme of this finale. He paid 34 kreuzer for the bird, took it home, and copied its song in the notebook of his accounts, where he added the comment, "Das war schön!" ("That was beautiful!").

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 Boston Symphony performances of Mozart's Piano Concerto No. 17 in G were given by Pierre Monteux in March 1921 in Philadelphia, Washington, Baltimore, and Brooklyn with soloist Ernö Dohnányi, the next BSO performance following only on July 15, 1955, at Tanglewood, with Leonard Bernstein doubling as soloist and conductor. The most recent subscription performances by the BSO featured Christian Zacharias as soloist and conductor in October 2014; the most recent Tanglewood performance was Herbert Blomstedt's with soloist Emanuel Ax on July 20, 2018.

Anton Bruckner
Symphony No. 4 in E-flat, *Romantic*

Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began composing his Fourth Symphony late in 1873, completing a first version in November of the following year. A revision he began in 1878 was finished on June 5, 1880. The revision involved a substantial reworking (with considerable tightening) of the first and second movements, substantial rewriting of the fourth, and, finally, substitution of a completely different third movement, the so-called "hunting scherzo" that is now in the score. The first performance took place on February 20, 1881, in Vienna, with Hans Richter conducting. Later changes are of dubious authenticity; it is the "second version" of 1878-80—Bruckner's conception of the work as it was first played in public—that is most convincingly taken as authentic. The score used in these performances, published in 2018, was edited for the New Bruckner Edition by Benjamin Korstvedt. The Vienna Philharmonic, which helped fund the project, has dedicated this edition of the Fourth Symphony to Maestro Herbert Blomstedt.

The score of Bruckner's Symphony No. 4 calls for 2 each of flutes, oboes, clarinets, and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and strings.

The two leading composers of the late 19th-century symphony were no doubt Brahms and Bruckner; alas, the latter composer has not been properly represented in American symphony halls. Early history books pitted them as opposites, yet these two composers have so much in common: early careers writing choral music, their works rooted in Beethoven and Schubert, both composed symphonies only later in life, both held to a firm belief in the four-movement symphony at a time when programmatic symphonies were the new fashion, and both arrived in Vienna in the 1860s. True enough, but, in terms of musical style, there are significant differences, for Bruckner composed in a unique, idiosyncratic style. Inspired by the opening of Beethoven's 9th Symphony, Bruckner's symphonies do not so much begin as "appear." The opening tremolo (such as in the Fourth Symphony) is a pre-thematic *musica ex nihilo* that soon evolves into real melodic expression.

We know that by Brahms's time, the symphony had become an epic, public genre, along the lines of Beethoven's larger symphonies. Bruckner's symphonies are no less epic, but they are also both public expression and personal yearning: private expression on a vast scale. His grand Ninth Symphony was personally dedicated to God himself; Bruckner's symphonic forms are infused with devout piety, Austrian heritage, and love of landscape. The modes of musical expression are unique: the broad, arching sequential gestures, the powerful repetitions, the orchestra as a sum of various choirs, string, wind, and brass. It is far-reaching chamber music, though the chamber is now a cathedral. Like Brahms, his music betrays the motivic integrity of Beethoven and the Austrian lyricism of Schubert, but Bruckner adds the chromatic harmonies of Wagner as well as his love of the brass (especially the horns).

Bruckner was born in Ansfelden, a village near Linz, in 1824, and he showed little if any potential for a symphonic career: he started as a schoolteacher and a local organist who was largely self-taught in composition. He secured an organist position at the St. Florian monastery, also near Linz, and he concentrated his compositional activity on composing choral music: masses, hymns, and motets. In 1863, in Linz, Bruckner was introduced to the music of Richard Wagner through his teacher, Otto Kitzler, who conducted a local *Tannhäuser*, which was a bolt out of the blue, and he saw his future in writing symphonies. In making the change, he was drawn to Vienna, where he accepted a position as theory instructor at the Conservatory in 1868, replacing his teacher, Simon Sechter (who also taught Schubert). There, he heard more Wagner, and he began writing his established symphonies.

But while Brahms, the German from Hamburg, easily integrated into Viennese society at that same time, such was not the case for Bruckner, who admittedly came from the provinces and was a devout Catholic at a time when Vienna's middle class was seeking liberation from the church and crown. The major organ for the new Viennese bourgeoisie was the *Neue Freie Presse*, whose music critic was a man named Eduard Hanslick, who hated Wagner

and saw Brahms as the last great hope for a musical culture that was deteriorating into decadence: the two towers of iniquity being program music and music drama. Thus, the first strike against Bruckner was his Catholicism, but the second one—even worse—was a suspected connection with Wagner.

