

Boston Symphony Orchestra 2022–23 Season Programs

All programs and artists are subject to change

* denotes BSO debut ^ denotes BSO subscription debut

Perspective on the Tragedies of Wars and Conflict programs are shaded

Thursday, September 22, 7:30 p.m.

Friday, September 23, 1:30 p.m.

Andris Nelsons, conductor

Awadagin Pratt, piano*

Lorelei Ensemble

Beth Willer, conductor

John WILLIAMS *A Toast!*

J.S. BACH Piano Concerto in A, BWV 1055

Jessie MONTGOMERY *Rounds*, for piano and string orchestra

HOLST *The Planets*

Andris Nelsons opens the new BSO season with *A Toast!*, which John Williams wrote in 2014 to welcome Nelsons to the BSO. American pianist Awadagin Pratt, making his BSO debut, performs a work written for him, American composer Jessie Montgomery's *Rounds*, and J.S. Bach's Concerto in A. English composer Gustav Holst's orchestral showpiece *The Planets* ranges from Venus' sweet lyricism to Mars' propulsive energy.

Saturday, September 24, 6 p.m.

Andris Nelsons, conductor

Lang Lang, piano

Program to include

SAINT-SAËNS Piano Concerto No. 2

The Symphony Gala, a standalone fundraising event to benefit the BSO, will be set inside majestic Symphony Hall. The evening will feature charismatic pianist Lang Lang performing works including Camille Saint-Saëns' Piano Concerto No. 2 with Andris Nelsons and the BSO.

Thursday, September 29, 7:30 p.m.

Friday, September 30, 1:30 p.m.

Saturday, October 1, 8 p.m.

Andris Nelsons, conductor

Yuja Wang, piano

Thomas Rolfs, trumpet

Iman HABIBI New work (world premiere; BSO commission)

SHOSTAKOVICH Piano Concerto No. 1

SHOSTAKOVICH Piano Concerto No. 2

HAYDN Symphony No. 100, *Military*

Dynamic Chinese pianist Yuja Wang plays not one but *both* of Dmitri Shostakovich's piano concertos, written 24 years apart, part of the BSO and Andris Nelsons' multi-

season exploration of the composer's major works with orchestra. A BSO-commissioned work by the young Iranian Canadian composer Iman Habibi opens the program. The concert closes with Joseph Haydn's Symphony No. 100, whose nickname comes from the surprising appearance of percussion in the slow movement.

Thursday, October 6, 7:30 p.m.

Friday, October 7, 1:30 p.m.

Saturday, October 8, 8 p.m.

Andris Nelsons, conductor

Janine Jansen, violin

Tanglewood Festival Chorus

James Burton, conductor

Elizabeth OGONEK New work

BERNSTEIN Serenade (after Plato's *Symposium*), for violin and orchestra

BERNSTEIN *Chichester Psalms*

SHOSTAKOVICH Symphony No. 3, *The First of May*

Andris Nelsons leads two works new to the BSO repertoire: a BSO-commissioned piece by American composer Elizabeth Ogonek and Dmitri Shostakovich's 1930 Symphony No. 3 for chorus and orchestra, part of Nelsons' and the BSO's multi-season survey of the composer's complete symphonies. The Tanglewood Festival Chorus also joins the BSO for Leonard Bernstein's *Chichester Psalms*, sung in Hebrew, and Dutch violinist Janine Jansen is soloist in Bernstein's Serenade.

Thursday, October 13, 7:30 p.m.

Friday, October 14, 8 p.m. (Casual Friday)

Saturday, October 15, 8 p.m.

Andrés Orozco-Estrada, conductor*

Emanuel Ax, piano

TCHAIKOVSKY *Romeo and Juliet*, Overture-Fantasy after Shakespeare (October 13 & 15 only)

MOZART Piano Concerto No. 18 in B-flat, K.456

BARTÓK Suite from *The Miraculous Mandarin*

ENESCU Romanian Rhapsody No. 1

Colombian conductor Andrés Orozco-Estrada in his BSO debut is joined by American pianist Emanuel Ax for Wolfgang Mozart's high-spirited Piano Concerto No. 18. The familiar, yearning *Romeo and Juliet* Overture is one of several works Pyotr Tchaikovsky based on Shakespeare plays. Hungarian composer Béla Bartók's lurid *Miraculous Mandarin* Suite and the Romanian French composer George Enescu's folk music-inspired Romanian Rhapsody both make exciting and colorful demands on the orchestra.

