

Friday, April 22, 8pm (Casual Friday; no intermission) | Introductory comments by BSO bassist Carl Anderson

Saturday, April 23, 8pm

Tuesday, April 26, 8pm

Andris Nelsons conducting

ALL-STRAUSS PROGRAM

Till Eulenspiegel's Merry Pranks, after the Old Rogue's Tale, Set in Rondeau Form for Large Orchestra, Opus 28

Symphonic Fantasy on *Die Frau ohne Schatten*

{intermission}

Symphonia Domestica, Opus 53

Thema I: Bewegt [With motion]—Thema II: Sehr lebhaft [Very lively]—

Thema III: Ruhig [Calm]—Scherzo: Munter [Cheerful]—

Mäßig langsam [Somewhat slow] (Wiegenlied [Cradle Song])—

Mäßig langsam und sehr ruhig—Adagio: Langsam—Finale: Sehr lebhaft

Following Friday evening's concert, BSO Assistant Conductor Anna Rakitina and Tanglewood Music Center Interim Director Michael Nock participate in a post-concert casual conversation from the Symphony Hall stage, starting about 15 minutes after the concert ends.

The Friday concert will end about 9:30 and the Saturday and Tuesday concerts about 9:50.

Bank of America is proud to sponsor the BSO's 2021-22 season.

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

The Program in Brief...

Richard Strauss's amazing series of symphonic poems from his younger years, beginning in the late 1880s and continuing through the 1890s, marked him as a successor to Wagner and Liszt. *Till Eulenspiegel's Merry Pranks* is arguably the liveliest and funniest of his tone poems. The German folk hero Till Eulenspiegel is a rogue and ne'er-do-well whose escapades Strauss captures almost cinematically in this brilliantly entertaining piece.

The storied collaboration between Strauss and the writer Hugo von Hofmannsthal included the operas *Der Rosenkavalier*, *Ariadne auf Naxos*, and the allegorical drama *Die Frau ohne Schatten* ("The Woman Without a Shadow"). Toward the end of his life, in 1947, Strauss distilled this ambitious opera down to the present single 20-minute orchestral Fantasy.

Symphonia domestica is both a serious, substantial musical statement and a tongue-in-cheek demonstration by Strauss of his skill in elevating everyday subject matter to an exalted artistic plane. The piece is a symphony-like illustration of a day in the life of his own family, with musical themes representing himself, his wife Pauline, and their young son Franz. These are combined and varied as moods and activities change over the course of the day and include a cradle song, a love scene, and a family quarrel.

Robert Kirzinger

Richard Strauss

Till Eulenspiegel's Merry Pranks, Opus 28

Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949.

Strauss completed *Till Eulenspiegels lustige Streiche* ("Till Eulenspiegel's Merry Pranks") on May 6, 1895, and the first performance was conducted by Franz Wüllner on November 5 that year, in Cologne.

The score of *Till Eulenspiegel* calls for piccolo, 3 flutes, 3 oboes and English horn, 2 clarinets, clarinet in D, bass clarinet, 2 bassoons and contrabassoon, 4 horns plus 4 more ad lib., 3 trumpets plus 3 more ad lib., 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings (first and second violins, violas, cellos, and double basses). *Till Eulenspiegel* is about 15 minutes long. Richard Strauss's greatest musical legacy of the late 19th century was his seven tone poems, which were composed in two groups of three and four:

- *Macbeth* (1888), *Don Juan* (1889), *Death and Transfiguration* (1889)
- *Till Eulenspiegel* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1897), *A Hero's Life* (1898)

The major event separating these two symphonic sets was Strauss's first attempt at opera, *Guntram* (1893). It premiered in Weimar to a lukewarm reception, but the more important Munich first performance was an outright failure, and, despite promises to the contrary, there were no repeat performances. Strauss was angry, so much so that he planned to write a scornful opera about an anti-hero (himself) taking on the provincial, narrow-minded citizens of Schilda, a thinly disguised Munich. The title was *Till Eulenspiegel and the Citizens of Schilda (Till Eulenspiegel bei den Schildbürgern)*. In mythical Schilda, a medieval town populated by empty-headed philistines, the hapless burgers sentence Till to death, then ultimately make him their mayor.

Strauss dropped the *Till* opera project and decided to transfer his disdain to a tone poem, whose program we know firsthand from notes the composer wrote into the score of a friend:

Bar 1: Once upon a time there was a knavish fool / Bar 7—named Till Eulenspiegel. / 5 bars before 3: He was a wicked goblin / 6 bars before 6: —up to new tricks.

