Friday, August 12, 8pm, Shed

***Pathways from Prague*, Program 3**

LEONIDAS KAVAKOS, violin
ANTOINE TAMESTIT, viola
YO-YO MA, cello
EMANUEL AX, piano

DVOŘÁK	Romantic Pieces for violin and piano, Opus 75 Allegro moderato Allegro maestoso Allegro appassionato Larghetto Leonidas Kavakos and Emanuel Ax
DVOŘÁK	Gypsy Songs, Opus 55, nos. 3-5, performed by viola and piano 3. The woods are silent all around (Moderato) 4. Songs my mother taught me (Andante con moto) 5. The string is tuned (Allegretto) Antoine Tamestit and Emanuel Ax
KAPRÁLOVÁ	Ritournelle, for cello and piano, Opus 25
JANÁČEK	*Fairy Tale*, for cello and piano Yo-Yo Ma and Emanuel Ax
	{Intermission}
DVOŘÁK	Piano Quartet No. 2 in E-flat, Opus 87 Allegro con fuoco Lento Allegro moderato, grazioso Finale: Allegro, ma non troppo Leonidas Kavakos, Antoine Tamestit, Yo-Yo Ma, and Emanuel Ax

Due to ongoing complications from COVID, Pamela Frank has regrettably withdrawn from this concert. Leonidas Kavakos, Antoine Tamestit, and Emanuel Ax have adjusted the repertoire of this evening's program.

Emanuel Ax on Pathways from Prague

My love for Antonín Dvořák has been part of my musical life for decades—one of the first pieces of chamber music that I recorded was the Dvořák Piano Quintet, Opus 81, with the great original Cleveland Quartet. On the other hand, I remained unforgivably ignorant of the music of Leoš Janáček until earlier this year, when the idea of putting together some programs around Dvořák came up. I have been hoping for years to accompany the extraordinary Paul Appleby, and discovered the *Diary of One Who Disappeared*—a work so full of extraordinary emotional depth that I believe it can stand with a Schubert or Schumann cycle. Dvořák's G major string quartet, Opus 106, played by the wonderful Dover Quartet, is a fitting, uplifting and delightful companion [**Thursday, July 7, Ozawa Hall**].

The second program [**Thursday, July 14, Ozawa Hall**] this summer was the brainchild of [BSO Vice President of Artistic Planning] Tony Fogg, who had the inspired idea of combining the part songs of Dvořák and Janáček (sung by the vocal group Cantus) with some four-hand Slavonic Dances of Dvořák—surely his most famous and winning music—with a centerpiece of the extraordinary Janáček Piano Sonata. I am so happy and excited that my young colleague Mackenzie Melemed will make his Tanglewood debut in this program.

The third program [**Friday, August 12, in the Shed**] contains a Dvořák chamber masterpiece—the Piano Quartet in E-flat, Opus 87—along with some lesser-known works for violin and piano and for viola and piano. It will also feature the Janáček *Fairy Tale* for cello and piano and a small work by Vítězslava Kaprálová. Needless to say, I am privileged to work again with my dear friend and musical colleague of almost 50 years, Yo-Yo Ma, and the brilliant artists Leonidas Kavakos and Antoine Tamestit. [Originally scheduled to perform on this program, Pamela Frank was very disappointed to have to withdraw due to illness.] I hope that these concerts will move and excite our listeners—I know that we will have a truly rewarding time working on this great music.

PATHWAYS FROM PRAGUE

by Harlow Robinson

"The conservatory of Europe." By the end of the 18th century, this is how music connoisseurs described Prague. One of the city's most ardent admirers, of course, was Wolfgang Mozart, who found not only a passionate and well-educated public there, but also excellent musicians, especially wind players. Two of Mozart's operas received premieres in Prague—*Don Giovanni* and *La Clemenza di Tito*—and his death inspired a greater public outpouring of grief there than even in Vienna.

Until the early 19th century, Austrians and Germans dominated Prague's musical life. This is hardly surprising since Prague, a predominantly German-speaking city, was the provincial capital of Bohemia, part of the Hapsburg empire until the end of World War I, and subject to rule from Vienna. But the situation began to change by the end of the century, with the emergence of the Czech National Revival in all the arts—and wider use of the Czech language.

