

2024–2025 SEASON



Boston Symphony Orchestra

Andris Nelsons
Music Director



April 3-5

DIMA SLOBODENIOUK conducting
FRANK PETER ZIMMERMANN, violin

Adolphus HAILSTORK
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Welcome!

As the BSO enters the exciting final month of our 2024-2025 season, we continue to celebrate Andris Nelsons' tenth anniversary as Ray and Maria Stata Music Director with concerts at Symphony Hall and Carnegie Hall as well as a European tour before we shift gears for Spring Pops and Tanglewood. Our annual, eagerly anticipated performances at Carnegie Hall (with which we have a uniquely longstanding relationship dating to its opening in 1893) and our international tours are great opportunities to reinforce the BSO's reputation as one of the world's great orchestras. They also serve to strengthen and showcase the remarkable chemistry Andris and the orchestra have developed over the course of their artistic partnership.



Kayana Szymczak

This month's Symphony Hall and Carnegie Hall programs are a culmination of Andris and the BSO's decade-long exploration of the music of Dmitri Shostakovich, one of several major, season-spanning endeavors resulting from that partnership. These performances anticipate our mid-May tour to four European cities, including the BSO's first trip to Riga, Latvia, Andris's hometown, and Leipzig, Germany, where we will join forces with our sister ensemble, the Gewandhausorchester Leipzig (GHO), for a three-week festival marking the 50th anniversary of Shostakovich's death with performances of all fifteen symphonies, the six concertos, the opera *Lady Macbeth of Mtsensk*, and programs of chamber, choral, and cabaret-style music, along with discussions and films.

Our "Decoding Shostakovich" programming this month also includes eight programs encompassing talks, musical performances, and film exploring composer's relationship to and impact on Russian culture and Soviet politics, an artist's position in wider society, and how his life and art are relevant in our own world. As we expand our important partnerships with local and regional cultural institutions, we're thrilled to bring these events to Greater Boston venues and organizations including Boston's City Hall, Vilna Shul on Beacon Hill, Coolidge Corner Theatre in Brookline, and Boston Youth Symphony Orchestras in Christian Science Plaza. We look forward to seeing you at these events, most of which are free to attend.

Earlier this year, Deutsche Grammophon released as a box CD set our live recordings of Shostakovich's fifteen symphonies and six concertos along with the searing opera *Lady Macbeth of Mtsensk*, featuring some of our most treasured collaborators including Yo-Yo Ma, Yuja Wang, and our own Tanglewood Festival Chorus. These terrific performances are the result of Andris and the BSO's intense artistic focus over the course of a decade and add to the singular recorded legacy of the Boston Symphony.

With ongoing gratitude,

A handwritten signature in blue ink, appearing to read "Chad Smith".

Chad Smith

Eunice and Julian Cohen President and Chief Executive Officer

Thank You!

Saturday evening's concert is generously supported by Alan and Lisa Dynner.

Saturday evening's performance by Frank Peter Zimmermann is generously supported by Dr. Dorothy A. Weber, in memory of Stephen R. Weber.

The Friday concert series is sponsored by the Brooke family.

Concertmaster Nathan Cole performs on a Stradivarius violin, known as the "Lafont," generously donated to the Boston Symphony Orchestra by the O'Block Family.

First Associate Concertmaster Alexander Velinzon performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Todd Seeber performs on an 1835 Kennedy bass, the "Salkowski Kennedy," generously donated to the orchestra by John Salkowski, a member of the bass section from 1966 to 2007.

Steinway & Sons Pianos, selected exclusively for Symphony Hall.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to Bank of America, Lead Season Sponsor of the BSO; Genesis, Official Vehicle of the BSO; Arbella Insurance Foundation, BSO Supporting Sponsor; and Fairmont Copley Plaza, Official Hotel of the BSO.

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The BSO's 2024-25 season is supported in part by the Massachusetts Cultural Council, which receives support from the State of Massachusetts and the National Endowment for the Arts.

This project is supported in part by an award from the National Endowment for the Arts.

