Saturday, August 13, 8pm, Shed

The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
DIMA SLOBODENIOUK, conductor

DUTILLEUX — *Métaboles*
- Incantatoire (Largamente)—
- Linéaire (Lento Moderato)—
- Obsessionnel (Scherzando)—
- Torpide (Andantino)—
- Flamboyant (Presto)

MENDELSSOHN — Violin Concerto in E minor, Opus 64
- Allegro molto appassionato—
- Andante—
- Allegretto ma non troppo—Allegro molto vivace

LEONIDAS KAVAKOS

{Intermission}

DEBUSSY — *Prelude to The Afternoon of a Faun*

ELIZABETH ROWE, solo flute

RAVEL — *Mother Goose* (complete)
- Prelude
- Spinning-Wheel Dance and Scene
- Pavane of the Sleeping Beauty
- Conversations of Beauty and the Beast
- Tom Thumb
- Laideronette, Empress of the Pagodas
- Apotheosis. The Fairy Garden

Notes on the program

Claude Debussy (1862-1918)

Prelude to The Afternoon of a Faun

Composition and premiere: Debussy began writing the piece in 1892 and completed it two years later, in October 1894. The first performance took place December 22, 1894, Paris, at the Société Nationale de Musique, Gustave Doret conducting. The first BSO performance was in December 1904, Wilhelm Gericke conducting. Serge Koussevitzky led the piece at the pre-Tanglewood Berkshire Symphonic Festival August 15, 1936, and the first Tanglewood performance on August 13, 1939. The BSO under Jacques Lacombe gave the most recent Tanglewood performance, on July 9, 2016.

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. With his *Prelude*, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's *Prelude* represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune.* Debussy began his work in 1892 and completed the full score on

Oc-tober 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the perform-ance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Inter-mède héroïque*. Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." Debussy, who already knew Mallarmé quite well by 1892, would originally have thought to write a score of incidental music. Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lock-speiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large; while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horn-calls conjure a dream-like woodland atmosphere heightened by Debussy's avoidance of clear-cut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

MARC MANDEL

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

Henri Dutilleux (1916-2013)

Métaboles (1964)

Composition and premiere: Not atypically for Dutilleux, he composed *Métaboles* slowly, completing it several years after the 40th anniversary season (1958-59) of the Cleveland Orchestra for which is it was commissioned. He completed the score in 1964, dedicating it to the conductor George Szell, who led the premiere on January 14, 1965. The first Boston Symphony Orchestra performances were conducted by Charles Dutoit in April 1985. The Tanglewood Music Center Orchestra, led by Reinbert de Leeuw, gave the only previous performance of *Métaboles* at Tanglewood, in Ozawa Hall on August 14, 1997.

It was said of Henri Dutilleux that his work stood outside of the main, hotly debated currents of post-World War II concert music—the serialism-vs.-tonality debates, in brief. That said, a quintessentially French approach to harmony, resonance, and timbre has informed all of his important pieces and has much in common with timbre-focused concerns of such composers as Olivier Messiaen and Pierre Boulez, transforming a tradition with its roots in Ravel and Debussy. Although formally he diverged from Messiaen, being drawn to more traditionally "classical" structures and use of materials, details of his older colleague's harmonic language were strongly influential for Dutilleux (especially from the 1960s on). Dutilleux frequently drew inspiration from literary or visual sources, and

many of his works explore the relationship between experienced, musical time and measured, clock time, as in his *Les Temps l'Horloge* and *The shadows of time*, both works commissioned by the Boston Symphony Orchestra.

Born in Angers, Dutilleux attended the Paris Conservatoire and won the Prix de Rome, but the catastrophic disruption of World War II diverted him from what might have been a more predictable career as a composer. For many years, beginning in the 1940s he was director of music for Radio France; he later taught at the École Normale de Musique and the Paris Conservatoire. He destroyed his compositional output from the early part of his career, acknowledging his Piano Sonata (1947) as his opus 1, and earned a reputation for measured, careful perfectionism. Many years separate his major works, most of which were commissioned by major ensembles or individuals. He wrote his violin concerto *L'Arbre des songes* for Isaac Stern, and the cello concerto *"Tout un monde lointain..."* for Mstislav Rostropovich. His *Métaboles* was a commission for the Cleveland Orchestra, *Timbres, espace, mouvement* for Rostropovich and the National Symphony Orchestra, and his *Sur la même accord* was commissioned by the violinist Anne-Sophie Mutter. His small chamber-music output includes several works for solo piano (many written for his wife, Geneviève Joy), the string quartet *Ainsi la nuit* (composed for the Juilliard Quartet), and *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion, written for the Aldeburgh Festival.