And so on. Till hops on horseback and rides through the market, disguises himself as a minister mocking religion, flirts with women, poses as an academician engaging in scholarly double-talk, and by the end of the work finds himself on trial and sentenced to death by hanging.

Unlike the earlier tone poems, *Till Eulenspiegel* lacks the designation "tone poem" as a subtitle; instead it suggests a specific form: *Till Eulenspiegel's Merry Pranks, after the Old Rogue's Tale, set in Rondeau Form for Large Orchestra*. One contemporary music critic suggested that Strauss's first prank may well have been the use of the term "rondeau" in the subtitle, for *Till's* only apparent connection with the old French *forme fixe* is the composer's choice of spelling. Strauss followed with an explanation of his rondo form, saying that it was "an expansion of rondo form through poetic content." Given the episodic nature of the work as well as the libertine qualities of its protagonist, a rondo treatment seems appropriate. But, as in *Don Juan*, it is hardly conventional: the sense of rondo ("return") is achieved mostly by the return of Till's themes to articulate his various adventures. In fact, *Till Eulenspiegel* might just as easily be heard as a kind of a ritornello structure [a form used by Vivaldi and Bach in the Baroque concerto—Ed.].

Till Eulenspiegel premiered, with great success, in October 1895, under the baton of Franz Wüllner in Cologne. It is Strauss's most compact tone poem and, arguably, the most performed. Despite all the humor and satire, all handled with remarkable lightheartedness, *Till Eulenspiegel* is score for a larger ensemble than any of the previous tone poems. Strauss had learned a lot about orchestral detail and color during the years since *Death and Transfiguration*, evinced by the use of the ratchet when Till comes riding through the market, the piercing D clarinet when he whistles in the face of death on the gallows, and the like. After completing *Till*, Strauss even thought, once again, of composing a *Till* opera, but instead turned his attention to *Also sprach Zarathustra* (1896). A new stage work did not emerge until 1901, with the composition of *Feuersnot*—the story of a magician who casts a spell on the indolent, narrow-minded citizens of medieval Munich.

Bryan Gilliam

Professor Emeritus of Music at Duke University, Bryan Gilliam is a scholar of 19th- and 20th-century 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 United States performance of Strauss's Till Eulenspiegel was given by the Chicago Symphony Orchestra on November 15, 1895, with Theodore Thomas conducting.

The first Boston Symphony performance of Till Eulenspiegel was conducted by Emil Paur on February 22, 1896, subsequent BSO performances being given by Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky, Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Okko Kamu, Joseph Silverstein, Kurt Masur, Andrew Davis, Marek Janowski, David Wroe, Roberto Abbado, James Levine, David Robertson, Hans Graf, Rafael Frübeck de Burgos, Sir Mark Elder, David Zinman, Christoph von Dohnányi, Edward

Gardner, Giancarlo Guerrero (the most recent Tanglewood performance, on August 6, 2016), and Andris Nelsons (the most recent subscription performances, in May 2019).

Richard Strauss

Symphonic Fantasy on *Die Frau ohne Schatten*

The opera *Die Frau ohne Schatten* (“The Woman Without a Shadow”), one of Richard Strauss’s collaborations with the writer Hugo von Hofmannsthal, was premiered by the Vienna State Opera on October 10, 1919, Franz Schalk conducting. While living in Switzerland after World War II Strauss created a single-movement Symphonic Fantasy using themes from the opera; this was premiered in Vienna under Karl Böhm’s direction on June 26, 1947.

The score of the Symphonic Fantasy on *Die Frau ohne Schatten* calls for 4 flutes (3rd and 4th doubling piccolo), 2 oboes, English horn, 3 clarinets, bass horn, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussion (bass drum, castanets, xylophone, glockenspiel, cymbals, triangle), celesta, organ, 2 harps, and strings (violins I and II, violas, cellos, and double basses).

Richard Strauss, then 35, met the up-and-coming young writer Hugo von Hofmannsthal, ten years his junior, in 1899, but it was after seeing a stunning performance of Hofmannsthal’s play *Elektra*, based on the ancient Greek myth, in 1905 that he approached the playwright with collaboration in mind. So began the complicated and by turns fruitful and frustrating working relationship that would result not only in the masterpieces *Elektra* and *Der Rosenkavalier* but also such works as the ballet *Josephslegende* and *Der Bürger als Edelmann*. The collaboration remained intense from *Elektra* through about 1917, when Strauss put the finishing touches on the opera *Die Frau ohne Schatten*. After a hiatus, they worked together again on *Die ägyptische Helena* (“The Egyptian Helen,” first produced in 1928) and, finally, *Arabella*, which Strauss completed after Hofmannsthal’s death in 1929.