WHEN DO I CLAP?

Acknowledging the performers is an important part of any live event. If you're unsure when to applaud, watch the conductor for visible cues. Often the conductor will pause at the end of a work to let things sink in and will visibly relax when they feel the effect is achieved. But don't stress out about it!

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This week's Friday Pre-concert Talk, 12:15-12:45, is given by scholar and educator Lucy Caplan.

Please silence and darken the screens of any electronic devices. Photos, video, and audio recordings are prohibited during the performance. Feel free to take photos before and after the concert and during intermission.



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Andris Nelsons, Ray and Maria Stata Music Director,
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[†] Deceased

Andris Nelsons

Ray and Maria Stata Music Director,
endowed in perpetuity, and Head of
Conducting at Tanglewood



In the 2024-2025 season, Andris Nelsons celebrates ten years as the Boston Symphony Orchestra's Ray and Maria Stata Music Director. Nelsons became the fifteenth music director in the BSO's history at the start of the 2014-2015 season. He made his debut with the orchestra at Carnegie Hall in March 2011, his Tanglewood debut in July 2012, and his Symphony Hall debut in January 2013. In January 2024, Head of Conducting at Tanglewood was added to his title to reflect his expanded commitment to pre-professional training.

Andris Nelsons' eleventh season as music director features several major projects, including performances of Mahler's Eighth Symphony in October, the full cycle of Beethoven's nine symphonies in January, concert performances of Erich Korngold's opera *Die tote Stadt*, and performances of BSO-commissioned works by BSO Composer Chair Carlos Simon, Kevin Puts, and Aleksandra Vrebalov. Nelsons' and the BSO's annual two-concert series at Carnegie Hall in April features pianist Mitsuko Uchida performing Beethoven and cellist Yo-Yo Ma performing Shostakovich. The BSO season culminates in a European tour with performances in Vienna and Prague, as well as the orchestra's first appearance in Nelsons' native Riga. The tour concludes in Leipzig, where the Boston Symphony Orchestra joins the Gewandhausorchester for the Shostakovich Festival Leipzig, a comprehensive and globally unique celebration of the composer's music, marking the 50th anniversary of his death. As both Music Director of the BSO and "Gewandhauskapellmeister" of the Gewandhausorchester Leipzig (GHO), a position he has held since 2018, Nelsons conducts both orchestras as they present the composer's symphonies, concertos, and other orchestral and chamber works—and, as in November 2019 at Symphony Hall in Boston, both the BSO and the GHO merge together for a joint performance, this time of Shostakovich's Symphony No. 7. During the festival, Nelsons also conducts the GHO in performances of Shostakovich's opera *Lady Macbeth of Mtsensk* at the Leipzig opera house. This festival project stems from a unique partnership, initiated by Nelsons—the BSO/GHO Alliance.

Andris Nelsons has previously led the BSO on four European tours, most recently in August and September 2023, where the BSO closed the prestigious international Salzburg Festival summer season in Austria, and two tours to Japan, which included numerous appearances at Tokyo's renowned Suntory Hall.

Andris Nelsons and the BSO's ongoing series of recordings of the complete Shostakovich symphonies for recording label Deutsche Grammophon has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered

Album. A box set of the complete BSO Shostakovich recordings including the symphonies, the concertos for piano, violin, and cello, and his opera *Lady Macbeth of Mtsensk* was released this spring. Other releases in the 2024-25 season include his recordings with the BSO of Messiaen's *Turangalila-symphonie* with Yuja Wang and Cécile Lartigau and the Ravel piano concertos with Seong-Jin Cho. As part of the BSO/GHO Alliance, Nelsons recorded the major orchestral works of Richard Strauss for a 2022 7-CD Deutsche Grammophon release featuring both orchestras. Under exclusive contract with Deutsche Grammophon, he has recorded the complete symphonies of Beethoven with the Vienna Philharmonic and of Bruckner with the GHO.