The Boston Symphony Orchestra has been a consistent proponent of Dutilleux's music in the U.S., beginning with Charles Munch, who led the American premiere of the composer's Symphony No. 1 and commissioned the Symphony No. 2, *Le Double* (1959), for the BSO's 75th anniversary. The BSO co-commissioned *Le Temps l'Horloge* (2007), written for soprano Renée Fleming, for the orchestra's 125th anniversary, and all of Dutilleux's major works are in the orchestra's repertoire. The Boston Symphony Chamber Players performed and recorded *Les Citations*. Among many performances of Dutilleux's work at Tanglewood, the Tanglewood Music Center Orchestra performed *The shadows of time* in 2005 and 2017. Dutilleux was composer-in-residence with the TMC in 1995; that summer Irvine Arditti played the violin concerto *L'arbe des songes* with the TMCO. He returned as TMC faculty in 1998. Following Dutilleux's death, in 2013 BSO cellist Mickey Katz played one of the composer's *Three Strophes* for solo cello in memoriam during that year's Festival of Contemporary Music.

The composer provided the following description of his piece for the original performances:

> In each [section], the main motif—melodic, rhythmic, harmonic, or simply instrumental—undergoes successive transformations, as in the processes adopted in the domain of "variation." At a given stage of evolution—toward the end of each piece—the distortion is so charged as to engender a new motif, which appears as a filigree under the symphonic texture. It is this figure that "sets the bait" for the next piece, and so on until the last piece, where the initial motif from the beginning of the work is profiled above the coda, in a long rising movement.
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> The first piece corresponds in general to the design of an enlarged rondo: refrain—couplet [verse or episode]—variation of the refrain—variation of the couplet—refrain.
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> The second piece presents the aspect of a Lied [song].
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> The third piece, despite its rapid motion, follows strictly the pattern of a passacaglia. Its ostinato, based on a twelve-tone motive, exposes the largest number of possible figures: original state—retrograde—inversion —retrograde of the inversion—augmentation—diminution—inversion of the intervals—rhythmic distortion—instrumental subdivision, etc.
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> The fourth piece is built upon a single chord of six notes: A-flat, C, D, E, F-sharp, G—shown in different order and instrumental registers as corresponding musical synonyms.
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> The last piece resembles a scherzo whose central Trio section utilizes the principal motive, rhythmically distorted.

The composer also wrote, "The rhetorical term 'métaboles,' applied to a musical form, reveals my intention: to present one or several ideas in a different order and from different angles, until, by successive stages, they are made to change character completely." As one can discern from the composer's use of poetic terms such as "couplet" and "refrain," the device is literary or, as he says, rhetorical: when the order of words in a statement is reverse or changed, the meaning of those phrases might be completely different, e.g., John F. Kennedy's famous "Ask not what your country can do for you. Ask what you can do for your country." In larger collections of terms (or musical gestures), the possibilities of meanings expand greatly. Dutilleux means to point out that the context and combination of different kinds of musical events make us hear the individual ideas anew each time.

The BSO's most recent performances of Dutilleux's *Métaboles* were under Andris Nelsons' direction in April 2016.

ROBERT KIRZINGER

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

Felix Mendelssohn (1809-1847)

Violin Concerto in E minor, Opus 64

Composition and premiere: Mendelssohn expressed his intention of writing a concerto for violinist Ferdinand David as early as 1838, but only completed the piece in 1844 after years of sketching. David gave the first performance with the Gewandhaus Orchestra of Leipzig, Niels Gade conducting, on March 13, 1845. Georg Henschel led the first BSO performance on February 18, 1882, Alfred de Sève, soloist. Albert Spalding was soloist in the first Tanglewood performance, on August 15, 1941, with the BSO led by Serge Koussevitzky. Joshua Bell played the most recent Tanglewood performance, with Lahav Shani leading the BSO on August 13, 2017.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the 27-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

This is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. Mendelssohn's solution for the cadenza, usually placed at the end of the movement and often disruptive, is simple and logical—he composes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation. No other cadenza had ever played so central a role in the structure of a concerto to that time.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in

applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

STEVEN LEDBETTER

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

Maurice Ravel (1875-1937)

Mother Goose, complete

Composition and premiere: Ravel wrote *Mother Goose* for piano 4-hands for the children of friends between 1908 and 1910. He orchestrated and expanded the suite in 1911 for a ballet score; this was first performed in January 1912, at the Théâtre des Arts, Paris. The BSO's first performance of the complete orchestral score was April 21, 1974, Seiji Ozawa conducting. The first complete Tanglewood performance was August 18, 1984, Michael Tilson Thomas conducting, and the most recent complete performance at Tanglewood was Ludovic Morlot's with the BSO on August 20, 2010.

