

Boston Symphony Orchestra 2024–25 Season

All programs and artists are subject to change.

* BSO Debut

^Symphony Hall subscription debut

° Denotes a program curated by or featuring Composer Chair Carlos Simon.

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

Friday, September 6, 7:30 p.m.

Star Wars: The Force Awakens in Concert

Boston Pops Orchestra

Keith Lockhart, conductor

As the tyrannical First Order rises to overthrow the New Republic, Rey, a desert scavenger, and Finn, an ex-stormtrooper, find themselves teaming up with Han Solo and Chewbacca to return vital information to the Resistance

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Saturday, September 7, 7:30 p.m.

Sunday, September 8, 2:00 p.m.

A Grand Suite from *Harry Potter*

Boston Pops Orchestra

Experience the story of “the boy who lived” and his mortal struggle against You-Know-Who as John Williams’ magical score and a vivid narration conjure up this world of wizards and wonders that has captivated audiences for decades.

Opening Night features the first commission from our new Composer Chair, Carlos Simon, dedicated to Andris Nelson’s 10th anniversary season as music director. Our soloists for the evening include superstar mezzo-soprano Susan Graham, dazzling husband-and-wife pianists Lang Lang and Gina Alice Redlinger, and the winner of the 2023 Boston Symphony Orchestra Concerto Competition, the brilliant newcomer violinist Keila Wakao.

The Opening Gala is a special fundraising event to benefit the BSO. For more information about attending this black-tie dinner and concert program, please contact our Development Events Office at bsorsvp@bso.org

Friday, September 20, 7:30 p.m.

Boston Pops Orchestra

Keith Lockhart, conductor

Cirque de la Symphonie

Cirque Goes to the Cinema

The peerless artistry of the Boston Pops meets the athletic elegance of some of the most talented circus performers in the world as they tumble and fly through the air to a soundtrack featuring timeless tunes from the silver screen.

Thursday, September 19, 6 p.m.

Opening Night Gala

Andris Nelsons, conductor

Lang Lang and Gina Alice Redlinger*, pianos

Susan Graham, mezzo-soprano

Keila Wakao, violin[^]

Carlos SIMON New work (world premiere; BSO commission)

RAVEL *Tzigane*, for violin and orchestra

CANTELOUBE Selection of *Songs of the Auvergne*

SAINT-SAËNS *Carnival of the Animals*, for pianos and orchestra

RAVEL *La Valse*

Saturday, September 21, 2 p.m.

Concert for the City

Keith Lockhart, Andris Nelsons, and Thomas

Wilkins, conductors

We throw open the Symphony Hall doors to showcase all that the Boston Symphony Orchestra and Boston Pops have to offer, alongside our arts and music education partners and programs from throughout Greater Boston. Join BSO and Pops musicians, Music Director Andris Nelsons, Boston Pops Conductor Keith Lockhart, and Youth and Family Concerts Conductor Thomas Wilkins for a free and

joyful afternoon of music-making and community spirit.

BSO 24-25 Subscription Season START

Thursday, September 26, 7:30 p.m. °

Friday, September 27, 1:30 p.m.

Saturday, September 28, 8 p.m.

Andris Nelsons, conductor

William R. Hudgins, clarinet

Tania LEÓN New work (world premiere; BSO co-commission)

COPLAND Clarinet Concerto

BARBER Adagio for Strings

Carlos SIMON *Wake Up: A Concerto for Orchestra*

Music Director Andris Nelsons leads this all-American program including works by the Pulitzer Prize-winning composer Tania León and inaugural BSO Composer Chair Carlos Simon. BSO Principal Clarinet William R. Hudgins is the soloist in Aaron Copland's delightful Clarinet Concerto, contrasting with Samuel Barber's soulful Adagio for Strings.

Friday, October 4, 8 p.m. (non-subscription concert)

Saturday, October 5, 8 p.m.

Sunday, October 6, 2 p.m.