Thursday, October 20, 7:30 p.m.

Friday, October 21, 1:30 p.m.

Saturday, October 22, 8 p.m.

Andris Nelsons, conductor

MAHLER Symphony No. 6

Gustav Mahler's intensely emotional Symphony No. 6, written in 1903–04, is arguably his most heartfelt symphonic statement — his wife Alma called it “the most completely personal of his works.” The Sixth features three powerful and ominous hammer blows in its finale, which evidently represented for Mahler “three blows of fate.”

Thursday, October 27, 7:30 p.m.

Friday, October 28, 1:30 p.m.

Saturday, October 29, 8 p.m.

Sunday, October 30, 3 p.m.

Andris Nelsons, conductor

Mitsuko Uchida, piano

BEETHOVEN Piano Concerto No. 5, *Emperor*

SHOSTAKOVICH Symphony No. 5

Japanese pianist Mitsuko Uchida joins Andris Nelsons and the BSO for the first concert of a multi-year collaboration in Ludwig van Beethoven's five piano concertos, beginning with his monumental *Emperor*. Criticism in the Soviet press of Dmitri Shostakovich's opera *Lady Macbeth of the Mtsensk District* put him in a precarious position with Soviet authorities. His response was the powerful and outwardly triumphant Fifth Symphony.

Thursday, November 3, 10:30 a.m. (Open rehearsal)

Thursday, November 3, 7:30 p.m.

Andris Nelsons, conductor

Caroline SHAW *Punctum*

MOZART Symphony No. 40

STRAUSS *An Alpine Symphony*

Pulitzer Prize-winning American composer Caroline Shaw wrote her Bach-inspired *Punctum* originally for string quartet; the BSO-commissioned orchestral version was premiered in summer 2022. The second of his final trilogy of symphonies, composed in 1788, Wolfgang Mozart's riveting No. 40 in G minor is for many his most familiar symphony. Richard Strauss' amazingly vivid *Alpine* Symphony depicts the picturesque ascent and (much faster!) descent of a Bavarian mountain.

Friday, November 25, 1:30 p.m.

Saturday, November 26, 8 p.m.

Anna Rakitina, conductor

Inon Barnatan, piano

Elena LANGER Suite from *Figaro Gets a Divorce*

RACHMANINOFF Rhapsody on a Theme of Paganini

MUSSORGSKY (orch. Ravel) *Pictures at an Exhibition*

BSO Assistant Conductor Anna Rakitina leads pianist Inon Barnatan in Sergei Rachmaninoff's last piano-and-orchestra work, featuring both astonishing virtuoso passages and Rachmaninoff's best-known melody. The orchestral suite from composer Elena Langer's witty and touching opera *Figaro Gets a Divorce* is by turns mysterious, songful, and jazzy. Modest Mussorgsky's *Pictures at an Exhibition*, orchestrated brilliantly by Maurice Ravel, is a magical response to marvelous paintings.

Thursday, January 5, 7:30 p.m.

Friday, January 6, 1:30 p.m.

Saturday, January 7, 8 p.m.

Omer Meir Wellber, conductor*

Midori, violin

TCHAIKOVSKY Violin Concerto

Ella MILCH-SHERIFF *The Eternal Stranger*, for

narrator and orchestra (American premiere)

BEETHOVEN *Marcia funebre* from Symphony No. 3,

Eroica

BEETHOVEN *Leonore* Overture No. 3

Performing with the BSO at Symphony Hall for the first time since 2003, renowned violinist Midori joins Israeli conductor Omer Meir Wellber in his BSO debut for Pyotr Tchaikovsky's beloved Violin Concerto. Israeli composer Ella Milch-Sheriff's *The Eternal Stranger* for narrator and orchestra relates Ludwig van Beethoven's difficulty in society due to his personality and deafness to the hostility and rejection experienced by refugees and other “strangers.” The funeral march from the *Eroica* Symphony and the overture from Beethoven's opera about a political imprisonment remind us of the composer's abiding universal humanity.