Nelsons continues his collaborations with the Berlin Philharmonic and Vienna Philharmonic during this season. Since Nelsons' first conducting position as Music Director of the Latvian National Opera from 2003-2007, opera has played a prominent role in his career, with frequent performances at the Royal Opera House in London and the Bayreuth Festival. Born in Riga in 1978 into a family of musicians, Nelsons began his career as a trumpeter at the age of 17 in the Latvian National Opera Orchestra. Andris Nelsons practices taekwondo in his spare time and holds a second-degree black belt.



Winslow Townson

Visit our online exhibit celebrating Andris Nelsons' tenth anniversary as BSO Music Director, "Andris and the BSO: Ten Years and Counting!"
bso.org/exhibits/andris-nelsons-and-the-bso-ten-years-and-counting





Andris Nelsons

Ray and Maria Stata Music Director, endowed in perpetuity, and Head of Conducting at Tanglewood

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Concertmaster

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Alexander Velinzon

First Associate Concertmaster

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Stanton W. and Elisabeth K. Davis chair, endowed in perpetuity

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Andrew Sandwick

Bassoons

Richard Svoboda

Principal
Edward A. Taft chair, endowed in perpetuity

Suzanne Nelsen

John D. and Vera M. MacDonald chair

Josh Baker

Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, endowed in perpetuity

Contrabassoon

Samuel Watson

Helen Rand Thayer chair

Horns

Richard Sebring

Principal
Helen Sagoff Slosberg/ Edna S. Kalman chair, endowed in perpetuity

Michael Winter

Associate Principal
Margaret Andersen Congleton chair, endowed in perpetuity

Rachel Childers

John P. II and Nancy S. Eustis chair, endowed in perpetuity

(position vacant)

Elizabeth B. Storer chair, endowed in perpetuity

Jason Snider

Jean-Noël and Mona N. Tariot chair

Austin Ruff

Trumpets

Thomas Rolfs

Principal
Roger Louis Voisin chair, endowed in perpetuity

Benjamin Wright

Thomas Siders

Associate Principal
Kathryn H. and Edward M. Lupean chair

Michael Martin

Ford H. Cooper chair, endowed in perpetuity

Trombones

Toby Oft

Principal
J.P. and Mary B. Barger chair, endowed in perpetuity

Stephen Lange

Bass Trombone

James Markey

John Moors Cabot chair, endowed in perpetuity

Tuba

Mike Roylance

Principal
Margaret and William C. Rousseau chair, endowed in perpetuity

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Timothy Genis

Sylvia Shippen Wells chair, endowed in perpetuity

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J. William Hudgins

Peter and Anne Brooke chair, endowed in perpetuity

Daniel Bauch

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Matthew McKay

Peter Andrew Lurie chair, endowed in perpetuity

Toby Grace

Harp

Jessica Zhou

Principal
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BSO Choral Director and Conductor of the Tanglewood Festival Chorus

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Russel Allyn

Assistant Conductors

Samy Rachid

Anna E. Finnerty chair, endowed in perpetuity

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* participating in a system of rotated seating

◦ on leave

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♪ BSO/GHO Musician Exchange participant: BSO cellist Jonah Ellsworth and bassist Carl Anderson perform with Gewandhausorchester Leipzig (GHO) for the spring BSO season while GHO cellist Gayane Khachatryan and bassist Karsten Heins play with the BSO.



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Meet the Musicians

Bassoonist Suzanne Nelsen: From the Farms of Alberta to the Stage of Symphony Hall

Interview by Maya Shwayder



Robert Torres

Musicians can come from anywhere. BSO bassoonist Suzanne Nelsen, for example, was born to opera-singing pig farmers outside of Edmonton, Alberta. Her mother was the first Madame Butterfly in Edmonton Opera's 1963 production, and her father's constant playing of records around the house set the stage for her and her siblings' musical beginnings.

Farm life and music life—how did those intersect?

My parents always had a great work ethic. I watched my dad go down to the barn every morning at 7 a.m. and go back again at 4 p.m. The consequences were dire if he didn't do exactly that. Like with music, if I didn't practice every day, there would be no progress.

