



**Boston Symphony
Orchestra**

2025–26 season

where music lives

For immediate release

Tuesday, July 29 at 12 p.m.

**Single tickets on sale July 31 at 10 a.m. for the
Boston Symphony Orchestra's 2025–26 season
through [BSO.ORG](https://www.bso.org) or 888-266-1200**

**The season celebrates anniversary milestones in
America's, Boston's, and Symphony Hall's history;
reflects upon how faith and spirituality inspire creativity
and insight; and explores how artists past and present
respond to the natural environment.**

E Pluribus Unum: From Many, One is a Multi-Year Exploration of
the American Experience, Offering Three Dozen Works by
American Composers including a Focus on Opera in the Second
Half of the 20th Century

Boston, Symphony Hall & the BSO in 1900 marks Symphony
Hall's 125th with Beethoven's *Missa Solemnis*, Performed at the

Hall's Inaugural Concert in Oct. 1900, an Organ Recital by **James McVinnie**, and Other Fall Programs Featuring Music Composed in that Era

Faith in Our Time Highlights Music's Power to Inspire, Heal, and Delight with programs that Include **Carlos Simon's** *Good News Mass* and Bernstein's *Chichester Psalms*

Where Words End: Music and the Natural World Presents Works Inspired by Nature by Composers from Beethoven and Sibelius to John Williams, Gabriella Smith, and Thomas Adès

Opening Events (Sept. 17–20) Include the Annual **Concert for the City** and **Music's Next Generation – A College Showcase** (both free), an All-American **BSO Gala Concert**, and the **Boston Pops** with **Keith Lockhart** and **Mandy Gonzalez** Performing Music by **Lin-Manuel Miranda**

Violinist **Augustin Hadelich** Performs Throughout the 2025–26 Season as **BSO Artist-in-Residence**

Premieres of BSO Commissions by **Carlos Simon**, **Tania León**, **Allison Loggins-Hull**, **Esa-Pekka Salonen**, **Andrew Norman**, **Outi Tarkiainen**, and **John Williams**

Four-Concert Explorer Series Presents Some of Classical Music's Most Enduring Works, Aimed at Introducing Newcomers to Orchestral Music

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A Stellar Lineup of Guest Artists

Pianists **Emanuel Ax, Seong-Jin Cho, Mao Fujita, Lucas and Arthur Jussen, Evgeny Kissin, Lang Lang, Yunchan Lim, Orion Weiss, and Yuja Wang**

Violinists **Joshua Bell, Johnny Gandelsman, Augustin Hadelich, Midori, and Gil Shaham**

Cellists **Pablo Ferrández and Yo-Yo Ma**

Saxophonist **James Carter** and Horn Player **Stefan Dohr**

Sopranos **Renée Fleming, Golda Schultz, Jekalyn Carr, Andrea Carroll, and Jennifer Holloway**

Mezzo-sopranos **Sasha Cooke, Samantha Hankey, Nikola Hillebrand, Wiebke Lehmkuhl, Anne Sofie von Otter and Zoe Reams**

Alto **Melvin Crispell III**, Baritone **Thomas Hampson**, Tenors **Pavel Černoch, Zebulon Ellis, Andrew Haji and Klaus Florian Vogt**, and Basses **Franz-Josef Selig, Morris Robinson, and Wei Wu**

Lorelei Ensemble and The Crossing

Highly Acclaimed Guest Conductors

Thomas Adès, Herbert Blomstedt, Andrey Boreyko, Jonathon Heyward, Domingo Hindoyan, Earl Lee, Susanna Mälkki, Nodoka Okisawa, Esa-Pekka Salonen, and Dima Slobodeniouk

BSO Artistic Partner **Thomas Wilkins**, BSO Assistant Conductors **Samy Rachid and Anna Handler**, and the 2025 TMC Conducting Fellows **Leonard Weiss and Yiran Zhao**

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The Boston Pops and Keith Lockhart Perform Throughout the Season

Cirque de la Symphonie: Cirque Rocks! Brings Circus Artistry to Symphony Hall

From Broadway to Hollywood: Award-Winning Music from the Stage and Screen, Inspired by the Pops' Beloved Album

Broadway's **Mandy Gonzalez** Performs the Iconic Music of **Lin-Manuel Miranda**

Family Film Favorites ***The Princess Bride*** and ***Disney's Hocus Pocus***
Performed Live-to-Picture

The Phantom of the Opera, Original 1925 Silent Film Accompanied by
Solo Organist **Brett Miller**, as a Late-Night Halloween Treat

Cultural Celebrations of ***El Día de Muertos (The Day of the Dead)*** and
Lunar New Year, plus ***Celtic Night: A Tribute to Brian O'Donovan and
A Celtic Sojourn***

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Boston Symphony Chamber Players Welcome Special Guests

Violinist **Augustin Hadelich**, Pianists **Inon Barnatan**, **Seong-Jin Cho**,
and **Randall Hodgkinson**, Mezzo-Soprano **Sasha Cooke**, and
Conductors **Samy Rachid** and **Earl Lee**

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Special Partnership Presentations

Vienna Philharmonic Orchestra and Pianist **Lang Lang** (Conducted by
Andris Nelsons) with **Celebrity Series of Boston**

Puerto Rico Symphony Orchestra (Conducted by **Maximiano Valdés**)
with ***Inquilinos Boricuas en Acción***

Interlochen Center for the Arts Students and Cellist **Yo-Yo Ma**
(Conducted by **Cristian Măcelaru**) with **Interlochen Arts Academy**

Samuel Barber's Opera *Vanessa* Performed by the BSO with the
Tanglewood Festival Chorus and the **Boston Lyric Opera Chorus**

Circle Round, WBUR's Family Folktales Podcast, Returns to Record Two Live Performances in Symphony Hall

Acclaimed British Organist **James McVinnie** in Recital at Symphony Hall

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Single tickets available July 31 at 10 a.m. and Subscriptions (Fixed and Flexible “Choose Your Own” Packages) Available NOW at [BSO.ORG](https://www.bso.org) or 888-266-1200

[Click here](#) for the 2025–26 Program Details by Date

[Click here](#) for the 2025–26 Press Kit with Artist Images and Bios

Season Overview

Single tickets go on sale July 31 for the Boston Symphony Orchestra's 2025–26 season—the orchestra's 145th and one of its most ambitious, idea-driven, and innovative ever. Interwoven with multi-year thematic explorations, the season celebrates anniversary milestones in America's, Boston's, and Symphony Hall's history; reflects upon how faith and spirituality inspire creativity and insight; and explores how artists past and present respond to the changing natural environment. These themes take center stage not only in musical performances but also alongside collaborations with scholars, activists, and artists, deepening our understanding of ourselves and our historical, cultural, and intellectual landscapes.