> *He is a child and he is an old man.*
> —the critic Emile Vuillermoz on Ravel (1922)

Ravel frequently visited his friends Ida and Cipa Godebski and their two children, Mimi and Jean, at their country house, La Grangette. And, as Mimi recalls in her fond memoir, when he was not polishing off what was meant to be "the next day's cold meat" or arguing about Mozart, whom he idolized and Cipa detested, Ravel was most likely to have engaged himself with the children in all manner of practical jokes and storytelling. Their favorites were "Laideronette" and "Beauty and the Beast," both of which Ravel put into the original four-hand version of *Ma Mère l'oye*, which he finished at La Grangette in 1910 and dedicated to the children. He even proposed that they premiere it, but Mimi and Jean "froze" at the idea, so the task was given over to two other youngsters, Jeanne Leleu, a pupil of Marguerite Long who later won the Grand Prix de Rome, and Geneviève Durony. Ravel was delighted with the performance, and responded in writing the very next day to Mademoiselle Leleu: "When you are a great virtuoso and I either an old fogey, covered with honors, or else completely forgotten, you will perhaps have pleasant memories of having given an artist the very rare joy of hearing a work of his, of a rather special nature, interpreted exactly as it should be."

Ravel rejoiced in animals and children, and many of his works reflect a soul brought to life by fantasy, fable, exotic places, and romanticized history. That he took pleasure in Mother Goose is no surprise, especially given "her" French roots. Ravel's main source was the collection by Charles Perrault, *Les Contes de la Mère l'oye* (1697), which includes "La Belle au bois dormant" ("Sleeping Beauty") and "Le Petit Poucet" ("Tom Thumb"). He also turned to Marie-Catherine, Comtesse d'Aulnoy (ca. 1650-1705) for "Laideronnette, Impératrice des pagodes" ("Laideronnette, Empress of the Pagodas"), and Marie Leprince de Beaumont (1711-80) for "Les Entretiens de la Belle et de la Bête" ("Conversations of Beauty and the Beast"). One could imagine Ravel asking the young Mimi, "What would happen if, on a moonlit night, Sleeping Beauty and Tom Thumb met Beauty and the Beast and the rest of the fairies in the forest?" In this sense we may view the ballet version as Shakespeare's *A Midsummer Night's Dream* transferred to the *bois* with Goose-footed Bertha in control at her spinning wheel.

Arbie Orenstein notes that Ravel made a practice of refashioning his music in an "attempt to draw out every ounce of its inherent possibilities." The complete ballet *Ma Mère l'oye* is just that, the final lap in a journey from a collection of five discrete impressions in miniature for piano to a thematically and dramatically integrated full-scale orchestral narrative for the stage. Ravel expanded his *petite* suite by adding a "Prélude" and the "Danse du Rouet et Scène" ("Spinning-Wheel Dance and Scene"). He also nearly doubled the length of individual movements, eliminated their closed endings (and hence the pauses in between), and translated their delicate pianism into vivid but transparently Mozartian orchestral colors. He provided momentum not so much by percussion (now an exotic spice) as by dance—a pavane, a waltz—to underscore the physicality of slumber, conversation, bath, and music-making.

The **Prelude** opens with the hushed wind sound of two flutes and bassoon, as a muted solo horn intones a distant fanfare, “Once upon a time.” Eerie harmonics ac-company thematic fragments—to be fully realized in each of the stories—all leading in a cre-scendo to the **Spinning-Wheel Dance and Scene**, Mother Goose herself spinning out her tales over a perpetual-motion pedal that passes among the instruments. We can hear the “click” of her treadle in the tambourine. The activity dissolves into an ancient and serene woodland lullaby of flutes and violins that gently rock **Sleeping Beauty** over a spare accompaniment of pizzicato strings and harp harmonics. Following a sudden piccolo interjection, *col legno* strings break the stillness and yield to the moderate waltz tempo characterizing the **Conversations of Beauty and the Beast**, with Beast as contrabassoon proposing marriage and revealing himself upon Beauty’s acceptance to be a handsome prince, once bewitched.