Thursday, January 12, 7:30 p.m.

Friday, January 13, 1:30 p.m.

Saturday, January 14, 8 p.m.

Alan Gilbert, conductor

Garrick Ohlsson, piano

BOULANGER *D'un Matin de printemps*

STENHAMMAR Serenade

Justin DELLO JOIO Concerto for Piano and Orchestra,

Oceans Apart (world premiere; BSO commission)

DVOŘÁK *Carnival* Overture

American conductor Alan Gilbert and frequent BSO guest Garrick Ohlsson premiere Justin Dello Joio's piano concerto *Oceans Apart*, written for Ohlsson. Swedish composer Wilhelm Stenhammar's wide-ranging 1911 Serenade has a satisfyingly symphonic scope. French composer Lili Boulanger's impressionistic 1918 depiction of a spring morning and Czech composer Antonín Dvořák's celebratory *Carnival* Overture, from 1891, complete the program.

Thursday, January 19, 10:30 a.m. (Open rehearsal)
Thursday, January 19, 7:30 p.m.
Friday, January 20, 1:30 p.m.
Saturday, January 21, 8 p.m.

Karina Canellakis, conductor[^]

Nicola Benedetti, violín*

DVOŘÁK *Wood Dove*

SZYMANOWSKI Violin Concerto No. 2

LUTOSŁAWSKI Concerto for Orchestra

Making her BSO debut, violinist Nicola Benedetti joins conductor Karina Canellakis in her Symphony Hall debut for Karol Szymanowski's scintillating Violin Concerto No. 2 from 1933, his last major work. His compatriot Witold Lutosławski's folk music-influenced Concerto for Orchestra (1954) helped establish his international reputation. Antonín Dvořák's nature-inspired tone poem *Wood Dove* has not been played by the BSO since 1905.

Thursday, January 26, 7:30 p.m.

Friday, January 27, 8 p.m. (Casual Friday)

Saturday, January 28, 8 p.m.

Andris Nelsons, conductor

Baiba Skride, violin

Steven MACKEY Concerto for Orchestra (world premiere; BSO co-commission) (January 26 & 28 only)

SHOSTAKOVICH Violin Concerto No. 2

BRAHMS Symphony No. 4

Music Director Andris Nelsons leads the world premiere of a BSO-commissioned Concerto for Orchestra by Grammy-winning American composer/guitarist Steven Mackey, whose vibrant music embraces a range of influences, from Ludwig van Beethoven to modern rock. Latvian violinist Baiba Skride returns to Symphony Hall for Dmitri Shostakovich's Violin Concerto No. 2, written for the great Ukrainian violinist David Oistrakh in 1967. Johannes Brahms' profound and majestic Fourth Symphony closes the program.

Thursday, February 2, 7:30 p.m.

Saturday, February 4, 8 p.m.

Andris Nelsons, conductor

Amber Wagner, soprano (Elisabeth)[^]

Klaus Florian Vogt, tenor (Tannhäuser)[^]

Christian Gerhaher, baritone (Wolfram)

Tanglewood Festival Chorus

Children's Choir,

James Burton, conductor

ALL-WAGNER program

Overture and Venusberg Music from *Tannhäuser*

Tannhäuser, Act III

Andris Nelsons and the BSO's continuing tradition of performing opera in concert brings us excerpts from Richard Wagner's early

opera *Tannhäuser*, which had its premiere in Dresden in 1845. A German minstrel-knight, Tannhäuser (tenor Klaus Florian Vogt), struggles to reject the world's sensual pleasures, represented by the "Venusberg Music" of the opera's Act I. He is redeemed by the pure love of Elisabeth, sung by Amber Wagner, and with the help of the wise minstrel Wolfram, sung by Christian Gerhaher.