Continuing the BSO's unparalleled legacy of supporting contemporary composers and premiering new music, the 2025–26 season offers five **world or American premiere commissions**, including two by Composer Chair **Carlos Simon**, and several Boston premieres of BSO-commissioned works. In a season-long

residency, violinist **Augustin Hadelich** performs two programs with the BSO, guest performs with the **Boston Symphony Chamber Players** (BSCP), and gives two recitals while also working with students in the community.

Rounding out his 30th anniversary year, **Keith Lockhart** conducts the **Boston Pops** throughout the season with star soloists like **Mandy Gonzalez** and concerts celebrating Halloween, the Day of the Dead, the Lunar New Year, and St. Patrick's Day. Artistic Partner for Education **Thomas Wilkins** returns to conduct a gospel-themed BSO concert as well as the annual Youth and Family Concert Series. The **Tanglewood Festival Chorus** joins the BSO for six programs including the orchestra's first-ever performances of Samuel Barber's opera *Vanessa*. Co-presentations of **visiting orchestras** include the Vienna Philharmonic, with Nelsons conducting and piano soloist **Lang Lang**, the Puerto Rico Symphony Orchestra with cuatro soloist **Luis Sanz**, and students from the **Interlochen Arts Academy** with soloist **Yo-Yo Ma**. With guest performances by many of the world's most highly acclaimed soloists (**Seong-Jin Cho**, **Renée Fleming**, **Evgeny Kissin**, **Yunchan Lim**, **Midori**, and **Yuja Wang**, to name a few), conductors, and choral ensembles, the coming BSO season offers audiences many opportunities to experience extraordinary music-making and its timeless capacity to inspire joy, offer solace, and unite us in our shared humanity.

Opening Week Programs (Sept. 17–20)

The season opens with a panoply of programs that welcome a broad range of audiences to experience the breadth of phenomenal artistry and commitment to community-building that defines the BSO today. First off, the annual free ***Concert for the City*** returns for its largest and most inclusive program ever with performances by a variety of arts education partners in the community, including the Boston Music Project, the Boston Youth Symphony Orchestra, the Me2 Orchestra, and Project STEP. They will be joined by the BSO, the Pops, and the **Tanglewood Festival Chorus**, led by **Nelsons**, **Wilkins**, and **Lockhart**, along with special guests **Fabiola Méndez**, **Veronica Robles Mariachi Band**, and **Clayton Stephenson** (Sept. 17). In an exciting new addition to this season's opening festivities, seven instrumental and vocal ensembles from Boston's plethora of colleges and conservatories perform a free program titled **Music's Next Generation: A College Music Showcase** (Sept. 18). The **BSO Opening Gala** kicks off the celebration of Symphony Hall's 125th anniversary and offers an

All-American program led by Nelsons with works by John Williams, John Adams, Barber, and Gershwin as well as music arranged by Jessie Montgomery. Gala guest artists include South African soprano **Golda Schultz**, jazz saxophonist **James Carter**, BSO percussionist **J. William Hudgins**, and newly appointed principal double bass **Caleb Quillen** (Sept. 19). Continuing the celebration of his 30 years as Boston Pops conductor, Lockhart and the Pops are joined by Broadway superstar **Mandy Gonzalez** singing the iconic music of Lin-Manuel Miranda in the world-premiere production of *Everything I Know* to conclude the opening festivities (Sept. 20). [Click here for program details during Opening Week.](#)

Boston, Symphony Hall, and the BSO in 1900

Concert programs and humanities events celebrating Boston in 1900 explore the European cultural influences that inspired civic leaders like BSO founder Henry Lee Higginson, who sought to take such influences and incorporate them into the development of a uniquely Bostonian institution and a space to offer music for all. Opened in October 1900, Symphony Hall was designed by McKim, Mead & White, one of the era's most prominent architectural firms, and relied on the then-emerging science of architectural acoustics developed by Harvard Professor Clement Sabine. Between the hall's unrivaled acoustic qualities and the removable raked flooring that allowed for flexible "music hall" seating configurations, Symphony Hall gave Boston one of the most modern and highly regarded concert venues in the world.

A beloved Boston and U.S. National Historic Landmark, and the site of hundreds of world premieres and storied debut performances by performing artists across genres, Symphony Hall has long been a crucible for musical innovation and a gathering place where people of all backgrounds can share in the power of live music and mark important civic, cultural, and even personal milestones. ([More about the history of Symphony Hall.](#))

Fall 2025 Concerts and Events Celebrating *Boston, Symphony Hall and the BSO in 1900*: European and American music composed around this pivotal time in Boston's and America's history is featured in two Nelsons-led BSO programs and the season's first Boston Symphony Chamber Players (BSCP) performance in the first two weeks of October. Nelsons leads the BSO, soprano **Nikola**

Hillebrand, and the **Lorelei Ensemble** under artistic director **Beth Willer** in Debussy's Impressionist-inspired *Nocturnes* and Mahler's Symphony No. 4, enduring works that premiered in 1900 and 1901, respectively (Oct. 2–4). Contemporaneous chamber works by Beach, Koechlin, Loeffler, Mahler, and Saint-Saëns are performed by the **Boston Symphony Chamber Players** with pianist **Randall Hodgkinson**, and former BSO Assistant Conductor **Earl Lee** conducts mezzo-soprano **Sasha Cooke** in Mahler's *Songs of a Wayfarer* (Oct. 5).