Andris Nelsons, conductor

Latonia Moore, soprano 1^

Christine Goerke, soprano 2

Ying Fang, soprano 3

Mihoko Fujimura, mezzo-soprano 1

Gerhild Romberger, mezzo-soprano 2*

Andreas Schager, tenor*

Michael Nagy, baritone^

Ryan Speedo Green, bass-baritone

Tanglewood Festival Chorus

James Burton, conductor

Boys of the St. Paul's Choir School

Brandon Straub, Music Director*

MAHLER Symphony No. 8

Mahler's Eighth Symphony, the so-called "Symphony of a Thousand" for eight soloists, large chorus, children's chorus, organ, and orchestra, was the composer's most ambitious work philosophically as well as musically. By pairing in this oratorio-like work – a vast setting of the hymn "Veni, creator spiritus" – with the redemptive final scene of Goethe's *Faust*,

Mahler strives for the widest possible scope of spiritual optimism.

Thursday, October 10, 7:30 p.m.

Friday, October 11, 1:30 p.m.

Saturday, October 12, 8 p.m.

Samy Rachid, conductor^

Olivier Latry, organ

BERLIOZ *Waverley Overture*

Michael GANDOLFI *Ascending Light*, for organ and orchestra

SAINT-SAËNS Symphony No. 3, *Organ Symphony*

BSO Assistant Conductor Samy Rachid makes his BSO subscription debut in a program featuring the glorious Symphony Hall organ. Olivier Latry, organist at Paris's Notre Dame Cathedral, premiered Michael Gandolfi's *Ascending Light* here in 2015. The BSO-commissioned work was composed as tribute to Armenian culture on the 100th anniversary of the Armenian genocide. Camille Saint-Saëns's Third Symphony features the organ prominently in its majestic finale. Hector Berlioz's *Waverley Overture* evokes the romance and intrigue of Sir Walter Scott's historical novels.

Thursday, October 17, 10:30 a.m. (Open Rehearsal)

Thursday, October 17, 7:30 p.m.

Friday, October 18, 8 p.m.

Saturday, October 19, 8 p.m.

Xian Zhang, conductor^

Jonathan Biss, piano

CHEN Yi *Landscape Impression*

SCHUMANN Piano Concerto

MOZART Symphony No. 39

Xian Zhang makes her Symphony Hall debut leading a work she premiered with the New Jersey Symphony in June 2023, Pulitzer Prize-winning Chinese-born composer Chen Yi's *Landscape Impression*. American pianist Jonathan Biss is the soloist in Robert Schumann's lyrical and powerful Piano Concerto. Schumann wrote the piece at the urging of his wife Clara, one of the great pianists of the age. Mozart's elegant Symphony No. 39 was the first of his final trilogy of symphonies, written at lightning speed in summer 1788.

Thursday, October 24, 7:30 p.m.

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

Saturday, October 26, 8 p.m.

Sir Antonio Pappano, conductor

Jean-Yves Thibaudet, piano

Hannah KENDALL *O flower of fire* (American premiere)

LISZT Piano Concerto No. 2

STRAUSS *Also sprach Zarathustra*

French pianist Jean-Yves Thibaudet brings dazzling elegance to Franz Liszt's Piano Concerto No. 2, which distills the turbulent essence of Romanticism. Italian-British conductor Antonio Pappano also leads two works asking deep questions of humanity while expanding the range of the orchestra. Richard Strauss' *Also sprach Zarathustra*, with its immediately recognizable opening "sunrise," is a musical response to Friedrich Nietzsche's metaphysical novel of the same name. Hannah Kendall uses unusual orchestral techniques and music boxes in her recent *O flower of fire*, inspired by the work of Guyanese-British poet Martin Carter.

Halloween at Symphony START
Wednesday, October 30, 7:30 p.m.
Nosferatu: A Symphony of Horror
Brett Miller, organ

Experience the grotesque terror of F.R. Murnau's 1922 genre-defining horror classic just as silent-film audiences of the time did, with live organ accompaniment creating a chilling atmosphere that will have you shaking in your seat!

Thursday, October 31, 7:30 p.m.

Saturday, November 2, 7:30 p.m.

Boston Pops Orchestra

Keith Lockhart, conductor

Disney *Tim Burton's The Nightmare Before Christmas* in Concert

Based on an original poem and characters created by Tim Burton, the film was first released in 1993 as *The Nightmare Before Christmas*. Directed by Henry Selick (*James and the Giant Peach*), the film follows the earnest-but-misguided adventures of Jack Skellington, Halloween Town's beloved Pumpkin King.