Sung in German with English supertitles

Thursday, February 9, 7:30 p.m.

Friday, February 10, 1:30 p.m.

Saturday, February 11, 8 p.m.

Sunday, February 12, 2 p.m.

Andris Nelsons, conductor

Sheku Kanneh-Mason, cello*

Carlos SIMON New work (world premiere; BSO commission)

BLOCH *Schelomo: Rhapsody Hébraïque*, for cello and orchestra

BEETHOVEN Symphony No. 7

Exciting young English cellist Sheku Kanneh-Mason makes his BSO debut in Ernest Bloch's 1916 *Schelomo* ("King Solomon"), in which the expansively melodic cello role represents the voice of the king. Opening the concert is the premiere of a BSO-commissioned work by the talented Washington, D.C.-based composer Carlos Simon. Ludwig van Beethoven's Symphony No. 7 builds in excitement from its atmospheric introduction through its thrilling finale.

Thursday, February 16, 10:30 a.m. (Open rehearsal)

Thursday, February 16, 7:30 p.m.

Friday, February 17, 1:30 p.m.

Saturday, February 18, 8 p.m.

Lahav Shani, conductor[^]

Jean-Yves Thibaudet, piano

PROKOFIEV Symphony No. 1, *Classical*

KHACHATURIAN Piano Concerto

RACHMANINOFF Symphonic Dances

Israeli conductor Lahav Shani, making his Symphony Hall debut, and elegant French pianist Jean-Yves Thibaudet perform 20th-century Soviet Armenian composer Aram Khachaturian's soulful and dazzling 1936 Piano Concerto, not heard in a Symphony Hall BSO concert since 1971. Sergei Prokofiev's delightful First Symphony was conceived as a 20th-century successor to works by Wolfgang Mozart and Joseph Haydn. Sergei Rachmaninoff's ingeniously constructed, brilliantly colorful *Symphonic Dances* was his last finished work.

FESTIVAL: VOICES OF LOSS, RECKONING, AND HOPE

The BSO and a lineup of guest conductors and performers explore some of the most complex issues of our time.

Through three orchestral programs, chamber music concerts, guest speakers, and panel discussions, the festival will encourage dialogue on social change by expanding on the subjects covered by the festival's works.

Friday, March 3, 8 p.m. (Casual Friday)

Saturday, March 4, 8 p.m.

Sunday, March 5, 2 p.m.

André Raphel, conductor*

Uri Caine Trio*

Uri Caine, piano

Mike Boone, bass

Clarence Penn, drums

Barbara Walker, vocalist*

Catto Chorus*

COLERIDGE-TAYLOR *Petite Suite de Concert* (March 4 & 5 only)

STILL Symphony No. 1, *Afro-American*

Uri CAINE *The Passion of Octavius Catto*

American conductor André Raphel leads this first program in a series exploring complex social issues. The centerpiece of these concerts is Philadelphia jazz pianist and composer Uri Caine's gospel and popular music-based *The Passion of Octavius Catto*, which tells of the 19th-century civil rights leader's fight for justice. English composer Samuel Coleridge-Taylor's charming potpourri *Petite Suite de Concert* dates from about 1911. In four movements, "Longing," "Sorrow," "Humor," and "Aspiration," William Grant Still's 1930 *Afro-American* Symphony, his best-known work, is a blues-tinged panorama of the composer's heritage.

Tuesday, March 7, 7:30 p.m.

Boston Symphony Chamber Players

Program TBA

Thursday, March 9, 7:30 p.m.

Friday, March 10, 1:30 p.m.

Saturday, March 11, 8 p.m.