I was able to connect with my community back home when I played duets in a local greenhouse with my sister. (We also once played on a street corner in Edmonton—and made zero dollars!) Orchestra musicians can look so unapproachable on stage, all dressed up in fancy black—you'd be surprised how nice we actually are. Seeing two young people in normal clothes, busking with their hat out, makes us seem more human. They know I'm also a farm girl.

Did you ever play your instrument for the animals?

I didn't because it's made of wood. I swear, if I had taken the bassoon into the barn, the pig smell would never come out. My brother did bring his horn in there and played for them! My whole family are musicians.

Lightning round! Where's your favorite place to grab food around Symphony Hall?

Symphony Sushi. I love the teriyaki salmon and the chicken teriyaki bento.

How about out in the Berkshires?

Jae's. It's the same type of food as Symphony Sushi.

What's your coffee or tea order?

I'm a venti skim milk triple-shot latte person. And my tea is mint.

What's your favorite pizza topping?

I'm going to say Hawaiian. It's my favorite, but when I'm sharing a pizza with someone else, I'll get whatever they get. There's also a really great pizza at Woody's that has an arugula salad on it.

Maya Shwayder is the BSO's Senior Contributing Editor and Copywriter.

Scan to read
the full version.



Decoding Shostakovich

April 2–May 7

What does political resistance sound like? Learn the secret messages of resistance that Dmitri Shostakovich folded into his music and what kept the composer writing—and resisting—in a turbulent time. Yo-Yo Ma, Mitsuko Uchida, and Baiba Skride headline this month-long dive into the orchestral works, films, and chamber music of a profound composer who survived and eventually thrived despite unrelenting political pressure.



Dmitri Shostakovich

Orchestra concerts at Symphony Hall; all other events' locations noted below.

“Muddle Instead of Music”: Shostakovich and Censorship

Wednesday, April 2, 6pm

BYSO Youth Center for Music, 235 Huntington Ave, Boston

Matthew Heck, lecturer

Christine Lee, cello

Gilbert Kalish, piano

Cello Sonata in D minor, Opus 40

Decoding Shostakovich, Literally

Wednesday, April 9, 6pm

BYSO Youth Center for Music

Matthew Heck, lecturer

Parker Quartet

String Quartet No. 8 in C minor, Opus 110

BSO Program 1

Thursday, April 10, 7:30pm

Andris Nelsons conducting

ALL-SHOSTAKOVICH program

Symphony No. 6

Symphony No. 11, *The Year 1905*

BSO Program 2

Friday, April 11, 8pm

Andris Nelsons conducting

Yo-Yo Ma, cello

ALL-SHOSTAKOVICH program

Cello Concerto No. 1

Symphony No. 11, *The Year 1905*

Music Diplomacy and U.S.–Soviet Cultural Exchanges

Tuesday, April 15, 6pm

ASEAN Auditorium at The Fletcher School, Tufts University, 160 Packard Ave, Medford

Arik Burakovsky, host

Panelists **Alan Henrikson**, **Carla Canales**, **Gabrielle Cornish**, and **Ivan Kurilla**

Victor Romanul, violin

Romance from *The Gadfly*, Opus 97a

Selections from Five Pieces (arr. for solo violin)

BSO Program 3

Thursday, April 17, 7:30pm

Friday, April 18, 1:30pm (Pre-concert talk by Marc Mandel, 12:15-12:45)

Saturday, April 19, 8pm

Andris Nelsons conducting

Mitsuko Uchida, piano

BEETHOVEN Piano Concerto No. 4

SHOSTAKOVICH Symphony No. 15

Shostakovich in Soviet Cinema

Wednesday, April 23, 6:30pm

Coolidge Corner Theatre, 290 Harvard Street, Brookline

Harlow Robinson, lecturer

Hamlet, film by Grigori Kozintsev; score by Dmitri Shostakovich

BSO Program 4

Saturday, April 26, 8pm

Sunday, April 27, 2pm (Special Pre-concert Talk, 12:30-1:15, by Robert Kirzinger with Aleksandra Vrebalov)