Bored with the same old scare-and-scream routine of Halloween, Jack longs to try something new. Convinced that he can spread the joy of Christmas and against the advice of Sally, a caring and clever ragdoll, Jack enlists three mischievous trick-or-treaters – Lock, Shock, and Barrel – to kidnap Santa Claus. But Jack's merry mission puts Santa in jeopardy and creates a nightmare for good little boys and girls everywhere.

The film is rated "PG."

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

Boston Pops Orchestra

Keith Lockhart, conductor

Celebrating El Día de Muertos – The Day of the Dead

Step into the mesmerizing world of Mexican tradition as we present a vibrant celebration of "El Día de Muertos" – The Day of the Dead. Join us for an evening filled with music that honors this rich cultural heritage where life and death intertwine in a beautiful tapestry of remembrance and reverence.

Thursday, November 7, 10:30 a.m. (High School Open Rehearsal)

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

Saturday, November 9, 8 p.m.

Thomas Wilkins, conductor

Gerald Clayton, piano^

Renese King, vocalist*

Vocal Ensemble

Duke Ellington Anniversary Celebration

ALL-ELLINGTON PROGRAM

Three Black Kings

New World A-Coming, for piano and orchestra

Night Creature

Selection from the *Sacred Concerts*

The BSO and Thomas Wilkins mark the 50th anniversary of Duke Ellington's death with three of

this American musical genius' symphonically ambitious "Tone Parallels" — his personal take on the tone poem; Gerald Clayton is soloist in the optimistic *New World A-Coming*. Ellington's three Sacred Concerts of 1965, 1968, and 1973, conceived as a parallel to traditional European church music, feature styles at the core of jazz, including gospel, the blues, and spirituals in a multi-dimensional, oratorio-like presentation.

Thursday, November 14, 10:30 a.m. (Open Rehearsal)

Thursday, November 14, 7:30 p.m.

Friday, November 15, 1:30 p.m.

Saturday, November 16, 8 p.m.

Philippe Jordan, conductor

Jan Lisiecki, piano

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

TCHAIKOVSKY Symphony No. 6, *Pathétique*

Canadian pianist Jan Lisiecki is the soloist in Mozart's mysterious and stormy Piano Concerto No. 20 in D minor which owes much to the composer's sensitivity to operatic drama and expressivity. This concerto was particularly admired by artists of the Romantic era. Pyotr Ilyich Tchaikovsky said of his poignant Symphony No. 6, *Pathétique*, "I love it as I have never loved any of my musical children." It was his last completed work; he led the premiere less than two weeks before his death.

Thursday, November 21, 7:30 p.m.

Friday, November 22, 8 p.m.

Saturday, November 23, 8 p.m.

Andris Nelsons, conductor

Renée Fleming, soprano

Rod Gilfry, baritone

Wendall Harrington, video artist

MOZART Overture to *The Abduction from the Seraglio*

MOZART Symphony No. 36, *Linz*

Kevin PUTS *The Brightness of Light*, for soprano, baritone, and orchestra

Painter Georgia O'Keeffe and her husband Alfred Stieglitz tell their love story in Kevin Puts' poignantly romantic *The Brightness of Light*, a BSO commission composed for Renée Fleming. Wendall Harrington designed the accompanying lush projections based on images from O'Keeffe's life and work. The

program opens with two high-spirited Mozart works dating from his early Vienna years, when he was creating a new life as an independent composer.

Friday, November 29, 1:30 p.m.

Saturday, November 30, 8 p.m.

Andris Nelsons, conductor

Ross Jamie Collins[^] and Na'Zir McFadden[^],

Tanglewood Music Center Conducting Fellows

Sergio Tiempo, piano

SIBELIUS *Finlandia*

GRIEG Piano Concerto

GRIEG *Holberg* Suite

SIBELIUS Symphony No. 7

Andris Nelsons and our two summer 2024

Tanglewood Music Center Conducting Fellows share this concert of Norwegian and Finnish works.

Argentine pianist Sergio Tiempo is soloist in the Norwegian Edvard Grieg's fiery Piano Concerto, paired with the composer's delightful *Holberg* Suite, based on Baroque dances. Jean Sibelius composed *Finlandia* pointedly to elevate Finnish national feeling, and it succeeded wonderfully, becoming one of his most popular works. His late single-movement Seventh Symphony is the ultimate expression of his personal musical language.