Thomas Wilkins, conductor

Anthony McGill, clarinet*

BONDS Selection from *Montgomery Variations*

Anthony DAVIS *You Have the Right to Remain Silent*, for clarinet and orchestra

DAWSON *Negro Folk Symphony*

In the second program of a series of concerts exploring complex social issues, conductor Thomas Wilkins leads clarinetist Anthony McGill in Anthony Davis' concerto *You Have the Right to Remain Silent*, a musical response to a tense encounter with law

enforcement in a case of mistaken identity. Margaret Bonds' spiritual-based *Montgomery Variations* is a 1963 tribute to Montgomery, Alabama, and to Martin Luther King. William Dawson's *Negro Folk Symphony* was a huge success upon its premiere at New York's Carnegie Hall in 1934 with the Philadelphia Orchestra and Leopold Stokowski. The symphony's themes are taken from the melodies of spirituals.

Thursday, March 16, 7:30 p.m.

Friday, March 17, 1:30 p.m.

Saturday, March 18, 8 p.m.

Giancarlo Guerrero, conductor

Aleksandra Kurzak, soprano*

Lorelei Ensemble

Beth Willer, conductor

Anne Kauffman, stage director*

Jeff Sugg, scenic, lighting, and production designer*

Márió Talán, costume designer*

GÓRCEKI Symphony No. 3, *Symphony of Sorrowful Songs*

Julia WOLFE *Her Story*, for vocal ensemble and orchestra (BSO co-commission)

In this third concert in a series exploring complex social issues, frequent guest Giancarlo Guerrero leads American composer Julia Wolfe's BSO co-commissioned *Her Story*, featuring the Lorelei Ensemble women's vocal group. The piece, composed to commemorate the centenary of women's right to vote in the U.S., broadly speaks of the continuing struggle for women's rights. The three movements of Polish composer Henryk Górecki's *Symphony of Sorrowful Songs* movingly contemplates the pain of the separation of a mother from her child.

Both works performed with English supertitles

Thursday, March 23, 7:30 p.m.

Friday, March 24, 1:30 p.m.

Saturday, March 25, 8 p.m.

Thomas Adès, conductor

Edgaras Montvidas, tenor

Danielle DeNiese, narrator*

Tanglewood Festival Chorus

Children's Choir

James Burton, conductor

STRAVINSKY *Perséphone*

Thomas ADÈS *Inferno* Suite

Thomas ADÈS *Paradiso*

English composer Thomas Adès returns to lead two works from *The Dante Project*, a three-part ballet score from 2021 based on Dante Alighieri's 14th-century Italian epic poem *Commedia*. The piece was written to mark the 700th anniversary of the poet's death. Igor Stravinsky's mythology-based *Perséphone* for narrator, tenor, chorus, and orchestra is a magically surreal neoclassical retelling of the goddess Persephone's abduction by Hades, god of the underworld.

Sung in French with English supertitles

Thursday, April 6, 7:30 p.m.

Friday, April 7, 1:30 p.m.

Saturday, April 8, 8 p.m.

Earl Lee, conductor

Eric Lu, piano*

UnsuK CHIN *subito con forza*

MOZART Piano Concerto No. 20 in D minor, K.466

SCHUMANN Symphony No. 2

BSO Assistant Conductor Earl Lee, making his full-program Symphony Hall debut, is joined by acclaimed young Chinese American pianist Eric Lu for Wolfgang Mozart's passionate, stormy D minor piano concerto. The title of South Korean-born composer UnsuK Chin's brief, exciting concert opener translates as "suddenly, with power." Composed during one of his periods of chronic depression, Robert Schumann's Second Symphony is nevertheless wonderfully affirmative and optimistic in character.

Thursday, April 13, 10:30 a.m. (Open rehearsal)

Thursday, April 13, 7:30 p.m.

Friday, April 14, 1:30 p.m.

Saturday, April 15, 8 p.m.

Andris Nelsons, conductor

Gautier Capuçon, cello

RAVEL *Alborada del gracioso*

Thierry ESCAICH Cello Concerto (American premiere;

BSO co-commission)

RACHMANINOFF Symphony No. 2

Music Director Andris Nelsons leads the American premiere of a new work for cello and orchestra by French organist-composer Thierry Escaich, written for soloist Gautier Capuçon. Maurice Ravel's exuberantly orchestrated *Alborada del gracioso* is tinged with Flamenco rhythms and Spanish flavors. Sergei Rachmaninoff's by turns lush and exuberant Symphony No. 2 closes the program.