Andris Nelsons conducting

Tanglewood Festival Chorus, James Burton, conductor

Aleksandra VREBALOV *Love Canticles* for chorus and orchestra (world premiere; BSO commission)

STRAVINSKY *Symphony of Psalms*

SHOSTAKOVICH Symphony No. 6

Judaism in the Soviet Union

Wednesday, April 30, 6pm

Vilna Shul, 18 Phillips Street, Boston

Harlow Robinson, host

Josie Larsen, soprano

Mary Kray, mezzo-soprano

Matthew Anderson, tenor

Joseph Vasconi, piano

SHOSTAKOVICH *From Jewish Folk Poetry*, Opus 79

BSO Program 5

Friday, May 2, 1:30pm (Pre-concert Talk by Harlow Robinson, 12:15-12:45)

Saturday, May 3, 8pm

Andris Nelsons conducting

Baiba Skride, violin

ALL-SHOSTAKOVICH program

Violin Concerto No. 1

Symphony No. 8

Form and Function: The Legacy of Brutalism

Wednesday, May 7, 6pm

City Hall Lobby, 1 City Hall Square, Boston

Mark Pasnik, host

Jonathan Senik, piano

SHOSTAKOVICH 24 Preludes, Opus 34



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The Program in Brief

Leading his second week of concerts this season, Finnish conductor and frequent BSO guest Dima Slobodeniouk is joined by German violinist Frank Peter Zimmermann, another frequent guest, who made his debut with the orchestra in 1987. Zimmermann performs Edward Elgar's Violin Concerto, one of the composer's most important and substantial works. Elgar wrote the concerto on a commission from the London Philharmonic Society for Fritz Kreisler at the great violinist's request, and it was an immediate success upon its premiere in November 1910.

Although the concerto is widely acknowledged as a masterpiece, it has never quite enjoyed the stature of the most popular of violin concertos, e.g., those of Mendelssohn and Tchaikovsky; only four soloists have performed Elgar's concerto with the BSO, the first being in 1934 with Jascha Heifetz, just a month before Elgar's death. Lyrical, bitter-sweet, and quintessentially English, the concerto, like Elgar's *Enigma* Variations, poses a riddle: the subject of its dedication, "Here lies enshrined the soul of" remains unknown, though several scholars have suggested that each of its movements honors one or more of Elgar's dearest friends, among them several who were named in the *Enigma* Variations.

The retrospective poignancy of Elgar's concerto seems to preemptively memorialize an era of English and European prosperity and empire soon be shattered by the calamity of World War I. The U.S. joined as an ally to England and France on April 6, 1917, and helped hasten the signing of the armistice on November 11, 1918. This show of U.S. might on the global stage led to economic hope and prosperity, but ironically that same prosperity in part sparked tragedy in the nationwide racial violence of 1919 known as "Red Summer," during which more than 200 Black Americans were murdered and thousands of others were deprived of home and property. Composed in 1995, American composer Adolphus Hailstork's powerful, meditative *Lachrymosa: 1919* is a lament for those lost.

Igor Stravinsky was one of countless refugees who fled Europe for the United States during the next World War. Stravinsky arrived in the U.S. three weeks after the September 1939 start of the war for a lecture series at Harvard, then traveled the following year with his new wife to Mexico in order to enter the country permanently as part of an immigration quota with a path to citizenship. He claimed in his memoirs that his *Symphony in Three Movements*, composed after he settled in Hollywood, was a reaction to World War II, "linked in my imagination with a concrete impression, very often cinematographic in origin, of the war." Stravinsky himself conducted its premiere with the New York Philharmonic in January 1946 and the BSO's first performances the following month, at Sanders Theatre and Symphony Hall.