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

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

Saturday, January 11, 8 p.m.

Andris Nelsons, conductor

ALL-BEETHOVEN program

Symphony No. 1

Symphony No. 2

Symphony No. 3, *Eroica*

Our exploration of Beethoven starts with his beginnings as an acolyte of Joseph Haydn and W.A. Mozart in his Symphony No. 1 in 1800. Beethoven revolutionized the symphony — and the language of music — through the startlingly innovative Second and Third (*Eroica*) symphonies which incorporated the heroic journey into symphonic form.

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

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

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

Andris Nelsons, conductor

ALL-BEETHOVEN program

Symphony No. 4
Symphony No. 5

Beethoven composed his Fourth and Fifth symphonies almost concurrently, but they're very different in their expressive impact. The Fourth is one of Beethoven's warmest, most congenial works, sharing that mood with the Violin Concerto completed just after the symphony. The Fifth Symphony, by contrast, creates wonderful intensity through the famous four-note "fate" motif—perhaps the most famous musical fragment of all time—and resolves that tension in a triumphant finale.

Saturday, January 18, 8 p.m.
Tuesday, January 21, 7:30 p.m. (non-subscription concert)
Andris Nelsons, conductor
ALL-BEETHOVEN program
Symphony No. 6, *Pastoral*
Symphony No. 7

Beethoven conceived his *Pastoral* Symphony, No. 6, as an illustration of a lovely day spent in the countryside, where we encounter babbling brooks, birds of various sorts, friendly country dwellers, and a brief, tumultuous storm. His Seventh Symphony has long been one of his most popular works—especially its solemn Allegretto, which had such an effect at its premiere that it was immediately encored.

Thursday, January 23, 7:30 p.m.
Friday, January 24, 1:30 p.m.
Saturday, January 25, 8 p.m.
Andris Nelsons, conductor
Amanda Majeski, soprano
Tamara Mumford, mezzo-soprano
Pavel Černoch, tenor
Andrè Schuen, baritone
Tanglewood Festival Chorus,
James Burton, conductor
ALL-BEETHOVEN program
Symphony No. 8
Symphony No. 9

For all his reputation as a prickly artistic genius whose music crackles with heaven-storming power, Beethoven shared with his teacher Haydn a delightful musical wit, nowhere so clearly demonstrated as in

his Eighth Symphony. The cycle concludes with his hugely ambitious and all-embracing Ninth, a revolution in and of itself; it was the first symphony to include chorus, transforming Friedrich Schiller's "Ode to Joy" into a rallying cry for humanity.

Thursday, January 30, 7:30 p.m.
Saturday, February 1, 8 p.m.
Andris Nelsons, conductor
Christine Goerke, soprano (Marietta)
Elisa Sunshine, soprano (Juliette)*
Karen Cargill, mezzo-soprano (Brigitte)
Brandon Jovanovich, tenor (Paul)^
Joshua Sanders, tenor (Victorin)*
Neal Ferreira, tenor (Gaston)
Terrence Chin-Joy, tenor (Graf Albert)*
Andrzej Filończyk, baritone (Frank)*
Elliot Madore, baritone (Fritz)^
Tanglewood Festival Chorus
James Burton, conductor
KORNGOLD *Die tote Stadt**

Erich Korngold's *Die tote Stadt* ("The Dead City") is an incredibly tender work, embodying the twilight of the Romantic era. Korngold, a remarkable prodigy who later became one of Hollywood's most important composers, began the opera when he was only 19 and completed it at age 23. It opened simultaneously in December 1920 in Cologne and Hamburg and became one of the biggest operatic successes of the era. The opera's theme of struggling with the memory of a lost loved one undoubtedly resonated with audiences still traumatized by the recent catastrophe of World War I.

**Sung in German with English supertitles.*
Presented in collaboration with the Boston Lyric Opera.

Thursday, February 6, 7:30 p.m.
Friday, February 7, 1:30 p.m.
Saturday, February 8, 8 p.m.
Nathalie Stutzmann, conductor*
Veronika Eberle, violin^
BEETHOVEN Violin Concerto
RAVEL *Alborada del gracioso*
STRAVINSKY *The Firebird* (1919 suite)

French conductor Nathalie Stutzmann makes her BSO debut with German violinist Veronika Eberle in

her Symphony Hall debut in Beethoven's towering Violin Concerto. Ravel's *Alborada del gracioso* and Stravinsky's ballet score *The Firebird* are both marvels of orchestral brilliance from the 1910s: Ravel's one of his many Spanish-influenced confections and Stravinsky's a journey through a Russian folk tale of heroism, magic, and renewal that vaulted the composer to the forefront of modern music.