But Bruckner, paradoxically, had no more interest in Wagner's "music of the future" than Brahms did. His attraction to Wagner was not metaphysics but musical technique: the coloristic harmonies, the orchestration, and the grandiose scale of the musical structures. True, he dedicated his Third Symphony to Wagner, but he never was at one with the cult of Bayreuth, which was not enough for Hanslick who tainted him with the label *Wagnerianer* anyway. Hanslick's reviews were horrible, and Bruckner—who suffered from bouts of depression—took them to heart. The Upper Austrian now in Vienna was on the outside looking in, whereas Brahms, the urbane German was greeted and accepted by all the major organizations of bourgeois Vienna, including membership into the Gesellschaft der Musikfreunde.

Those first ten years in Vienna were miserable for Bruckner; he tried with great difficulty to get his works performed. The nadir of this period was, no doubt, the premiere of his Third Symphony. With great effort, he managed to get the Vienna Philharmonic to perform the premiere, but could find no one willing to conduct it, so, unfortunately, he did so himself. With his back to the audience and unaware that there had been a steady walkout during the performance while he was on the podium, Bruckner was shocked at the end of the concert to see a mere handful of students, friends, and supporters applauding from the balcony, among them the young Gustav Mahler and Hugo Wolf.

Whether it was in response to earlier failures or a genuine expressive urge, Bruckner offered an unprecedented programmatic subtitle to his Fourth Symphony: "Romantic." Whatever the motivation, it was his first success, conducted by Hans Richter with the Vienna Philharmonic in 1881. It is said that the naïve Bruckner went to the podium to accept his applause and gave Richter a shiny silver coin as a gratuity on a job well done! Richter kept the coin. After the composition of the Fourth, the composer gave his impressions of the work:

Medieval city—Daybreak—Morning calls sound from the city towers—the gates open—On proud horses the knights burst out into the open, the magic of nature envelops them—forest murmurs—bird song—and so the Romantic picture develops further.

The symphony is in a classic four-movement structure: Allegro—Andante—Scherzo—Finale. It opens at "daybreak" with tremolos suggesting a pre-dawn mist out of which appears an E-flat major horn call evoking a Romantic trope we associate with Beethoven, Weber, and Wagner. This gives way to a forceful tutti first theme based on what we call the "Bruckner Rhythm" of a duple and a triple figure (one-two/one-two-three). In keeping with the Romantic trope, Bruckner tells us that the lyrical second theme is based on a bird call, specifically the *Kohlmeise*, a European chickadee. The climax of the movement is a stunning brass chorale (trumpets, horns, trombones, and tuba) at the end of the development, roughly two thirds of the way into the movement.

Bruckner described his second movement as a "song, prayer, serenade," but—given the persistent walking bass—one might add procession, and a religious one at that. The sense of solemnity is suggested by a turn from major to the minor mode. This introspective song is played by the cellos in C minor, and it gives way to an extended secondary song in the violas with lute-like pizzicato accompaniment in the other strings; this secondary song is surely the serenade.

Bruckner was also quite clear about his extramusical ideas with the Scherzo, which he called "The Hunt-Scherzo" (*Jagdscherzo*), again with evocative triplets in the bucolic horns, full of rustic energy and drive. He was equally clear about the quiet, more relaxed Trio section, which is a picnic for the hunters taking a break under the trees. The composer was hazy in his description of the Finale, which at one time was called "Storm," and at another, "Folk Festival" or "Carnival." Whatever the case, it is a compelling conclusion to the medieval knights, the serenades, and the hunt. The opening, with its falling octaves in the minor, is an ominous counterpart to the opening dawn theme, in the major, of the first movement. It is an extended Finale touching upon the previous themes of the pastoral-bucolic, the lyrical, the solemn, and the ominous, but the highlight is the momentous return of the opening movement in the Finale's coda.

Finally, a note about editions and versions. Bruckner's symphonies exist in various manifestations. He was an organist and improvisor, so his view of a fixed work was not the same as most composers. That fact, combined with many well-meaning friends and students who wanted to see him succeed, led to many adaptations of his symphonies. The New Bruckner Edition score, edited by Benjamin Korstvedt and published in 2018, is based fundamentally on the composer's 1880 edition but takes his own further revisions into account. This edition is dedicated to the conductor Herbert Blomstedt.