Prague's possibilities attracted the best musical talents of the Czech lands; many came to study at the (real) Prague Conservatory, one of Europe's oldest, established in 1808. By the time **Antonín Dvořák** (1841-1904) arrived from the town of Zlonice, about 30 miles northwest, at age 16, he had already shown extraordinary proficiency on the organ, violin, and piano. He enrolled at the Organ School, not the Conservatory, but later in life, in 1891, he became a professor at the Conservatory, and eventually its director from 1901 until his death. Despite his pedagogical and administrative duties, he remained remarkably prolific, producing nine symphonies, nine operas, and the works we'll hear on these "Pathways from Prague" concerts: the part-songs to be performed by Cantus (July 14), works for chamber ensemble, including the works on these "Pathways from Prague" programs: his String Quartet No. 13 (July 7), Piano Quartet No. 2, pieces for violin and piano and for viola and piano (both August 12), and the rustic Slavonic Dances, originally composed for piano four-hands.

Prague was not the only important musical city in Czech lands, however. About two hours to the east, in Moravia, the industrial hub of Brno (Brünn in German) also boasted a lively performing arts scene and an excellent conservatory. Born not far away, **Leoš Janáček** (1854-1928) loved Brno, where he lived for most of his life, and found repeated inspiration in the rich folk culture of the surrounding area (as heard in *The Diary of One Who Disappeared*, performed in these "Pathways from Prague" concerts on July 7, and *Fairy Tale*, to be played August 12). He took an active part in the city's civic and political life, as his Piano Sonata commemorating the death of a Czech protestor in a 1905 demonstration against the Austrian government (*1.X.1905, From the street…*, performed July 14) makes clear.

Another fascinating modernist composer, **Vítězslava Kaprálová (**1915-1940), was born in Brno and began her career at the Brno Conservatory before moving on to Prague and Europe. Her provocative Ritournelle for cello and piano (August 12) was the only completed one of two such works she was composing before her untimely death in France. In spite of her early death her music had an outsized presence among 20th-century Czech composers.

It may be difficult to believe today—after the 1968 Soviet invasion of Czechoslavkia and in light of current events in Ukraine—but Czechs once regarded Russians as brothers and protectors.

In the late 19th century, most Czech intellectuals and artists—including Antonín Dvořák and Leoš Janáček—idealized their hulking Slavic brother to the east. They saw Russian civilization as a positive alternative to the even more alien Austrian/Germanic oppression under which Bohemia and Moravia had been languishing for centuries. The movement of Pan-Slavism, and the prevailing mood of nationalistic Romanticism, fed this Czech idealization of Russia, which extended to music.

When Pyotr Tchaikovsky visited Prague in 1888, he was greeted with wild public enthusiasm. "It seems that my stay here makes sense, not so much because I am a good composer but because I am a Russian composer," he wrote to his brother Modeste. During his visit Tchaikovsky appeared twice as a conductor, and "made friends" with Dvořák, who invited him to dinner. The program of a special musical soiree included a performance of Dvořák's

Piano Quintet No. 2, first heard in Prague just one month earlier. In his diary, Tchaikovsky wrote that he found Dvořák "very amiable" and "I very much liked his quintet."

The Second Piano Quartet was Dvořák's next major chamber work after the Second Piano Quintet. It overflows with marvelous themes woven with inventive skill and dynamism into a rich tapestry of shifting colors and harmonies and ingenious interplay between the instruments. These are not the folk tunes often encountered in his music. The only "ethnic" flavor comes in the third movement, in an unusual "Oriental"-sounding subtheme (around the interval E-flat to F-sharp) that interrupts a luscious Austrian waltz (a Ländler).

Opening with an assertive and dominating five-note motif in octaves, the dramatic and stormy first movement winds down to a delicate conclusion with the strings playing tremolo and pizzicato. In an unusual formal plan, the slow second movement presents five short, related melodies in sequence, each player taking a solo turn. All five tunes then repeat in the same order, in shifting keys and dynamic markings. In the *gemütlich* third movement, we enter a dance or beer hall as the pianist steals the show. The finale echoes the first movement's majestic atmosphere, with its highly rhythmical and robust main theme, gradually proceeding from E-flat minor to the tonic key of E-flat major. Throughout, Dvořák maintains a fine balance between outbursts of passion and moments of sublime lyricism.