To commemorate the 125th anniversary, Nelsons leads a reprise of Symphony Hall's inaugural program, Beethoven's monumental *Missa Solemnis* with the **Tanglewood Festival Chorus**, mezzo-soprano **Wiebke Lehmkuhl**, tenor **Klaus Florian Vogt**, and bass **Franz-Josef Selig** (Oct. 9–11). That same weekend, acclaimed British organist **James McVinnie** presents a recital inspired by the programs of the organ recitals from 1900–1901, the BSO's inaugural season in the Hall, with timeless works by Bach, Schumann, Wagner, and Franck along with a world premiere by inti figgis-vizueta and works by Philip Glass, Meredith Monk, Julia Wolfe, Sufjan Stevens, and Nico Muhly (Oct. 10).

Special cocktails celebrating the spirit of 1900, curated by Eastern Standard Beverage and Bar Director Jackson Cannon, will be available at the October events marking the 125th anniversary, including the organ recital, as well as at the new four-concert Explorer Series (more information about these new concerts is available below).

[Click here](#) for *Boston, Symphony Hall, and the BSO in 1900 information and related program details*.

E Pluribus Unum: From Many, One

Inspired by the spirit of America's motto, *E Pluribus Unum: From Many, One*, is a multi-year celebration that embraces the plurality and singularity of American music and probes how the crosscurrents of the art form reflect and parallel societal change in our nation.

The 2025–26 season's repertoire includes more than three dozen works by composers who have woven the rich tapestry of American music, from Copland,

Barber, and Bernstein to modern trailblazers like John Williams, John Adams, Tania León, and Carlos Simon. The season offers American music in a range of genres with special focuses on opera composed in the late 20th century (Samuel Barber's *Vanessa* and John Adams' *The Chairman Dances* and excerpts from *Nixon in China*), music of the Americas, and uniquely American sounds like gospel, jazz, and Hollywood music. Along with his operas, Adams' work is featured in other programs throughout the season, from September's Opening Gala (*Short Ride in a Fast Machine*) and October's BSO concert with Augustin Hadelich performing Adams' Violin Concerto, to February's recital with Hadelich and Orion Weiss (*Road Movies*) and the BSO's closing program in May (*Harmonium*). There is also a focus on the music of Antonín Dvořák, whose work was in dialogue with American spiritual and folk traditions (his Symphony No. 9 *From the New World*, and Cello Concerto, both composed in America in the 1890s, as well as his earlier Violin Concerto and Symphonies No. 7 and No. 8 will be performed by the BSO this season).

Early 2026 BSO and BSCP Concerts and Events Celebrating America's 250th Anniversary: An *E Pluribus Unum: From Many, One* festival is planned for early 2026, with four BSO programs (three led by Nelsons and one by Thomas Wilkins), a BSCP concert, several solo performances by violinist **Johnny Gandelsman**, and related humanities events throughout January and early February. Nelsons opens the new year leading Barber's opera *Vanessa* in collaboration with the Boston Lyric Opera with both the **Tanglewood Festival Chorus** and the **Boston Lyric Opera Chorus** (Brett Hodgdon, conductor) and a stellar cast including soprano **Jennifer Holloway** making her BSO debut in the title role, mezzo-sopranos **Anne Sofie von Otter** and **Samantha Hankey**, tenor **Pavel Černoch**, baritone **Thomas Hampson**, and bass **Wei Wu** (Jan. 8 & 10). Known for his affinity for leading concert operas and vocal music, Nelsons conducts the BSO's first full performance of the Pulitzer Prize-winning work, which *The New York Times* lauded as "the best American opera ever presented" when it premiered to 17 curtain calls at the Metropolitan Opera in 1958.

In the following week's program, superstar pianist **Seong-Jin Cho**, whose recordings of Ravel's piano concertos with the BSO and Nelsons were recently released, returns to perform under Nelsons' baton Tchaikovsky's Piano Concerto No. 1, which was given its world premiere in Boston in 1875 (Jan. 15–17). The same program includes Bernstein's life-affirming, Judeo-Christian-inspired

Chichester Psalms with the Tanglewood Festival Chorus and a BSO co-commission by Allison Loggins-Hull, *Rhapsody on a Theme by Joni* for flute and orchestra, with BSO principal flute **Lorna McGhee** making her solo debut with the orchestra. On the same weekend Cho joins the BSCP (Jan. 18) for Brahms' Piano Quartet in G minor on a program featuring the world premiere of a BSO-commissioned work by Carlos Simon as well as Valerie Coleman's *Rubispheres*, for flute, clarinet, and bassoon.

To celebrate one of America's greatest and most expansive composers, Nelsons leads an all-**John Williams** program (Jan. 22–25) with pianist **Emanuel Ax** performing the Boston premiere of Williams' Piano Concerto, which had its world premiere at Tanglewood on July 26. Violinist **Gil Shaham** joins for *TreeSong*, whose world premiere he performed at Tanglewood in 2000, and the Theme from *Schindler's List*. The program also includes other selections of Williams' film music: "The Float" from *Catch Me if You Can* and the Suite from *Close Encounters of the Third Kind*.

As part of both the *E Pluribus Unum: From Many, One* festival and the multi-season focus on *Faith in Our Time*, the BSO performs the Boston premiere of *Good News Mass*, a new co-commission by Composer Chair **Carlos Simon** that draws deeply on the gospel music he learned growing up in his father's church. BSO Artistic Partner **Thomas Wilkins** conducts the sprawling multimedia work, which includes narration by librettist and spoken word artist **Marc Bamuthi Joseph**, video by **Melina Matsoukas**, and vocal contributions by soprano **Jekalyn Carr**, alto **Melvin Crispell III**, tenor **Zebulon Ellis**, and gospel choruses. Simon's mass is paired with another work of faith by contemporary Jewish composer **David Lang**. Inspired by the world of Charles Ives and the simplicity of New England hymns, *poor hymnal* was composed for the Grammy-winning vocal ensemble **The Crossing** (**Donald Nally**, artistic director), using a wide variety of texts to contemplate how we respond to those in need. The January 29 and 31 programs include both works, and the January 30 program brings the BSO to a to-be-announced venue in the community to perform the *Good News Mass*.