Bryan Gilliam

Professor Emeritus of Music at Duke University, Bryan Gilliam is a scholar of 19th- and 20thcentury German music. He is the author of The life of Richard Strauss *in the Cambridge Musical Lives series as well as editor of*

several volumes of Strauss scholarship. His most recent book is Rounding Wagner's Mountain: Richard Strauss and Modern German Opera.

The first American performance of Bruckner's Symphony No. 4 was conducted by Anton Seidl in a concert at New York's Chickering Hall on March 16, 1888.

The first Boston Symphony performance of Bruckner's Symphony No. 4 was given by Wilhelm Gericke on February 11, 1899, subsequent BSO performances being given by Serge Koussevitzky (October 1932), Erich Leinsdorf (in the 1965-66 season, including the orchestra's first Tanglewood performance of the work), Eugen Jochum, Seiji Ozawa, Klaus Tennstedt, Günther Herbig, Kurt Masur (including the most recent Tanglewood performance on July 9, 2005), Christoph von Dohnányi, and Andris Nelsons (the most recent subscription performances, in November 2018).

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.

Major modern biographies of Mozart include Maynard Solomon's *Mozart: A Life* (Harper), Robert Gutman's *Mozart: A Cultural Biography* (Harcourt Brace Jovanovich/Harvest), and frequent BSO contributor Jan Swafford's recent *Mozart: The Reign of Love* (Harper). Peter Gay's *Mozart* is a concise, straightforward introduction (Penguin). Other compact biographies include John Rosselli's *The life of Mozart* (Cambridge University Press "Musical Lives") and Julian Rushton's *Mozart: His Life and Work* (Oxford University Press "Master Musicians"). Harvard emeritus professor Christoph Wolff's *Mozart at the Gateway to His Fortune: Serving the Emperor, 1788-1791* examines the composer's final years and debunks persistent myths about his decline (Norton). Michael Steinberg's essay on Mozart's G major piano concerto, K.453, is in his *The Concerto–A Listener's Guide* (Oxford). Donald Francis Tovey's note on K.453 is among his *Essays in Musical Analysis* (Oxford).

Recordings of Mozart's Piano Concerto No. 17 in G include, alphabetically by soloist (doubling as conductor unless otherwise noted), Géza Anda's with the Camerata Academica of the Salzburg Mozarteum (Deutsche Grammophon), Leif Ove Andsnes's with the Norwegian Chamber Orchestra (EMI), Kristian Bezuidenhout's with the periodinstrument Freiburg Baroque Orchestra and Petra Mullejans (harmonia mundi), Robert Levin's with the period-instrument Academy of Ancient Music and Christopher Hogwood (L'Oiseau Lyre), Murray Perahia's with the English Chamber Orchestra (Sony), and Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips).

Biographies of Anton Bruckner include Derek Watson's *Bruckner* (Oxford University Press "Master Musicians") and Constantin Floros's *Anton Bruckner: The Man and the Work* (Peter Lang). *The Cambridge Companion to Bruckner*, edited by John Williamson, compiles essays on various aspects of Bruckner's life and work (Cambridge University Press). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to close critical and musical analysis (Gollancz). Michael Steinberg's essays on Bruckner's Fourth through Ninth symphonies are in his *The Symphony–A Listener's Guide* (Oxford). Donald Francis Tovey's note on Bruckner's *Romantic* Symphony is among his *Essays in Musical Analysis* (Oxford).

Herbert Blomstedt recorded Bruckner's Fourth Symphony with the San Francisco Symphony Orchestra (Decca). Among many other recordings are Daniel Barenboim's with Staatskapelle Berlin (Deutsche Grammophon); Eugen Jochum's with the Dresden Staatskapelle (EMI); Yannick Nézet-Séguin's with the Orchestre Metropolitaine (Atma Classique), Georg Tintner's with the Royal Scottish National Orchestra (Naxos), and Wilhelm Furtwängler's historical 1951 concert performances with the Vienna Philharmonic from Stuttgart (Deutsche Grammophon) and from Munich (Orfeo d'or).