As an accomplished violist himself, Dvořák loved stringed instruments. Besides his many quartets, quintets, and trios, he also produced nine pieces for violin solo with piano. Among the best-known are the four Romantic Pieces for violin and piano, Op. 75. (Their more colorful Czech title is *Romantické kusy*, or "Romantic Tidbits.") These dreamy and seductive pieces grew out of the composer's friendship with Josef Kruis, a young amateur violinist who lodged in his Prague house and studied with another friend, violinist Jan Pelikán. Dvořák liked to join them on the viola, and decided to write something for their trio. At first he composed the Terzetto, Op. 74, but that proved too difficult for Kruis, so he wrote another less challenging set of four pieces for the same ensemble he originally called Bagatelles (later known as Miniatures). So pleased was Dvořák with the result that he quickly arranged them for violin and piano as Romantic Pieces and even played the piano part at the premiere in Prague on March 30, 1887.

The pieces (Cavatina, Capriccio, Romance, Elegy) do not constitute a cycle; each is based on a single theme. Since they were written for a student, the technical challenges are minimal. But the beauty of the simple melodies (the Elegy develops a single three-note motif) and their perfect suitability for the violin's singing personality has made them a perennial recital favorite. The second piece is the most identifiably "Bohemian," featuring dance rhythms and a repeated raised fourth interval. Dvořák wrote to his publisher that they were "of course, aimed at amateur musicians, but didn't Beethoven and Schumann also once write little pieces, and look what they came up with!"

Today we think of Dvořák primarily as a composer of symphonic and chamber music, but he also produced a large body of vocal music in many different genres: duets, oratorios, masses, cantatas, seventy songs, and ten operas. He wrote the cycle of seven songs, Gypsy Songs (Cigánské Melodie, also known under its German title Zigeunermelodien) in 1880, soon after the appearance of another "ethnic" work, his hugely successful Slavonic Dances. Although settings of verses by a Czech poet, Adolf Heyduk (1835-1923), the songs originally appeared in German translation, and only later in the Czech original, since Dvořák's publisher Simrock, based in Berlin, rightly judged that the market for German songs was larger.

For most Czechs, including Dvořák and Janáček after him, Gypsy (or more accurately, Roma) music and culture represented "a familiar romantic symbol of emancipation from bourgeois constraints," as Richard Wigmore has written—especially in the context of their own struggle to break free from cultural oppression under Hapsburg rule. But the Gypsy Songs do not contain any authentic Roma melodies, and are actually closer to Bohemian and Moravian folk models. Overall, they adopt what has been called a "Slavonic cabaret style," characterized by rubato, chromatic accompaniment, cross rhythms, and melancholy moods.

The cycle's fourth song, "Songs My Mother Taught Me" ("Když mne stará matka zpívat učívala"), a tearfully sentimental tribute to the continuity of Roma culture through generations, became an immediate and enduring international hit. Originally written for tenor solo voice, in slow waltz time contrasting 2/4 meter in the solo part with 6/8 in the accompaniment, it has been transcribed (along with the cycle's other songs) and arranged for various solo instruments with piano. Violist Antoine Tamestit performs this and two other songs (No. 3, "The Forest Is Quiet All Around," and No. 5, "Now the String is Tuned") from the piano-vocal score.

Now to return to Russia. Leoš Janáček had an even closer relationship with Russian music and culture than Dvořák. For him, Russia was "the mother of all the Slavs." Not only did Janáček teach himself the Russian language, he also ran a Russian circle in Brno, gave his children Russian names (Olga and Vladimir), traveled to Russia on several occasions (both his brothers and his daughter Olga lived there for extended periods), and wrote enthusiastically of

his experiences in the Tsar's empire. In Russian literature, Janáček discovered the same passionate concern for the existential questions that tormented him—especially the relationship between sin and virtue, guilt and innocence, sexuality and fidelity.

Russia and Russian literature inspired a number of Janáček's major works, including the operas *Kát'a Kabanová* and *From the House of the Dead*; the String Quartet No. 1; the symphonic poem *Taras Bulba*; and *Pohádka* (*Fairy Tale*) for cello and piano.

The romantic ballad "The Story of Tsar Berendey" by the Tsarist court poet Vasily Zhukovsky (1783-1852) is the fairy tale that Janáček set out to tell when he began in 1910. He produced several different versions, however, before settling on a definitive one performed in Brno in 1923 and published in 1924. The title page bears this description: "Once upon a time there lived Tsar Berendey, who had a beard down to his knees. He had been married for three years and lived with his wife in perfect harmony, but God had not yet given them any children, which grieved the Tsar terribly. One day the Tsar felt the need to inspect his kingdom. He bade farewell to his wife and for eight months he journeyed on his travels." The story continues that while he was away, his wife gave birth to a son. (Tsar Berendey also makes an appearance in Rimsky-Korsakov's opera *The Snow Maiden*.)