Robert Kirzinger



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Thursday April 3, 7:30pm

Friday April 4, 1:30pm | The Walter Piston Society Concert

Saturday April 5, 8pm

Dima Slobodeniouk conducting

Adolphus HAILSTORK

(b.1941)

14'

Lachrymosa: 1919

Igor STRAVINSKY

(1882–1971)

25'

Symphony in Three Movements

Allegro

Andante—Interlude: L'istesso tempo—

Con moto

Intermission

Edward ELGAR

(1857–1934)

50'

Violin Concerto in B minor, Opus 61

Allegro

Andante

Allegro molto

Frank Peter Zimmermann

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Adolphus Hailstork

Lachrymosa: 1919



Adolphus Cunningham Hailstork III was born April 17, 1941, and lives in Virginia Beach, Virginia. He composed his *Lachrymosa: 1919* for the Virginia Symphony, completing it in Virginia Beach in March 1995. JoAnn Falletta led the Virginia Symphony in its world premiere on May 12, 1995. These are the first Boston Symphony Orchestra performances of the piece.

The score of *Lachrymosa: 1919* calls for string orchestra (first and second violins, violas, cellos, and double basses) with, playing offstage for a few measures toward the end of the piece, 2 clarinets and 2 bassoons.

Like Bohuslav Martinů's *Memorial to Lidice*, Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*, and William Grant Still's *In Memoriam: the Colored Soldiers Who Died for Democracy*, Adolphus Hailstork's *Lachrymosa: 1919* is a memorial work of a special kind that gained currency in the 20th century, a lament for a group or population who fell victim to their fellow humans' tendency to violence and destruction. Unlike a Requiem, whose religious and traditional contexts place it in the realm of the abstract (even when dedicated, like Verdi's, to an individual); unlike many a work honoring a specific person (e.g., Arvo Pärt's *Cantus in memoriam Benjamin Britten*), these works are in essence protest pieces: music that rails (even if softly) against systems that perpetuate societal violence.

Hailstork wrote *Lachrymosa: 1919* for the Norfolk, Virginia-based Virginia Symphony, an ensemble with whom he has worked on many occasions, and fittingly so, given his long residence in the Virginia Beach-Norfolk region. He was a longtime faculty member of both Old Dominion University and the Norfolk State University, an HBCU. He grew up in Albany, New York, and after scoring well on a music aptitude test in school began violin lessons. He later switched to piano and organ, sang in a church choir, and began conducting a chorus himself. Hailstork started composing in earnest in high school and was able to hear some of the fruits of his labors when the school's orchestra director read through his music with the ensemble. Hailstork attended Howard University (another HBCU) in Washington, DC, graduated in 1963, and went on to work with the Nadia Boulanger—teacher of such composers as Aaron Copland, Elliott Carter, and Astor Piazzolla—at the American Conservatory in Fontainebleau, France. He then earned a second bachelor's degree and a master's degree from the Manhattan School of Music. After serving two years in the Army, ascending to the rank of captain, he earned his Ph.D. from Michigan State University. A respected educator for much of his life, Hailstork has taught at Michigan State and Ohio's Youngstown State University in addition to Norfolk State and Old Dominion.



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Conductor JoAnn Falletta leading the BSO in summer 2024. She led the premiere of Hailstork's *Lachrymosa: 1919* with the Virginia Symphony in 1995



While an undergrad at Howard, Hailstork wrote two musicals, an indication of the openness of his musical interests. Concurrent patriotic and critical perspectives on American history, the idea of American-ness generally, and the Black American experience inform his large catalog of works. An early success was his orchestral work *Celebration*, which was commissioned by the JCPenney Foundation to mark the U.S. Bicentennial, and which was recorded by the Detroit Symphony Orchestra in 1976. That orchestra also performed his Symphony No. 1 under Leslie Dunner's direction, after which the conductor encouraged the orchestra's commission of Hailstork's Symphony No. 2 (1998). On a trip to Ghana on a Fulbright fellowship in 1987, Hailstork witnessed firsthand the cells in which were imprisoned slaves bound for North America. He translated this experience into the narrative of his Symphony No. 2, which engages explicitly with the history of slavery in Africa and the U.S. Hailstork's *An American Guernica* is another work on a dark subject, commemorating the 1963 bombing of a Birmingham, Alabama, church during one of the country's worst periods of racial tension. (The title references the Spanish town destroyed by German bombers during the Spanish Civil War, an event commemorated in Pablo Picasso's famous painting.) A further work steeped in American history and the Black experience is his substantial *Crispus Attucks*, a 45-minute cantata for vocal soloists, chorus, and orchestra on the subject of the Black man who was the first casualty of the American Revolution in the Boston.