The sources of these librettos include ancient Greek tragedy, the Hebrew Bible, French comedies of manners, and, for *Die Frau ohne Schatten*, fairy tale, reflecting Hofmannsthal’s mystic, classicist, and modernist tendencies. Decidedly fixed in early 20th-century aesthetics are the psychological and realist subtleties of characters that reflect the broad outlines of archetypes, whether of the old *commedia dell’arte* sort or of the Freud/Jung categories that were very much current in the first decades of the century. In *Die Frau ohne Schatten*, the role-names define the characters’ life status, not their individuality: Emperor and Empress, Nurse, Dyer, and Female Dyer, usually referred to in English as the Dyer’s Wife. (The Dyer does have a name, Barak, but his identity as a tradesman and merchant are central to the role.) The narrative’s geography is also archetypal, stratified into the realms of the spirit world (i.e., heaven), the in-between realm of the Emperor and Empress, and finally the lower depths: earth, inhabited by rough, flawed mortals who toil for a living. Also, the theme of redemption through self-abnegation and sacrifice is itself a universal narrative.

The initial basis for the libretto was a fairy tale by Wilhelm Hauff (1802-1827), “The Stone Heart,” the fantastic and down-to-earth elements of which appealed to Strauss. According to Strauss biographer Norman Del Mar, Hofmannsthal had hopes of delivering the libretto quickly, but its complex network of allegory and symbolism required several years to work out. Strauss finally completed *Frau* in summer 1917, but the recent war’s specter delayed the premiere of this opulent opera for another two years.

The Woman Without a Shadow is the Empress, a semi-divine being who was wooed by the mortal Emperor. For her, a shadow represents a soul as well as fertility and mortality. Her father is an unseen divinity who deems that if she doesn’t acquire a soul within a year (of which three days remain), her Emperor will be turned to stone. Her guardian, the Nurse, reveals that the Empress can acquire a soul from a mortal; if this happens, though, she—as well as the Nurse—will be denied re-entry to the spirit world. They travel to earth, where dwells a mortal pair complementing the Empress and Emperor, the gentle Färber and his restless, frustrated wife, the Färberin (from the German “Farbe,” for color; both words mean “textile dyer”). The plot revolves around the machinations of the Empress and Nurse to acquire the Dyer’s Wife’s shadow/soul, but the Empress ultimately must find a more transcendent path.

The Symphonic Fantasy on *Die Frau ohne Schatten* was an act of practical salvage. Just after World War II the composer was nearly *persona non grata*, ostensibly for not having fully condemned Hitler’s Nazi program. While Strauss—who turned 70 in 1934—was not directly complicit with the regime, his voice as an artist of significance was deemed insufficiently loud in opposition to the Third Reich’s oppressive practices. Just after the war he spent an extended period in Switzerland, aware that his comfortable Munich home had been commandeered, performances of his music had all but dried up, and his resources were dwindling. It being easier to interest orchestras and promoters in unperformed works than in older scores, Strauss kept in touch with his conductor allies, offering them new works as he produced them. Several of these “new” scores were reconfigurations of decades-old music.

The Symphonic Fantasy on *Die Frau ohne Schatten* was relatively brief, employed a smaller, more manageable orchestra than did the opera, and contained music that was unfamiliar enough to be novel. It also gave new life to music from the opera that the composer found compelling, notably concentrating on the mortals and their relationships. Writing to a grandson in summer 1946, Strauss stated, "In the meantime, at the request of my new, very capable London publisher Boosey & Hawkes, I have put together an orchestral fantasia from the best parts of *Die Frau ohne Schatten*, which should make the work somewhat more popular in concert, since opera performances will probably remain impossible for some time to come. You see, one can still accomplish something worthwhile before one's 82nd birthday if one has been diligent beforehand."