Janáček's musical setting evokes the distant magical realm of Russian fairy tales ("byliny"). The many pizzicato passages for cello help to create a sense of going back in time—perhaps also of the ancient Russian bards who told of the exploits of their heroes on plucked string instruments (gusli). In the first movement, the five-note pizzicato figure represents the hero, Tsar Berendey. This enters into extensive dialogue with a lyrical theme in the piano portraying his wife, Marya. Set almost entirely in the dark and moody key of G-flat major, all three movements are dominated by intervals of seconds and fourths. The second movement follows modified sonata form, contrasting an opening pizzicato theme with another broadly romantic second cantilena melody. A distinctly cheerful "Russian" theme, like some of those heard later in *Kát'a Kabanová*, in a dance mood based on a major triad, dominates the third movement, alternating with a rhapsodic melody. The piece closes on a happy major cadence, like a fairy tale should. In his introduction to the 1948 published score, Czech musicologist Bohumír Štédroˇn succinctly describes the predominant features of Janáček's style here and elsewhere as "speed, transition, motion and fragmentation."

Like Janáček, Vítězslava Kaprálová (1915-40) was closely associated with the city of Brno, in Moravia. Her father, Václav Kaprál, a well-known composer and pianist there, even studied with Janáček, and was part of a piano duo with Ludvík Kundera, father of novelist Milan Kundera. Kaprálová enrolled at Brno Conservatory at age 15 and was its first woman graduate. Later she studied at Prague Conservatory, and in Paris, where she studied conducting with Charles Munch, Boston Symphony music director from 1949 to 1962, and was befriended and mentored by Czech composer Bohuslav Martinů.

During her tragically short career, cut short by illness at age 25 only 15 months after the Nazis occupied Prague, Kaprálová managed to create 50 compositions and earned an international reputation—the first Czech woman composer to do so—with such works as her *Military Sinfonietta* (1936-37). Kaprálová scholar Karla Hartl, who has led a recent effort to "rediscover" Kaprálová's career, has called her music "bold and fresh, tough in fiber, both passionate and tender, emanating youthful energy, abounding with ideas and humor."

The Ritournelle for cello and piano is the last composition Kaprálová completed before her untimely death on June 16, 1940, in the French city of Montpellier. She was already gravely ill when her new husband Jiří Mucha (son of the Art Nouveau painter Alphonse Mucha) evacuated her there in late May from Paris, anticipating the imminent Nazi occupation of the French capital. Originally Kaprálová had planned to write two ritournelles, but finished only the first. This angular, energetic, and appealing piece has been showing up on recital programs in recent years with increasing frequency.

Like much of Kaprálová's music, the Ritournelle shows the influence of the modernist neoclassicism of Stravinsky and Martinů but has a distinct personal style. In the opening bars, the cello announces the short thematic kernel, an aggressively rhythmic and march-like figure, accompanied by a dissonant chord in the piano with clashing f and g. This figure reappears at regular intervals, as would be expected in the ritournelle (or ritornello) form. A more lyrical cantilena section (perhaps echoing Janáček's rustic voice) in the middle softens the jagged edges.

After Kaprálová's death, Martinů wrote of her: "Why had destiny given her so much energy, so many precious gifts, and yet denied her the opportunity to realize her full potential? This question, I think, will forever remain unanswered."

Harlow Robinson is an author, lecturer, and Matthews Distinguished University Professor of History, Emeritus, at Northeastern University. His books include *Sergei Prokofiev: A Biography* and *Russians in Hollywood, Hollywood's Russians*. His essays and reviews have appeared in the *Boston Globe*, *New York Times*, *Los Angeles Times*, *Cineaste*, and *Opera News*, and he has written program notes for thew Boston Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Metropolitan Opera.

Guest Artists

Emanuel Ax

Born in modern-day Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Ax made his New York debut in the Young Concert Artists Series and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

Like many artists around the world, Ax responded creatively to the disruptions of COVID-19. He hosted "The Legacy of Great Pianists," part of the online Live with Carnegie Hall highlighting legendary pianists who have performed there. Last September, he joined cellist Yo-Yo Ma in a series of surprise pop-up concerts for essential workers in multiple venues throughout the Berkshires community. With the resumption of concert activity last summer, he appeared in the reopening weekend of Tanglewood both with the Boston Symphony and in a Beethoven trio program with partners Leonidas Kavakos and Yo-Yo Ma. Concerts with the Colorado, Pacific, Cincinnati, and Houston symphonies as well as Minnesota, Los Angeles, New York, Philadelphia, and Cleveland orchestras followed throughout the 2021-22 season. A committed exponent of contemporary composers, Ax has received works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. More recently, he has added HK Gruber's Piano Concerto and Samuel Adams' *Impromptus*.