Marc Mandel/Robert Kirzinger

ARTISTS

Herbert Blomstedt

A tribute to Maestro Herbert Blomstedt from his management team at KünstlerSekretariat am Gasteig, Munich, Germany:

> Noble, charming, sober, modest. Such qualities may play a major role in human coexistence and are certainly appreciated. However, they are rather atypical for extraordinary personalities such as conductors. Whatever the general public's notion of a conductor may be, Herbert Blomstedt is an exception, precisely because he possesses those very qualities that seemingly have so little to do with a conductor's claim to

> power. The fact that he disproves the usual clichés in many respects should certainly not lead to the assumption that this artist does not have the power to assert his clearly defined musical goals. Anyone who has attended Herbert Blomstedt's rehearsals and experienced the concentration on the essence of the music, the precision in the phrasing of musical facts and circumstances as they appear from the score, the tenacity regarding the implementation of an aesthetic view, is likely to have been amazed at how few despotic measures were required to this end. Basically, Herbert Blomstedt has always represented that type of artist whose professional competence and natural authority make all external emphasis superfluous. His work as a conductor is inseparably linked to his religious and human ethos; accordingly, his interpretations combine great faithfulness to the score and analytical precision with a soulfulness that awakens the music to pulsating life. In the more than sixty years of his career, he has acquired the unrestricted respect of the musical world. Over the years, many outstanding ensembles around the globe have been able to secure the services of this highly respected Swedish conductor, born in the USA and educated in Uppsala, New York, Darmstadt, and Basel. Now 94 years old, Herbert Blomstedt continues to be at the helm of all leading international orchestras with enormous mental and physical presence, verve, and artistic drive.

Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in 1980 and his BSO subscription series debut in February 2004, returning to Tanglewood in 2006 for an appearance with the Tanglewood Music Center Orchestra as well as two programs with the BSO. Since then he has led Tanglewood concerts in 2009, 2010, and 2021, and subscription series at Symphony Hall in 2009, 2016, 2018, and 2019. At Tanglewood last August he conducted the Boston Symphony Orchestra in two concerts and led the Tanglewood Music Center Orchestra in a performance of Brahms's Symphony No. 3.

Martin Helmchen

Berlin-born pianist Martin Helmchen made his acclaimed U.S. orchestral debut at Tanglewood in 2011, performing Schumann's Piano Concerto with the BSO under Christoph von Dohnányi. He made his Symphony Hall debut with the BSO in 2015, playing Beethoven's *Emperor* Concerto, also under Dohnányi, returning in November 2017 under Andris Nelsons and, most recently, in January 2019 with John Storgårds conducting. His 2021-22 season includes return invitations to the Boston and Chicago symphony orchestras and his debut with the Milwaukee Symphony under the baton of Ken-David Masur. He joins several European orchestras in repertoire including Brahms's Piano Concerto No. 1 and Liszt's *Totentanz*. He also tours with violinist Frank Peter Zimmermann at venues throughout Europe, performing all ten Beethoven violin sonatas. Mr. Helmchen has appeared with the orchestras of Dallas, Grand Rapids, Houston, Portland (Oregon), Saint Louis, and San Francisco, as well as with the Cleveland Orchestra at the Blossom Festival. He has performed with Japan's NHK Symphony and most of Europe's most important orchestras, among them the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, London Philharmonic, Orchestre de Paris, Vienna Philharmonic, and Prague Symphony. Mr. Helmchen has collaborated with such renowned conductors as Herbert Blomstedt, Sir Mark Elder, Valery Gergiev, Vladimir Jurowski, Sir Roger Norrington, and David Zinman, among many others. He has performed in recital at prestigious venues around the world, including the Frick Collection and Carnegie's Weill Recital Hall in New York City, the Coast Recital Society, San Francisco Performances, ArtSpring, Wigmore Hall in London, and Alte Oper in Frankfurt. He also appears regularly at major German festivals and the Marlboro, Aspen, and Mostly Mozart festivals; he makes his debut at the Chautauqua Festival this summer. Mr. Helmchen performs chamber music regularly with Heinrich Schiff and Marie-Elisabeth Hecker. Since 2010, he has been associate professor of chamber music at the Kronberg Academy. Martin Helmchen's 2007 debut disc of Mozart concertos with the Netherlands Chamber Philharmonic was released by PentaTone, his first of several discs for that label. His first solo CD, of works by Schubert, won an ECHO Award in 2009. Martin Helmchen studied with Galina Iwanzowa at the Hochschule für Musik Hanns Eisler in Berlin, with Arie Vardie at the Hochschule für Musik und Theater in Hanover, and with William Grant Naboré. Among his many distinctions, he won the 2001 Clara Haskil International Piano Competition at age 19.

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.

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 the performance.