Violinist and 2024 MacArthur Fellowship recipient **Johnny Gandelsman** gives several solo performances at various venues during the month of January, drawing on his "This is America" anthology of music composed during the pandemic, from which he performed selections at Tanglewood in 2024. Talking

about his pandemic project, Gandelsman said: “People were isolated, sick, scared and exhausted. In thinking about ways one person could make a small difference, it occurred to me that in many ways amplifying voices of others, whether it's those of centuries past, or ones of today, is an essential part of being a Classical musician. I decided to commission new works for violin from American and US-based composers, asking each one to reflect in some way on the time we were all living through.”

The *E Pluribus Unum: From Many, One* festival concludes with Artist-in-Residence **Augustin Hadelich** and pianist **Orion Weiss** performing selections from their 2024 CD *American Road Trip*, which traverses the American musical landscape of past and present from New England’s Amy Beach and Charles Ives to California’s John Adams, Atlanta’s Carlos Simon, and Black-Haitian composer Daniel Bernard Roumain. This concert takes place in Thomas Tull Concert Hall in MIT’s new Linde Music Building (Feb. 1).

The BSO’s celebration of *E Pluribus Unum* and America’s 250th carries on throughout 2026 with Boston Pops programs next spring, concerts at Tanglewood, and the annual Fourth of July Fireworks Spectacular on the Esplanade, a signature event of the Semiquincentennial celebration of Independence Day.

Humanities events are planned to deepen our understanding of America’s historical, cultural, and intellectual landscapes. In bringing these conversations to public spaces across Massachusetts, the BSO seeks to strengthen community relationships and illuminate the stories that shape the American experience.

[Click here for E Pluribus Unum: From Many, One program details and composers.](#)

Augustin Hadelich Residency

One of the great violinists of our time, **Augustin Hadelich** has performed regularly with the BSO since his 2012 debut at Tanglewood, consistently dazzling audiences with his intensity of phrasing, soulful lyricism, and warm tone. His 2025–26 residency promises to deepen his relationship with the orchestra and audiences through performances in a variety of settings and across genres,

stretching beyond his standard repertoire and showcasing his versatility and virtuosity as an artist. These programs highlight Hadelich not just as a musician but as a thinker, collaborator, and creator. Off-stage, Hadelich will work with local music students from Project STEP, Boston Youth Symphony Orchestras, and others.

The residency begins in October with a performance of John Adams' Violin Concerto with the BSO and Nelsons (Oct. 16–18), followed by a solo recital in the Cathedral Church of St. Paul of works by Paganini, Telemann, Coleridge-Taylor, and Ysaÿe, concluding with J. S. Bach's Partita No. 2 in D Minor, considered the "Everest" of violin performance (Oct. 19). The winner of the GRAMMY Award for Best Classical Instrumental Solo in 2016, Hadelich's most recent release is *American Road Trip* (2024) recorded with pianist **Orion Weiss**, who joins Hadelich to perform selections from their album in the Linde Music Building at MIT (Feb. 1). With the BSCP, he performs Chausson's Concerto for violin, piano, and string quartet (Feb. 15). The residency's final program comes at the end of the month when Hadelich joins the BSO to perform Thomas Adès' *Concentric Paths*, for violin and orchestra, with Adès conducting (Feb. 26–28).

Premieres and Commissions

The BSO has long stood as one of the world's most prolific commissioners of new music, and its stages have premiered important works by celebrated composers from Samuel Barber, Amy Beach, Leonard Bernstein, Aaron Copland, George Gershwin, and John Williams to Thomas Adès, Harrison Birtwistle, Henri Dutilleux, Osvaldo Golijov, Sofia Gubaidulina, Kaija Saariaho, and Aleksandra Vrebalov ([see list of all commissions](#)). The coming season offers world premieres of two BSO commissions by Composer Chair **Carlos Simon**, one performed by violinist **Augustin Hadelich** as part of his season-long residency and the other for the **Boston Symphony Chamber Players**. Simon's *Good News Mass*, a BSO co-commission, receives its Boston premiere with local gospel choruses and a cast of guest vocalists.

Other highly anticipated world premiere commissions to be performed by the BSO next season are **Tania León's** *Time to Time* and a new work for two pianos and orchestra by **Andrew Norman**, composed for and featuring brothers **Lucas and Arthur Jussen**. During Opening Week, the Pops performs the world-premiere

production of *Everything I Know* with Mandy Gonzalez singing the music of Lin-Manuel Miranda. The season offers the American premiere of **Esa-Pekka Salonen's** Horn Concerto, a BSO co-commission, with the composer conducting the BSO and soloist **Stefan Dohr**, principal horn of the Berlin Philharmonic. **John Williams'** Piano Concerto, composed for and performed by **Emanuel Ax**, receives its Boston premiere following its recent world premiere at Tanglewood. In addition, the season features the U.S. premiere of *Day Night Day* by **Outi Tarkiainen**, to be performed by the BSO both in Boston and at Carnegie Hall, and the Boston premiere of **Allison Loggins-Hull's** *Rhapsody on a Theme for Joni*, for flute and orchestra, an ebullient tribute to Joni Mitchell (both works are BSO co-commissions).

[Click here](#) for a list of 2025–26 premieres and commissions by date.

Faith in Our Time

For millennia, artists have turned to music to seek answers to life's biggest questions. *Faith in Our Time* is a multi-year journey into how faith, spirituality, and religion have shaped music across history. The exploration, which began in April 2025 with the world premiere commission of Aleksandra Vrebalov's *Love Canticles* in dialogue with Stravinsky's *Symphony of Psalms*, and continues at Tanglewood with Carlos Simon's new work *Words and Prayers of My Fathers* for the Tanglewood Festival Chorus paired with Beethoven's Symphony No. 9, is a reflection on the religious and spiritual dimension of works past and present. In 2025–26, Beethoven's *Missa Solemnis*, Bernstein's *Chichester Psalms*, Carlos Simon's *Good News Mass*, David Lang's *poor hymnal*, and Ives' Fourth Symphony are among the works that explore how composers and audiences look to various faith traditions for inspiration and insight. Humanities events and collaborations with theologians, philosophers, and spiritual leaders will further this exploration of music's enduring capacity to heal, inspire, and connect us across lines of belief. At a time in which we are all hungry for meaning, *Faith in Our Time* highlights the role music has played across traditions and eras, providing meaning and a voice to the spiritual and sacred in our lives.