Ax has been a Sony Classical exclusive recording artist since 1987, his most recent recording being Brahms Trios with Yo-Yo Ma and Leonidas Kavakos. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004-05 season Ax contributed to an International Emmy Award-Winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (Nineteenth Century Music/Piano).

Emanuel Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University. Emanuel Ax made his BSO debut at Tanglewood in August 1978 and has since been a frequent guest performer with the BSO, in recital, and in chamber music programs here. His most recent Tanglewood appearances before this summer were with the BSO and Andris Nelsons in Beethoven's *Emperor* Concerto and in an all-Beethoven chamber music program with Leonidas Kavakos and Yo-Yo Ma in July 2021. This summer he played Chopin's Piano Concerto No. 2 at the Shed with the BSO under Karina Canellakis (July 22), and he curated and performs in three "Pathways from Prague" chamber music concerts focusing on works of Dvořák and Janáček (July 7 and 14, August 12).

Leonidas Kavakos

Leonidas Kavakos is recognized as a violinist and artist of rare quality, known for his virtuosity and the integrity of his playing. By age 21, Kavakos had already won the Sibelius, Paganini, and Naumburg competitions. This success led to his making the first-ever recording of the original Sibelius Violin Concerto (1903/4), which won the 1991 *Gramophone* Concerto of the Year Award. Kavakos is a Carnegie Hall "Perspectives" Artist in 2021-22, with concerts including a recital with pianist Yuja Wang; Unsuk Chin's Violin Concerto No. 2, written for Kavakos and co-commissioned by the BSO, London Symphony, and Gewandhausorchester Leipzig; and chamber music with Emanuel Ax and Yo-Yo Ma. His recital program with Wang toured the U.S. in November 2021. The Ax-Kavakos-Ma trio also gave concerts at Washington, D.C.'s Kennedy Center, Boston's Symphony Hall, Chicago's Orchestra Hall, and Stony Brook. In recent years, Kavakos has built a strong profile as a conductor, and this season he returned to the Dallas Symphony Orchestra to lead a program of Mozart's Sinfonia concertante and Prokofiev's Sixth Symphony. As conductor, he has collaborated with the New York Philharmonic, Houston Symphony, Gürzenich Orchester, Vienna Symphony, Orchestre Philharmonique de Radio France, and many more. Kavakos is an exclusive

Sony Classics recording artist, with recent releases including Beethoven's Violin Concerto with Kavakos as soloist and conductor with the Bavarian Radio Symphony Orchestra and the re-release of his 2007 recording of the complete Beethoven violin sonatas with Enrico Pace, for which he was named Echo Klassik Instrumentalist of the Year. Kavakos was awarded *Gramophone* Artist of the Year 2014 and the 2017 Léonie Sonning Music Prize, Denmark's highest musical honor. Leonidas Kavakos made his BSO debut in March 2007 and his Tanglewood debut in August 2014. He performed as both orchestral soloist and chamber musician at Tanglewood in 2021, and this past spring with the BSO gave the American premiere performances of Unsuk Chin's Violin Concerto No. 2. Last Sunday he joined the BSO under Thomas Adès's direction as violin soloist in Mozart's Sinfonia concertante, along with viola soloist Antoine Tamestit.