The Symphonic Fantasy begins with the three-note descending motif in bass winds intoning "Kaikobad," naming the Empress's divine father. This is entwined with a quick motif associated with the Nurse. The main section is based on a melody from an Act I orchestral interlude meant to show the Dyer's goodness. The shimmering music of the following extended section comes from a scene in which the Nurse shows the Dyer's Wife the glittering, luxurious world that could be hers if she sold her shadow. This is followed by a lilting theme representing the Dyer's Wife's ideal lover conjured up by the Nurse and a passage reconstructing an Act III duet between the Dyer and his wife, solo trombone taking the Dyer's vocal part. The transformation that the Dyer and his Wife and the Emperor and Empress attain as a reward for self-reflection and self-denial surges through the final orchestral climax.

Robert Kirzinger

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

The first BSO performances of Strauss's Symphonic Fantasy on Die Frau ohne Schatten were earlier this season, Andris Nelsons conducting, in October 2021. Erich Leinsdorf devised his own suite from the opera, which he conducted with the BSO first in February 1961 at Symphony Hall and on a brief tour including New York City, Providence, and the University of Connecticut, then again after becoming the BSO's music director, leading the suite in Boston in April 1964 and at Tanglewood that July. In July 2017 in Seiji Ozawa Hall at Tanglewood, Andris Nelsons led Tanglewood Music Center Fellows (plus BSO tuba Mike Roylance) in music from the opera arranged for brass ensemble by BSO Associate Principal Horn Richard Sebring.

Richard Strauss

Symphonia domestica, Opus 53

Strauss composed *Symphonia domestica* in 1903, completing it on New Year's Eve. He conducted the premiere on March 21, 1904, at the last of four concerts of his own music in Carnegie Hall, New York. He also led the European premiere, at the Festival of the General German Musical Association in Frankfurt on June 1, 1904.

The score of *Symphonia domestica* calls for 3 flutes and piccolo, 2 oboes, oboe d'amore, English horn, clarinets in D and in A, and 2 in B-flat, bass clarinet, 4 bassoons and contrabassoon, optional soprano, alto, baritone, and bass saxophones (omitted here), 8 horns, 4 trumpets, 3 trombones, bass tuba, timpani, bass drum, glockenspiel, triangle, cymbals (clash and suspended), tambourine, 2 harps, and strings.

If Strauss's efforts at autobiography were disguised up to this time, they became open with *Symphonia domestica* in 1904, when he had already left his hated Munich for Berlin. Here, in the bustling capital of the young German Empire, he found a conducive atmosphere in which to compose. He had also become an international hit and made his first London tour in 1902, when he took a little vacation on the Isle of Wight. There, he came up with a "Family Scherzo, with Double Fugue, on 3 Themes." Strauss called it "My Home: A Symphonic Self- and Family Portrait" and created a little description in verse:

My wife, my child, my music
Nature and sun, they are my joy
A little calm and much humor
There even the devil can teach me nothing!
F major 1st theme: Papa returns from trip, tired
B major 2nd theme: Mama
D major 3rd theme: Bubi, a mixture, however a greater similarity to Papa
The three take a walk outdoors. Evening time, cozy family table
Mama brings Bubi to bed. Papa works. Papa and Mama *seul: scène d'amour*
Morning: Bubi cries, joyful awakening
And then a little quarreling and arguing (Mama begins, but father ends it)

Reconciliation and cheerful ending

The final score follows this scenario remarkably closely.

Strauss always referred to this work as a symphony, never a tone poem, and the four movements correspond to the traditional symphonic movements: *Introduction* (presentation of the major characters and their themes), *Scherzando* (the child at play, parents' happiness), *Cradle Song* and *Adagio* (child is put to bed and nocturnal love scene), and *Finale: Double Fugue* (a new day begins with arguing and reconciliation). Important to note is the dissonant, tritone relationship between Papa (F) and Mama (B) and the child (D) falling in between.

Symphonia domestica, which lasts a good three-quarters of an hour, premiered in Carnegie Hall, with Strauss conducting, on March 21, 1904. It inspired controversy from the outset, even more than *Ein Heldenleben*: to suggest oneself as a hero had seemed distasteful enough, but now at issue was banal, everyday family life in the form of a lofty German symphony. Strauss insisted that no program notes be published, and he tried to distance himself from the narrative on various occasions. To his friend, Roman Rolland, he disingenuously declared that "the program is nothing but a pretext for the purely musical expression and development of my emotions, and not simply a *musical description* of concrete, everyday facts." Yet, to others he happily boasted that he had achieved the highest triumph of musical technique with his ability to musically "differentiate between a knife and a fork."