[Click here for a list of Faith in Our Time programs by date.](#)

Where Words End: Music and the Natural World

The power, fragility, beauty, and danger of the natural world has long been an inspiration and source of fascination for artists. Through concerts and related humanities events, this multi-season focus studies the intersection of the arts and nature and how our actions profoundly impact the environment. In 2025–26, Gabriella Smith's *Bioluminescence Chaconne*, which uses the natural world as a metaphor for musical structure and process, or vice versa, is paired with Tchaikovsky's nature-themed Suite from *Swan Lake*. On the same theme, the Puerto Rico Symphony Orchestra performs Luis Quintana's *On the Ethereal Nature of Bioluminescence*. Thomas Adès' *Aquifer*, which depicts the geological dynamism of water, is paired with Beethoven's Symphony No. 6, *Pastoral*. John Williams' *TreeSong* was inspired by walks in Boston Common. Grace-Evangeline Mason's *The Imagined Forest* takes the audience on a journey through the fantasy, folklore, and danger of the woodlands. "The Moldau," a movement from Smetana's *Má Vlast*, depicts the Czech river's journey. United by the themes of *Where Words End*, these musical programs, coupled with humanities events, encourage interdisciplinary collaborations between composers, climate scientists, poets, and visual artists, aimed at inspiring reflection on the role the arts play in shaping our relationship to the planet.

[Click here for a list of Where Words End: Music and the Natural World programs by date.](#)

BSO Concerts Led by Music Director Andris Nelsons

Marking his twelfth season as the Boston Symphony Orchestra's Ray and Maria Stata Music Director, **Andris Nelsons** presides over 14 different programs during the 2025–26 season, joining some of the world's greatest artists for repertoire that spans nearly two and a half centuries. In addition to conducting at *Concert for the City*, the Opening Gala, and the two previously described *Boston, Symphony Hall and the BSO in 1900* programs, Nelsons conducts a fall program that pairs a work that looks back to the height of the classical era—Mozart's final Symphony No. 41, *Jupiter*—with a piece that heralded the dawn of 20th-century music—Strauss' *Ein Heldenleben*, the last of the composer's eight epic tone poems, composed in 1898 (Sept. 25–27). Nelsons' fall schedule also includes a concert with BSO

artist-in-residence **Augustin Hadelich** performing John Adams' harmonically rich Violin Concerto, on a program that includes Tchaikovsky's Fifth Symphony, a meditation on fate that is a beloved cornerstone of the symphonic repertoire (Oct. 16–18). After the new year, Nelsons conducts **Seong-Jin Cho** in Tchaikovsky's Piano Concerto No. 1 on a program that also includes Allison Loggins-Hull's *Rhapsody on a Theme by Joni* (Jan. 15–17) and Bernstein's *Chichester Psalms* (Jan. 15 & 17 only). Other works by Tchaikovsky offered during the season are the Suite from *Swan Lake* and the *Manfred* symphony.

Following his previously described *E Pluribus Unum: From Many, One* programs in January, Nelsons returns in March and welcomes back 2022 Van Cliburn International Piano Competition winner **Yunchan Lim** for the Schumann Piano Concerto (Mar. 19–22). The concert's romantic theme continues with Tchaikovsky's introspective *Manfred* symphony. The next weekend, on March 27–28, soprano **Renée Fleming** and baritone **Thomas Hampson** join Nelsons, the **Tanglewood Festival Chorus**, and the BSO to offer excerpts from John Adams' groundbreaking 1987 opera, *Nixon in China*, reprising their roles from the 2023 Paris Opera production; Adams' related work, *The Chairman Dances* (Mar. 26 and 28 only), and Antonin Dvořák's Symphony No. 9, *From the New World* complete the American-styled programming. On April 2 and 4, Nelsons welcomes Tokyo-born rising star pianist **Mao Fujita** in his BSO debut performing Mozart's lively and delightful Piano Concerto No. 21 in C, K.467. The program also includes the U.S. premiere of Outi Tarkiainen's *Day Night Day*, a BSO co-commission inspired by traditional melodies from the composer's native Lapland, and Sibelius' rarely performed Symphony No. 1. On April 8, virtuoso pianist **Lang Lang** joins Nelsons and the BSO to perform Edvard Grieg's Piano Concerto in a concert that features Dvořák's Symphony No. 9, *From the New World* and Tarkiainen's *Day Night Day*. Nelsons and the BSO perform the Adams, Dvořák, Tarkiainen, Sibelius, and Greig works with guests Renée Fleming, Thomas Hampson, and Lang Lang at Carnegie Hall on April 9 and 10, respectively, continuing the BSO's more than 130-year history of annual performances at the celebrated New York institution (click here for the [BSO's 2026 Carnegie Hall announcement](#)).

Repeating a successful new program that debuted in November 2024, Nelsons shares the podium with the previous summer's Tanglewood Music Center Conducting Fellows on April 3. The 2025 TMC Conducting Fellows **Leonard**

Weiss and **Yiran Zhao** lead two movements from Smetana's homage to his Czech homeland, *Má Vlast*, along with Nelsons conducting Sibelius' First Symphony and Tarkiainen's *Day Night Day*.

BSO Concerts Led by Guest Conductors

The 2025–26 season offers exciting BSO debuts by conductors **Jonathon Heyward** and **Nodoka Okisawa** and the Symphony Hall debuts of **Andrey Boreyko** and BSO Assistant Conductor **Anna Handler**, as well as much anticipated returns to the Symphony Hall podium by **Thomas Adès**, **Herbert Blomstedt**, **Esa-Pekka Salonen**, Artistic Partner **Thomas Wilkins**, Assistant Conductor **Samy Rachid**, and others.