Thursday, February 13, 7:30 p.m.
Friday, February 14, 1:30 p.m.
Saturday, February 15, 8 p.m.
Herbert Blomstedt, conductor
SCHUBERT Symphony No. 6
BRAHMS Symphony No. 1

Herbert Blomstedt, celebrating a seven-decade conducting career, returns to lead the BSO in Franz Schubert's light-hearted, cheerful Symphony No. 6, composed when he was 20 and notable as a satisfyingly classical work preceding his more searching later symphonies.

Brahms was strongly influenced by Schubert but more so still by Beethoven, whose symphonic shadow apparently kept Brahms from completing his First Symphony until he was 43 years old. A prominent theme in its finale is a direct nod to Beethoven's Ninth.

Thursday, February 20, 7:30 p.m.
Friday, February 21, 1:30 p.m.
Saturday, February 22, 8 p.m.
Alan Gilbert, conductor
Isabelle Faust, violin
HAYDN Symphony No. 48, *Marie Therese*
STRAVINSKY Violin Concerto
HAYDN Symphony No. 99

Isabelle Faust and Alan Gilbert return for Stravinsky's bracing, wry Violin Concerto, a work at the core of his sparkling and witty neoclassical period. Bracketing Stravinsky's concerto are two Joseph Haydn works from early and late in his symphonic career, during which he largely created the

foundations for the 18th-century Viennese Classical era.

Thursday, February 27, 10:30 a.m. (High School Open Rehearsal)
Thursday, February 27, 7:30 p.m.
Friday, February 28, 1:30 p.m.
Saturday, March 1, 8 p.m.
Giancarlo Guerrero, conductor
Alban Gerhardt, cello
Gabriela ORTIZ *Revolución diamantina*
TCHAIKOVSKY Variations on a Rococo Theme, for cello and orchestra
TCHAIKOVSKY *Francesca da Rimini*

Acclaimed Mexican composer Gabriela Ortiz, known for her vibrant instrumental colors and skill with dramatic narrative, wrote her ballet score *Revolución diamantina* with Mexican writer Cristina Rivera Garza. The piece explores the powerful Mexican feminist "Glitter Revolution" campaign to highlight an epidemic of violence against women. Pyotr Ilyich Tchaikovsky wonderfully depicts love's passion and an infernal whirlwind in his tone poem *Francesca da Rimini*, inspired by a historic injustice recounted in Dante's *Inferno*. Murdered by her husband, Francesca suffers in the second level of hell for her lustfulness, buffeted by an eternal storm. As a contrast, Alban Gerhardt is soloist in the composer's charming Variations on a Rococo Theme.

Thursday, March 6, 7:30 p.m.
Friday, March 7, 1:30 p.m.
Saturday, March 8, 8 p.m.
Eun Sun Kim, conductor*
Inon Barnatan, piano
LIADOV *The Enchanted Lake*
BARTÓK Piano Concerto No. 3
RACHMANINOFF Symphony No. 3

South Korean conductor Eun Sun Kim makes her BSO debut with a trio of pieces exploring innovation within tradition. Star pianist Inon Barnatan returns to Symphony Hall to take on one of Bartók's final works, the Third Piano Concerto, a love letter to his wife and his home country. While living in poverty in New York having fled the onslaught of the Nazis into Hungary, Bartók's creativity had stalled out, and his body was failing from a long illness. The concerto —

not quite finished when he passed — is a more gentle and accessibly poetic work than his previous concerti, a summation of where Bartók's style left him at the end of his life.

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

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

Saturday, March 15, 8 p.m.

Sunday, March 16, 2 p.m.