His musical sketches and letters to others gainsay his "confession" to Rolland, for Strauss believed he had created a purposeful and modern celebration of the everyday, where the composer tried to reveal the profundity inherent in the mundane. "What could be more serious than married life," he asked, "Marriage is the most profound event in life, and the spiritual joy of such a union is heightened by the arrival of a child. Married life naturally has its humor, which I also injected into this work in order to enliven it." Had Strauss been thoroughly honest, he would have added that while on the Isle of Wight, just a day after first sketching his little poem, he received a telegram from his wife, Pauline, asking for an immediate divorce.

Pauline routinely opened his mail and found a letter by one Mieke Mücke who reminded the composer-conductor of the tickets he promised her at the Union Club. Strauss was entirely innocent, the victim of mistaken identity, but it was enough of a crazy confusion that it inspired Strauss to compose later a comic *opera domestica*, which he would call *Intermezzo* (1923). Strauss enjoyed composing autobiographically when he was in control, but that was less the case toward the end of his life, when the dark events of World War II and thereafter came crashing into his self-designated "Happy Workshop."

Bryan Gilliam

Professor Emeritus of Music at Duke University, Bryan Gilliam is a scholar of 19th- and 20th-century 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 the Symphonia domestica was the premiere on March 21, 1904, conducted by the composer himself at Carnegie Hall in New York.

The first Boston Symphony Orchestra performances of Symphonia domestica were given by Karl Muck in February 1907, subsequent ones being given by Max Fiedler, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, Richard Burgin, Fritz Reiner, Charles Munch (including performances in the composer's memory in October 1949), Seiji Ozawa (including four performances in Carnegie Hall, Washington, Providence, Toronto, and Montreal), André Previn, Rafael Frühbeck de Burgos, and Andris Nelsons (the most recent subscription performances, in September/October 2019).

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.

The comprehensive biography of Richard Strauss is Norman Del Mar's three-volume *Richard Strauss* (Cornell University paperback). More recent books on the composer include *The Life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback); Tim Ashley's *Richard Strauss* in the series "20th-Century Composers" (Phaidon paperback); Raymond Holden's *Richard Strauss: A Musical Life* (Yale University Press), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press) by Michael Kennedy, who also wrote *Richard Strauss* in the "Master Musicians" series (Oxford paperback). The Strauss entry in the 2001 edition of *The New Grove* is by Bryan Gilliam. *The Cambridge Companion to Richard Strauss*, edited by Charles Youmans, was published in 2010 (Cambridge University Press).

Andris Nelsons recently recorded all the Strauss tone poems and other orchestral works in a historic project divided between the BSO and the Gewandhausorchester Leipzig for a 7-CD box set to be released by Deutsche

Grammophon on May 6, 2022. Other reasonably complete sets of the tone poems feature Karl Böhm with the Dresden Staatskapelle and Berlin Philharmonic (Deutsche Grammophon), Rudolf Kempe and the Staatskapelle Dresden (Warner Classics), Neeme Järvi and the Royal Scottish National Symphony Orchestra (Chandos), and François-Xavier Roth with the SWR Symphony Orchestra (SWR Classic). There are recordings by Strauss himself of several of the tone poems with various orchestras (Music and Arts Programs of America).

Lise Davidsen recorded the Four Last Songs with the Philharmonia Orchestra led by Esa-Pekka Salonen (Decca). Other recordings include Renée Fleming's with Christoph Eschenbach and the Houston Symphony Orchestra (RCA) and with Christian Thielemann and the Munich Philharmonic (Deutsche Grammophon); Jessye Norman's with Kurt Masur and the Leipzig Gewandhausorchester (Philips), Lucia Popp's with Klaus Tennstedt and the London Symphony Orchestra (EMI), and Leontyne Price's with Erich Leinsdorf and the New Philharmonia Orchestra (RCA). The 1950 world premiere performance with Kirsten Flagstad, Wilhelm Furtwängler, and the Philharmonia Orchestra received an official CD release in 2007 (Testament).

Recordings of the Symphonic Fantasy on *Die Frau ohne Schatten* include those by the Vienna Philharmonic led by Christian Thielemann (Deutsche Grammophon), Berlin Philharmonic conducted by Zubin Mehta (Sony), Rotterdam Philharmonic and Jeffrey Tate (EMI), and the Buffalo Philharmonic with JoAnn Falletta (Naxos).
Robert Kirzinger

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).

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.