Superstar soloist **Yuja Wang** joins returning Venezuelan conductor **Domingo Hindoyan** on Oct. 23–25 for Prokofiev's Second Piano Concerto; Copland's optimistic Third Symphony (a work that the BSO premiered in 1946 under Serge Koussevitzky) and Bernstein's Three Dance Episodes from *On The Town* round out the program. The following month, Japanese conductor **Nodoka Okisawa**, a protégée of longtime BSO Music Director Seiji Ozawa, makes her BSO debut with Dvořák's Seventh Symphony and Takemitsu's *Requiem* for strings, a work Stravinsky hailed as a masterpiece. The Ozawa tribute continues with **Midori**, a longtime Ozawa collaborator, as soloist in Dvořák's Violin Concerto (Nov. 6–8).

Headlining the Nov. 13–15 concerts is the world premiere of the BSO-commissioned *Time to Time* by Pulitzer Prize-winning Cuban-American composer **Tania León**. Frequent guest conductor **Dima Slobodeniouk** leads this celebration of Caribbean composers, which also includes saxophonist **James Carter** in Roberto Sierra's Concerto for Saxophones and Orchestra. Fast-rising star and Baltimore Symphony Orchestra Music Director **Jonathon Heyward** makes his BSO debut on Nov. 20–22 with a rarity, the Violin Concerto by 20th-century Ukrainian-born composer Thomas de Hartmann, featuring celebrated violinist **Joshua Bell** performing music from his 2024 CD *Thomas de Hartmann Rediscovered*. The program also spotlights two works of vivid storytelling: Grace-Evangeline Mason's 2021 work *The Imagined Forest* and Mussorgsky's *Pictures at an Exhibition*. The month's offerings conclude with BSO Assistant Conductor **Samy Rachid** in an all-Dvořák program (Nov. 28 and 29), the Czech composer's

folk-inspired Eighth Symphony and the beloved Cello Concerto with the award-winning Spanish cellist **Pablo Ferrández**.

On Feb. 5–7, BSO Assistant Conductor (and recently appointed Kapellmeister at the Deutsche Oper Berlin) **Anna Handler** makes her Symphony Hall debut with a program featuring Mozart's Sinfonia concertante, Tchaikovsky's *Swan Lake* suite and American composer Gabriella Smith's 2019 work *Bioluminescence Chaconne*. Concertmaster **Nathan Cole** will make his BSO concerto solo debut in the Mozart; long-time Principal Viola **Steven Ansell** is Cole's solo partner. The next week, **Esa-Pekka Salonen** makes his first return to Symphony Hall since 2012 with the highly anticipated American premiere of a horn concerto, a BSO co-commission he composed for **Stefan Dohr**, principal horn of the Berlin Philharmonic. The concerto draws on material from Anton Bruckner's soaring, brass-friendly Symphony No. 4, *Romantic*, which is programmed for the second half of this concert (Feb. 12–14).

Also returning to Symphony Hall is former BSO Artistic Partner and composer **Thomas Adès** who conducts the orchestra in two of his own works—the violin concerto *Concentric Paths* with 2025–26 BSO artist-in-residence **Augustin Hadelich**—and his recent composition *Aquifer* with Beethoven's Symphony No. 6, *Pastoral* (Feb. 26–28). Nonagenarian Swedish conductor **Herbert Blomstedt** leads an All-Brahms program (March 5–7) with the **Tanglewood Festival Chorus** in two choral masterpieces, *Nänie* and *Schicksalslied (Song of Destiny)*, along with the composer's final symphony, the lyrical Symphony No. 4. On April 16–18, popular Dutch duo-pianists **Lucas and Arthur Jussen** return to Symphony Hall for a BSO-commissioned world premiere written for them by American composer and Grawemeyer Award winner **Andrew Norman**; Finnish conductor **Susanna Mälkki** also leads the BSO in Rachmaninoff's Symphonic Dances and Ravel's *Mother Goose* suite.

In his first appearance with the BSO since 2015, star pianist **Evgeny Kissin** plays a trio of Russian piano concertos by Scriabin, Rimsky-Korsakov, and Prokofiev (the Concerto No. 1), alongside conductor **Andrey Boreyko**. The program also offers Rimsky-Korsakov's *Russian Easter Festival Overture* (Apr. 23 and 25). On the season's final weekend (April 30–May 2), **Dima Slobodeniouk** conducts the BSO in a program featuring the **Tanglewood Festival Chorus** in one of John Adams' first major works, the spaciouly pulsating *Harmonium*, and closing with

Beethoven's Symphony No. 9, featuring soloists **Andrea Carroll** (soprano), **Zoie Reams** (mezzo-soprano), **Andrew Haji** (tenor), and **Morris Robinson** (bass).

The Boston Pops

Continuing the celebration of his 30th year as Boston Pops Conductor, **Keith Lockhart** leads the Pops and **Cirque de la Symphonie** in ***Cirque de la Symphonie: Cirque Rocks*** (Sept. 11), a unique program coupling circus artistry with live symphonic performance. The following night, Lockhart conducts *From Broadway to Hollywood: Award-Winning Music from the Stage and Screen*, a tribute to the best of Hollywood and Broadway, featuring music from *Titanic*, *The Wizard of Oz*, *Hadestown*, and more favorites of yesterday and today (Sept. 12).

Programs featuring music from famous films continue with live-to-picture performances of ***The Princess Bride in Concert*** (Sept. 13 & 14). Directed by Rob Reiner, the film has an all-star cast led by Robin Wright, narration by Peter Falk, and an unforgettable score by Mark Knopfler, now for the first time specially arranged for symphony orchestra. Frequent Pops guest and Broadway superstar **Mandy Gonzalez** returns to sing the iconic music of Lin-Manuel Miranda in the world-premiere production of *Everything I Know* (Sept. 20). From the groundbreaking anthems of *Hamilton* and *In the Heights* to the heartfelt melodies of *Moana*, *Encanto*, and *The Little Mermaid*, Gonzalez brings Miranda's music to life with her signature vocal brilliance and captivating stage presence.