Teddy Abrams, conductor*

Ray Chen, violin*

Dashon Burton, baritone^

TCHAIKOVSKY Violin Concerto

Michael TILSON THOMAS *Whitman Songs*

BERNSTEIN Symphonic Dances from *West Side Story*

Ray Chen plays Tchaikovsky's beloved Violin Concerto, the first work the composer completed after his separation from his disastrous marriage and a piece he almost dedicated to his student – and likely lover and inspiration, Iosif Kotek. 120 years later, Michael Tilson Thomas lovingly set three of Walt Whitman poems about longing and belonging for baritone and orchestra. Leonard Bernstein's star-crossed lovers close the program in an iconic love letter to New York and love itself.

Friday, March 21, 8 p.m. °

Saturday, March 22, 8 p.m.

Edwin Outwater, conductor*

COLTRANE *Legacy for Orchestra*

Arranged and curated by Carlos Simon

Considered one of the most preeminent jazz artists of all time, and one of the most influential musical artists of any genre, John Coltrane has truly played a part in shaping the music of today.

Coltrane: Legacy for Orchestra is a new live concert experience re-framing some of John Coltrane's most popular and influential works with lush orchestrations, accompanied by exclusive and recently-exhibited personal photographs of John Coltrane.

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

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

Saturday, March 29, 8 p.m.

Dima Slobodeniouk, conductor

Erin Morley, soprano

Avery Amereau, mezzo-soprano^

Anthony Gregory, tenor*

Morris Robinson, bass

Tanglewood Festival Chorus,

James Burton, conductor

Arvo PÄRT *Tabula Rasa*

MOZART Requiem

This concert probes the intersection of quiet contemplation and fervent prayers, beginning with Arvo Pärt's *Tabula Rasa* — an introspective piece exploring silence, space, and spirituality that quietly changed the shape of 20th century music.

Thursday, April 3, 10:30 a.m. (Open Rehearsal)

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

Friday, April 4, 1:30 p.m.

Saturday, April 5, 8 p.m.

Dima Slobodeniouk, conductor

Frank Peter Zimmermann, violin

Adolphus HAILSTORK *Lachrymosa: 1919*

STRAVINSKY Symphony in Three Movements

ELGAR Violin Concerto

Dima Slobodeniouk leads three works, all notable for their proximity to wartime. Edward Elgar's Violin Concerto can be seen in retrospect as an idyllic calm before the storm of World War I. Adolphus Hailstork's *Lachrymosa: 1919* explores the Red Summer of 1919, a deadly backlash against Black American prosperity in the wake of the war. Stravinsky's Symphony in Three Movements was the composer's dark reaction to the universal devastation of World War II.

Thursday, April 10, 10:30 a.m. (High School Open Rehearsal)

Thursday, April 10, 7:30 p.m.

Andris Nelsons, conductor

ALL-SHOSTAKOVICH program

Symphony No. 6

Symphony No. 11, *The Year 1905*

Written more than 50 years after the Russian Revolution and during another point of political and historical upheaval, Shostakovich's Eleventh

Symphony is a revisitation of the events of Bloody Sunday, integrating Russian folk and revolutionary songs. The final movement is simultaneously a rallying cry and a warning to future tyrants.

Friday, April 11, 8 p.m. (non-subscription)

Andris Nelsons, conductor

Yo-Yo Ma, cello

ALL-SHOSTAKOVICH program

Cello Concerto No. 1

Symphony No. 11, *The Year 1905*

Yo-Yo Ma brings the specter of resistance to the stage. Shostakovich's Cello Concerto is a prime example of the composer using music to protest an authoritarian regime; the cello stands defiant against the orchestra, often playing out its own theme not reflected in the ensemble, until it disseminates into a wild cadenza and is whisked away into a sudden abrupt end.

Thursday, April 17, 7:30 p.m.

Friday, April 18, 1:30 p.m.

Saturday, April 19, 8 p.m.

Andris Nelsons, conductor

Mitsuko Uchida, piano

BEETHOVEN Piano Concerto No. 4

SHOSTAKOVICH Symphony No. 15

Mitsuko Uchida has, from an early age, been considered a standout interpreter of Beethoven. This is considered Beethoven's first piano concerto wherein he broke away from the more traditional format prescribed by Mozart (an orchestral introduction with a dramatic solo entrance) and created his own way forward, letting the instrument speak for itself — intimately and delicately so — and leading the way for the rest of the ensemble. Shostakovich's Fifteenth Symphony is his last symphony and is full of quotations, codes, clues, and ambiguity. This is an experience defying description which invites the listener to create their own personal interpretation.