Solo violin and cello in a falling chromatic line, reminiscent of the opening of De-bussy’s *Faun* prelude, announce the next tableau: **Tom Thumb** is lost in the woods, and Ravel’s long-breathed melody circles appropriately around itself as chirping birds eat the crumbs Tom has left as a guide. The gentle but constant motion leads to a harp and celesta cadenza followed by **Laideronnette, Empress of the Pagodas**. With its black-key pentatonicism and shimmering orchestral colors, this is the liveliest of the movements. Porcelain girls and boys regale the exotic little empress in her bath with music, their instruments mimicked in the orchestra by harp, celesta, glockenspiel, piccolo, and flute. As the movement ends, we are treated to a summary of previous themes, most notably a return of the opening horn fanfare and the Sleep-ing Beauty motif heard now in the solo violin. The final movement begins with a recomposition of the opening theme transferred to strings in triple meter and leads to **The Fairy Garden** with its brilliant combination of celesta, harp, and solo violin. This quintessential delicate and mysterious “fairy music” builds to a majestic **Apotheosis** with full orchestra as the Sleeping Beauty opens her eyes.

Helen M. Greenwald

Musicologist, cellist, and translator Helen Greenwald teaches at the New England Conservatory of Music. In addition to her publications in scholarly journals, she has presented talks at the Salzburg and Verona Festivals, New York City Opera, Los Angeles Opera League, and Boston Lyric Opera. Her critical edition of Rossini’s *Zelmira* was presented at the Rossini Opera Festival in 2009 and released on DVD; Riccardo Muti chose her critical edition of Verdi’s *Attila* for his 2010 debut at the Metropolitan Opera.

Guest Artists

Dima Slobodeniouk

Dima Slobodeniouk has been principal conductor of the Lahti Symphony Orchestra and artistic director of the orchestra’s international Sibelius Festival since the 2016-17 season. In addition, he has been music director of the Orquesta Sinfónica de Galicia since 2013. Linking his native Russian roots with his musical studies in Finland, he draws on the powerful musical heritage of both countries. He works with such ensembles as the Berlin Philharmonic, the Gewandhausorchester Leipzig, the Bavarian Radio Symphony Orchestra, the Radio Sinfonieorchester Berlin, Vienna’s ORF Radio-Symphonieorchester, the London Philharmonic, London Symphony Orchestra, Finnish Radio Symphony Orchestra, Rotterdam Philharmonic, and the Chicago, Houston, Baltimore, and Sydney symphony orchestras. Slobodeniouk opened the Orquesta Sinfónica de Galicia’s 2021-22 season in October with works by Alma and Gustav Mahler, featuring soprano Helena Juntunen, followed later in the month by a program of Shostakovich concertos and Weinberg’s Chamber Symphony No. 4. Among his guest conducting engagements this season, he leads the Minnesota Orchestra with mezzo-soprano Sasha Cooke, Finnish Radio Symphony Orchestra with violinist Patricia Kopatchinskaja, and Dresden Philharmonic with pianist Bertrand Chamayou, and makes a German tour with Junge Deutsche Philharmonie and cellist Nicolas Altstaedt. Other soloists he works with include Leif Ove Andsnes, Khatia Buniatishvili, Vilde Frang, Vadim Gluzman, Johannes Moser, Baiba Skride, Simon Trpčeski, Yuja Wang, and Frank Peter Zimmermann. In 2020, BIS released two albums by Slobodeniouk and the Lahti Symphony Orchestra, including suites by Prokofiev and Kalevi Aho’s percussion concerto *Sieidi* and Symphony No. 5. Other recent additions to his discography include works by Stravinsky with Ilya Gringolts and the Orquesta Sinfónica de Galicia and bassoon concertos by Aho and Sebastian Fagerlund with the Lahti Symphony Orchestra, the latter receiving the *BBC Music Magazine* award in April 2018. Born in Moscow, Dima Slobodeniouk studied violin at the Central Music School under Zinaida Gilels and J. Chugajev, at the Middle Finland Conservatory, and at the Sibelius Academy under Olga Parhomenko. He continued his Sibelius Academy studies with Atso Almila with guidance from Leif Segerstam and Jorma Panula, and has also studied under Ilya Musin and Esa-Pekka Salonen. Dima Slobodeniouk has appeared with the Boston Symphony Orchestra twice at Tanglewood, including his BSO debut in August 2018. His subscription series debut was in October 2019, and he returned to Symphony Hall in November 2021.

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.