Antoine Tamestit

Violist Antoine Tamestit is recognized internationally as one of the great soloists, recitalists, and chamber musicians on his instrument. His repertoire ranges from the Baroque to the contemporary, and he has performed and recorded several world premieres. Tamestit premiered the Jörg Widmann Viola Concerto, written for him, in 2015 with Orchestre de Paris and Paavo Järvi; other world premiere performances and recordings include Thierry Escaich's *La Nuit des chants* in 2018, Concerto for Two Violas by Bruno Mantovani, written for Tabea Zimmermann and Tamestit, and Olga Neuwirth's *Remnants of Songs*. In October 2021, as the subject of the London Symphony Orchestra's Artist Portrait series, Tamestit gave three concerto programs and four chamber music programs. Tamestit is also artist in residence with the Dresden Staatskapelle, performing numerous concerts there throughout the 2021-22 season. Other engagements this season include the Vienna Philharmonic, Radio-Sinfonieorchester Stuttgart des SWR, Sinfonieorchester Basel, Akademie für Alte Musik Berlin, and Gewandhausorchester Leipzig. Tamestit has worked with great conductors including Valery Gergiev, Riccardo Muti, Daniel Harding, Marek Janowski, Antonio Pappano, François-Xavier Roth, Emmanuel Krivine, and Franz Welser-Möst. He is a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltera. Antoine Tamestit records for Harmonia Mundi, recent releases including Bach's sonatas for viola da gamba with Masato Suzuki (2019) and the Widmann concerto, recorded with the Bavarian Radio Symphony Orchestra and Daniel Harding (2018), which was Editor's Choice in *BBC Music Magazine* and won the Premier Award at the *BBC Music Magazine* Awards in 2019. Tamestit is co-artistic director of the Viola Space Festival in Japan, focusing on the development of viola repertoire and a range of education programs. Born in Paris, Antoine Tamestit studied with Jean Sulem, Jesse Levine, and Tabea Zimmermann. His recognitions include first prize at the ARD International Music Competition, the William Primrose Competition, and the Young Concert Artists International Auditions, as well as BBC Radio 3's New Generation Artists Scheme, Borletti-Buitoni Trust Award, and the Credit Suisse Young Artist Award in 2008. He plays on a viola made by Stradivarius in 1672, loaned by the Habisreutinger Foundation. He made his BSO and Tanglewood debuts last Sunday under Thomas Adès, playing Mozart's Sinfonia concertante.

Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his enduring belief in culture's power to generate trust and understanding. Whether performing new or familiar works from the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms, he strives to foster connections that stimulate the imagination and reinforce our humanity. In August 2018, he began a new journey, setting out to perform Johann Sebastian Bach's six suites for solo cello in one sitting in 36 locations around the world, iconic venues that encompass our cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. It was these beliefs that inspired him to establish Silkroad, a collective of artists from around the world who create music that engages their many traditions. Through his work with Silkroad, as well as throughout his career, Yo-Yo Ma has sought to expand the classical cello repertoire, frequently performing lesser-known music of the 20th century and commissions of new concertos and recital pieces. He has premiered works by a diverse group of composers, among them Osvaldo Golijov, Leon Kirchner, Zhao Lin, Christopher Rouse, Esa-Pekka Salonen, Giovanni Sollima, Bright Sheng, Tan Dun, and John Williams. In addition to his work as a performing artist, Ma partners with communities and institutions from Chicago to Guangzhou to develop programs that champion culture's power to transform lives and forge a more connected world. Among his many roles, he is a UN Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, and a member of the board of Nia Tero, the U.S.-based nonprofit working in solidarity with Indigenous peoples and movements worldwide.

Yo-Yo Ma's discography of over 100 albums (including 18 Grammy Award winners) reflects his wide-ranging interests. In addition to his many iconic renditions of the Western classical canon, he has made several recordings

that defy categorization, among them *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer and two Grammy-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*. Other recordings include *Sing Me Home* with the Silkroad Ensemble, which won the 2016 Grammy for Best World Music Album; *Brahms: The Piano Trios* with Emanuel Ax and Leonidas Kavakos; *Six Evolutions—Bach: Cello Suites*, and *Not Our First Goat Rodeo* with Stuart Duncan, Edgar Meyer, and Chris Thile. His latest album is *Songs of Comfort and Hope*, created and recorded with pianist Kathryn Stott in response to the COVID-19 pandemic. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4 and three years later moved with his family to New York City, where he continued his studies with Leonard Rose at the Juilliard School. After his conservatory training, he sought out a liberal arts education, graduating from Harvard in 1976. He has received numerous awards, including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), the National Medal of the Arts (2001), the Dan David Prize (2006), the World Economic Forum's Crystal Award (2008), the Presidential Medal of Freedom (2010), Kennedy Center Honors (2011), the Polar Music Prize (2012), and the J. Paul Getty Medal Award (2016). He has performed for nine American presidents, most recently on the occasion of President Biden's inauguration. Yo-Yo Ma and his wife have two children. He plays three instruments, a 2003 instrument made by Moes & Moes, a 1733 Montagnana cello from Venice, and the 1712 Davidoff Stradivarius. This summer at Tanglewood, Yo-Yo Ma performs in this Friday's "Pathways from Prague" program, and this Sunday's BSO concert with conductor Cristian Măcelaru; in July he made a cameo appearance with Rhiannon Giddens and Silkroad in Ozawa Hall.