Thursday, April 20, 7:30 p.m.

Friday, April 21, 1:30 p.m.

Saturday, April 22, 8 p.m.

Andris Nelsons, conductor

Anne-Sophie Mutter, violin

Golda Schultz, soprano*

SIBELIUS *Luonnotar*

Thomas ADÈS *Air*, for violin and orchestra (American premiere; BSO co-commission)

SIBELIUS Symphony No. 5

Andris Nelsons leads superstar violinist Anne-Sophie Mutter in the American premiere of English composer Thomas Adès' new Sibelius-inspired *Air* for violin and orchestra, a BSO co-commission written for Mutter. In her BSO debut, the young South African soprano Golda Schultz sings Jean Sibelius' early *Luonnotar*, a dramatic tone poem with voice based on Finnish creation myth. Though his Fifth Symphony was an enormous success at its 1915 premiere, Sibelius extensively

revised the original four-movement work, completing the final three-movement version in 1919.

Friday, April 28, 8 p.m. (Casual Friday)

Saturday, April 29, 8 p.m.

Andris Nelsons, conductor

Seong-Jin Cho, piano

Caroline SHAW *Punctum* (April 29 only)

RAVEL Piano Concerto in G

STRAVINSKY *Petrushka* (1947 version)

Acclaimed South Korean pianist Seong-Jin Cho returns to Symphony Hall for Maurice Ravel's Concerto in G, one of the composer's final works, which ranges from jazzy energy to poignant lyricism. Pulitzer Prize-winning American composer Caroline Shaw's *Punctum* is a meditation on a moment from J.S. Bach. Igor Stravinsky's 1911 ballet *Petrushka*, the second of his great trilogy for the Ballets Russes company, depicts the hapless living puppet title character in gloriously scored scenes from a carnival fair.

Sunday, April 30, 2 p.m.

Osvaldo GOLIJOV *Falling Out of Time*

(A Tone Poem in Voices, from the novel by David Grossman; translation from the Hebrew by Jessica Cohen)

Biella da Costa, Woman

Nora Fischer, Centaur

Ensemble: Dan Brantigan, trumpet and flugelhorn;

Shawn Conley, acoustic and electric bass; Jeremy

Flower, electric guitar and synthesizer; Johnny

Gandelsman, violin; Mario Gotoh, viola; Kayhan

Kalhor, kamancheh and shah kaman; Karen

Ouzounian, cello; Shane Shanahan, percussion;

Mazz Swift, violin; Wu Man, pipa

This special concert presents Argentina-born American composer Osvaldo Golijov's *Falling Out of Time*, composed for a multicultural, multistylistic instrumental ensemble. Drawing powerfully on popular and folk music styles, based on David Grossman's experimental novel about parents' grief at the loss of a child, Golijov's urgently impactful piece is here presented in a semi-staged performance.

Semi-staged production, presented in association with Celebrity Series of Boston

Thursday, May 4, 7:30 p.m.

Friday, May 5, 1:30 p.m.

Saturday, May 6, 8 p.m.

Andris Nelsons, conductor

Augustin Hadelich, violin

Ildar Abdrazakov, bass*

Men of the Tanglewood Festival Chorus

James Burton, conductor

BRITTEN Violin Concerto

SHOSTAKOVICH Symphony No. 13, *Babi Yar*

The BSO and Andris Nelsons complete their multi-season survey of Dmitri Shostakovich's symphonies with No. 13, *Babi Yar*, based on poems by Yevgeny Yevtushenko. Russian bass Ildar Abdrazakov makes his BSO debut in these performances. The title poem condemns Soviet revisionist history and antisemitism surrounding a Nazi massacre of Ukrainian Jews. Opening the program, frequent BSO guest Augustin Hadelich plays Benjamin Britten's early, lyrical Violin Concerto, the composer's reaction to the tragedy of the Spanish Civil War.