For Halloween weekend, Lockhart and the Pops perform **Disney's *Hocus Pocus in Concert*** live-to-picture (Oct. 30 & 31, 7:30 p.m.). With a score by Emmy® Award-winning composer John Debney, the 1993 comedy film stars Sarah Jessica Parker, Bette Midler, and Kathy Najimy as resurrected Salem witches. Organist **Brett Miller**, who performed at last November's screening of *Nosferatu*, returns for a solo accompaniment of the 1925 silent film version of ***The Phantom of the Opera*** on Symphony Hall's prized Aeolian-Skinner organ (Oct. 31, 10:30 p.m.). Lockhart and the Pops again present **Day of the Dead: A Tribute to Juan Gabriel**, a musical celebration of the Mexican tradition of remembrance and reverence with special guest **Veronica Robles** (Nov. 1).

In addition to December's annual Holiday Pops and New Year's concerts (to be announced at a later date), the Pops, alongside special guest **Anda Union**, a

nine-part band from Inner Mongolia, performs their first-ever **Lunar New Year** concert (Feb. 21) with a joyful program of renewal conducted by **Earl Lee** that honors the rich heritage of communities across Asia. Around St. Patrick's Day, Lockhart, the Pops, and special guests **Aoife O'Donovan**, **Solas**, and **Seamus Egan**, present ***Celtic Night: A Tribute to Brian O'Donovan and A Celtic Sojourn***, honoring the longtime GBH host and ambassador for Irish music and culture who died of brain cancer in 2023 (Mar. 14).

[Click here for Boston Pops programs by date.](#)

Co-Presentations with Visiting Orchestras

The season welcomes three visiting orchestras for concerts co-presented with partners. Presented in association with *Inquilinos Boricuas en Acción*, the **Puerto Rico Symphony Orchestra** led by **Maximiano Valdés** makes its first-ever Boston appearance to perform works by Roberto Sierra, Angélica Negrón, and a selection of Puerto Rico's rich popular musical traditions. (Nov. 16). Their performance is part of the *E Pluribus Unum: From Many, One* celebration, honoring the diverse voices that shape our nation's musical heritage. The BSO partners with Michigan's renowned **Interlochen Center for the Arts** to co-present its centennial tour "Imagine US: Celebrating America 250." Under the baton of **Cristian Măcelaru**, students from Interlochen Arts Academy perform with guest soloist **Yo-Yo Ma**. The Interlochen program features a new work for cello and orchestra by **Wynton Marsalis** along with Ives' Symphony No. 4 and Reena Esmail's *RE|member* (Mar. 15) The student musicians will participate for educational programs in the community throughout the season as well. The illustrious **Vienna Philharmonic Orchestra**, on a U.S. tour with **Andris Nelsons** and pianist **Lang Lang**, returns to Symphony Hall for the first time since 2003 as part of a co-presentation with the Celebrity Series of Boston. The program features Mahler's Symphony No. 1 and Lang Lang performing Bartok's Piano Concerto No. 3 (Mar. 3).

Boston Symphony Chamber Players

Founded in 1964, the Boston Symphony Chamber Players (BSCP) combine the talents of BSO principal players and renowned guest artists to explore the full

spectrum of chamber music repertoire with programs planned to complement adjacent BSO concerts and festival themes. Concertmaster Nathan Cole serves as music director of the ensemble. This year's BSCP membership welcomes new principal double bass Caleb Quillen, who was recently appointed to replace Edwin Barker next season; Barker retired this spring after 48 years in the chair.

The BSCP open their 2025–26 series of four Sunday afternoon concerts at New England Conservatory's Jordan Hall on October 5 with **Earl Lee** conducting the previously described program of music by American and European composers active at the time of the Symphony Hall's opening in 1900. Amy Beach and Charles Martin Loeffler were both prominent in Boston's musical community at the turn of the 20th century. Charles Koechlin and Camille Saint-Saëns represent two generations of Parisian music, while Mahler was active in Vienna. Guests **Sasha Cooke** (mezzo-soprano) and **Randall Hodgkinson** (piano) join the BSCP for this program marking Symphony Hall's 125th anniversary. An all-Mozart program that leans into the intimacy, lightness, and intricacy of the composer's chamber music follows with pianist **Inon Barnatan** as guest for the Quintet in E-flat for Piano and Winds, which Mozart himself declared one of his finest works (Nov. 2). The previously described *E Pluribus Unum: From Many, One* chamber music program with the world premiere of a new work by Carlos Simon also features star pianist **Seong-Jin Cho** for the Brahms Piano Quartet No. 1 in G minor and offers Valerie Coleman's *Rubispheres* (Jan. 18). As previously described, artist-in-residence **Augustin Hadelich** joins the BSCP for Chausson's Concerto for violin, piano and string quartet. The program also includes Debussy's Sonata for flute, viola, and harp and Esa-Pekka Salonen's *Memoria* for wind quintet (Feb. 15).

In a fifth BSCP performance, which takes place on a Friday evening at Symphony Hall, BSO Assistant Conductor **Samy Rachid** conducts an all-Stravinsky program that includes *The Soldier's Tale*, a razor-sharp fable of fate and temptation (Apr. 24).

[Click here for a list of the Boston Symphony Chamber Players programs by date.](#)

Youth and Family Programs

The BSO's 2025–26 **Youth and Family Concert Series** offers a week of concerts entitled *Something Borrowed, Something True: What is American Music*. Led by

BSO Artistic Partner for Education and Community Engagement **Thomas Wilkins**, these concerts explore the diversity that is the American soundscape, coming from diverse styles, languages, and cultures, and explore how that very diversity makes something “American” (March 9–14). The season also offers two annual programs with the **Boston Youth Symphony Orchestra**: Prokofiev’s beloved *Peter and the Wolf* with conductor **Federico Cortese** and the **Boston Ballet School** (Nov. 8) and the popular Music and Magic program featuring magician **Matt Roberts**, led by conductor **Marta Žurad** (Apr. 25).

In another highlight for young audiences, **Circle Round**, WBUR’s award-winning family folktales podcast, returns for live recordings on October 11 and February 7. Host **Rebecca Sheir** and composer **Eric Shimelonis** are joined by actors and BSO musicians to bring engaging stories to life.