Saturday, April 26, 8 p.m.

Sunday, April 27, 2 p.m.

Andris Nelsons, conductor

Tanglewood Festival Chorus,

James Burton, conductor

Aleksandra VREBALOV New work for chorus and orchestra (world premiere; BSO commission)

STRAVINSKY *Symphony of Psalms*

SHOSTAKOVICH Symphony No. 6

This program pairs Shostakovich's introspective, classically elegant Sixth Symphony with Stravinsky's austere profound *Symphony of Psalms*, commissioned by Serge Koussevitzky for the BSO's 50th anniversary. In fact, Shostakovich so revered Stravinsky's piece that he made a two-piano arrangement of the score. The BSO commissioned Aleksandra Vrebalov to compose a psalm setting using the same musical forces as Stravinsky's masterpiece. Originally from the former Yugoslavia and winner of the prestigious 2023 Grawemeyer Award, Vrebalov composes music of deeply spiritual humanism influenced in part by Orthodox chant.

Friday, May 2, 1:30 p.m.

Saturday, May 3, 8 p.m.

Andris Nelsons, conductor

Baiba Skride, violin

ALL-SHOSTAKOVICH program

Violin Concerto No. 1

Symphony No. 8

Latvian violinist Baiba Skride brings her signature dulcet tones to Shostakovich's Violin Concerto No. 1. This work is a deeply personal one, influenced by the composer's fear of the Soviet censors and actual encounters with restrictive directives from the government. These bitter feelings toward the regime especially color the third and fourth movements. In this way and many others, we see the composer finding ways to stand up to prevailing political winds; for example, the whole piece is shot through with Jewish klezmer influence at a time when antisemitism was on the rise in the USSR.

BSO OPEN REHEARSALS

**For repertoire, see listings above*

Thursday, October 17, 10:30 a.m.
Thursday, November 14, 10:30 a.m.
Thursday, January 16, 10:30 a.m.
Thursday, April 3, 10:30 a.m.

HIGH SCHOOL OPEN REHEARSALS

**For repertoire, see listings above*

Thursday, November 7, 10:30 a.m.
Thursday, February 27, 10:30 a.m.
Thursday, April 10, 10:30 a.m.

YOUTH AND FAMILY CONCERTS

Saturday, November 9, 12 p.m.
Boston Youth Symphony Orchestra (BYSO)
PROKOFIEV *Peter and the Wolf*

March 19-22
Thomas Wilkins, conductor
BSO Youth and Family Concerts

Saturday, April 5, 12 p.m.
Boston Youth Symphony Orchestra (BYSO)
Marta Žurad, conductor
Matt Roberts, magician
Music and Magic

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, September 29, 3 p.m.
Special Concert (non-subscription) °
All-American program curated by Carlos Simon
This concert will be held in a special venue, to be announced.

Sunday, October 27, 3 p.m.
Jordan Hall
Jean-Yves Thibaudet, piano
POULENC Sonata for flute and piano
POULENC Sonata for oboe and piano
POULENC Sonata for clarinet and piano
Betsy JOLAS *Music for here*, for bassoon, viola, and cello
FRANÇAIX Dixtour for winds and strings

Sunday, November 17, 3 p.m.
Jordan Hall
Samy Rachid, conductor (Schoenberg)
Randall Hodgkinson, piano
Adam SCHOENBERG *Slice* (BSO co-commission)
BRITTEN *Temporal Variations*, for oboe and piano
COPLAND *Appalachian Spring*

Sunday, February 16, 3 p.m.
Jordan Hall
J'Nai Bridges, mezzo-soprano
Samy Rachid, conductor (Golijov)
SCHUBERT *Notturmo* in E-flat for violin, cello, and piano, D.897
RAVEL *Chansons madecasses*
Osvaldo GOLIJOV *Laika*
BRAHMS String Sextet No. 1 in B-flat, Op. 18

Sunday, April 6, 3 p.m.
Jordan Hall
Anna Handler, conductor (Langer)
Elena LANGER *Five Reflections on Water*
Sofia GUBAIDULINA Sonata for bass and piano
SHOSTAKOVICH Piano Quintet in G minor, Op.