Four-Concert Explorer Series

The BSO’s new four-concert 2025-26 [Explorer Series](#) is a set of programs aimed at welcoming newcomers to Symphony Hall and providing an introduction to some of classical music’s most beloved and enduring works. Each concert will be accompanied with introductions and exposition by notable narrators, synchronized program notes through the [ConcertCue](#) app developed in partnership with the MIT Music Department, and video projection of the performance, to help guide audiences through the masterworks and classical music in general. These programs are intended for adults – newcomers and regular attendees alike – interested in learning more about classical music, though children ages 5 and up are welcome to attend any BSO concert with a parent or guardian.

The first performance in this series will feature Tchaikovsky’s beloved Symphony No. 5, conducted by BSO Assistant Conductor **Samy Rachid** and hosted by **Brian McCreath** of Classical Radio Boston (Oct. 21). The next performance, featuring cellist **Pablo Ferrández** and conductor Samy Rachid, will highlight Dvořák’s Cello Concerto and focus on the dialogue between soloist, conductor, and orchestra in performance (Nov. 25). The third concert in the sequence, led by BSO Youth and Family Concerts Conductor **Thomas Wilkins**, will delve more deeply into our nation’s rich soundscape through an event entitled *Something Borrowed, Something True: What is American Music?* This event shares themes

with the more family-themed concerts of the same name offered that same week (Mar. 13). The fourth performance, hosted by writer and composer **Bill Barclay** and featuring former BSO Assistant Conductor **Earl Lee** conducting Beethoven's famous Symphony No. 5, will complete the series (Apr. 14). All four concerts begin at 6:30 pm. Special cocktails celebrating the spirit of 1900, curated by Eastern Standard Beverage and Bar Director Jackson Cannon, will be available during and after these performances, which also include a post-concert DJ experience. [Please see the Explorer Series announcement for additional detail.](#)

Open Rehearsals, Community Chamber Concerts, and Tanglewood Learning Institute Events

Open rehearsal programs for the general public and specifically for high school students, continue through the 2025–26 season. The dates for the [High School Open Rehearsals](#) are November 13, February 5, and April 16; these are ticketed to school groups at a discount through Group Sales. (Boston Public School groups are admitted free of charge.) Other ticketed open rehearsals are planned for November 6, January 15, February 12, and April 23. All Open Rehearsals take place on Thursdays at 10:30 a.m. and include pre-concert talks starting at 9:30 a.m.

Free [Community Chamber Concerts](#) performed by BSO musicians take place at venues across Greater Boston. Dates and programs to be announced at a later date.

Concerts and events offered through the [Tanglewood Learning Institute](#) continue next fall, winter, and spring in Studio E of Tanglewood's Linde Center for Music and Learning in Lenox. Program dates and details to be announced in early August.

[Free "What I Hear" events](#), moderated by BSO Artistic Administrator Eric Valliere and featuring performances by New England Conservatory students, highlight living composers whose works are programmed during the 2025-26 BSO season. The three events, spread throughout the season, include programs on the music of Tania León (Nov. 13), Carlos Simon (Jan. 29), and Andrew Norman (Apr. 16). Each featured composer's work will be performed later that evening by the BSO

at Symphony Hall. All three events take place at 5:30 pm and will be in NEC's Williams Hall.

Friday Evening Series

The new Friday Evening Series offers three 7:30 p.m. concerts with no intermission and pre- and post-concert activities tailored to the repertoire of each program. The Friday evening dates are: January 16, March 27, and April 24. Other Friday concerts begin at 1:30 p.m.

* * *

How to Purchase Tickets

Single tickets to the 2025-26 BSO season will be available July 31 at 10 am, and subscriptions (fixed or flexible "choose your own" packages) are now available. To purchase, call 888-266-1200 or visit [bso.org](https://www.bso.org).

Free general admission tickets for Concert for the City on Sept. 17 and the College Music Showcase on Sept. 18 will be available to reserve on Sept. 3 at [bso.org](https://www.bso.org).

The Sept. 19 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.

Discount and Special Ticket Opportunities

- BSO's highly successful [Under 40](#) discount program returns in 2025–26
- [College Card](#) and [High School Card](#) available throughout the season
- **Rush Tickets program**, offering significantly discounted tickets to concertgoers on the day of concert, continues for select performances throughout the year

- Discounts for health care professionals, members of the Massachusetts Teachers Association, military personnel and veterans, and EBT, WIC, and ConnectorCare Card holders
- Free tickets for select BSO and Pops concerts will be available to Pre-K–12 students and their families who live in Boston through Mayor Wu's expanded [Boston Family Days](#) arts access initiative. Concert dates that will be offered through this program will be announced by the City of Boston closer to the start of the season.

Brief Information About the BSO

Led by Music Director **Andris Nelsons** since 2014, the Boston Symphony Orchestra gave its inaugural concert in 1881 and opened Symphony Hall—widely acclaimed as one of the greatest concert halls in the world—in 1900. Today, the BSO reaches millions of listeners through not only its concert performances in Boston and at Tanglewood—the orchestra's summer home in Lenox and Stockbridge, Mass.—but also via educational and community programs, radio, television, recordings, and tours. [Click here](#) for further information about the Boston Symphony Orchestra and Symphony Hall. [Click here](#) for an Andris Nelsons bio.

Titles for BSO Artistic and Executive Leadership

Andris Nelsons, Ray and Maria Stata BSO Music Director and Head of Conducting at Tanglewood

Chad Smith, Eunice and Julian Cohen BSO President and CEO

Keith Lockhart, Julian and Eunice Cohen Boston Pops Conductor

Thomas Wilkins, Artistic partner for Education and Community Engagement / Germeshausen Youth and Family Concerts Conductor

Carlos Simon, Deborah and Philip Edmundson Composer Chair

Titles for BSO Members Featured in 2025–26 Programs

Samy Rachid, Anna E. Finnerty BSO Assistant Conductor

Nathan Cole, BSO Concertmaster, Charles Munch chair

Steven Ansell, BSO Principal Viola, Charles S. Dana chair

J. William Hudgins, BSO percussionist, Peter and Anne Brooke chair

Lorna McGhee, BSO Principal Flute, Walter Piston chair

Caleb Quillen, BSO Principal Bass, Harold D. Hodgkinson chair

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More BSO News

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