Balancing Hailstork's works of protest and lament are many pieces demonstrating optimism and hope, such as his orchestral tribute to Norfolk, *An American Port of Call* and his *Three Spirituals for Orchestra*. The composer's use of traditional spirituals and the language of gospel music in his work acknowledges the long legacy of Black music in the U.S. Hailstork's work has been performed by many of the major ensembles of the country; the BSO performed his *An American Port of Call* in 2019, and his music has been performed by the Boston Pops on many occasions. This past fall the BSO performed his *Fanfare on Amazing Grace* during our Concert for the City.

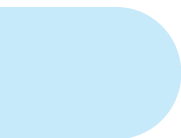
Lachrymosa: 1919, as mentioned above, is a lament: although the work was conceived as a response to historic events, its goal is not to depict those events, as might a tone poem, but is rather a vehicle to help process their emotional aftermath. The events of 1919 to which the composer refers took place during what came to be called the "Red Summer"

Adolphus Hailstork on his *Lachrymosa*: 1919

While I was writing this piece, my goal was to create an austere, contemplative atmosphere, generally devoid of urgency or stridency. The coloring is medium to dark, the rhythms are gentle, and melodic lines are simple. *Lachrymosa* opens with a chord progression played by all the strings. Then they divide into two choirs exchanging modal harmonies over a deep pedal point. Pentatonic melodic lines in solo strings bring the first main section to a close. A short transition marked “più agitato” leads to the B section which is a lament in solo strings over dark chords in the basses. A contrapuntal section leads to a return of the modal double choir material heard at the beginning. This is followed by the original solo string writing, in a different harmonic setting. To some extent this piece is modeled on textures and techniques of choral music. The final two “Amen” chords (also heard earlier) are a principal unifying device.

In approaching this piece, my first and only concern, initially, was writing a work which contrasted with the other works on the program. They were the Poulenc Concerto for Two Pianos and Orchestra, and the Mahler Symphony No. 5. I already had in my portfolio many fluffy “openers” including *An American Port of Call*, written especially for the Virginia Symphony ten years earlier. Also, I wanted to write a work which made few demands technically, so the players could put their time, attention, and energies on the Mahler. Therefore, I aimed for a quiet, meditative composition, limited in coloring, and subdued in emotion. Some of my musical ideas evoked within me a sense of ancient religious ritual, and other ideas reflected the style of African American spirituals. Both, tinged with sadness, led to my decision to use the title “*Lachrymosa*” (a part of the Roman Catholic mass for the dead).

It was a simple matter, then, to focus on 1919, 75 years ago (as of 1994). In 1919 the Virginia Symphony was on the threshold of being founded. Unfortunately, that year was also a tragic one in American history. During World War I, there had occurred a great migration of Blacks from farms in the south to factories in the north. The return of the soldiers who originally had those jobs, provided the spark for an inevitable clash. There were riots in 26 cities, and the summer of 1919 is known, in Black history, as the “Red Summer.” Black troops, who had fought valiantly for democracy in Europe, returned to the United States, believing they would share in a new spirit of freedom at home. After all, they had risked their lives for it. They even dared to hope that they would experience the same respect and freedom from prejudice they had enjoyed in France. That was not to be. During 1919, 77 African Americans “were lynched, of whom one was a woman and eleven were soldiers; of these, fourteen were publicly burned, eleven of them being burned alive” (*Dusk of Dawn*, W.E.B. Dubois). Some of the soldiers were hanged in their uniforms. I join with the Virginia Symphony in their joy of having been founded in 1920. Had I focused on that year, I, perhaps, could have squeezed a flippant fanfare of some sort out of myself. In Black history, however, 1919 conjures up darker and weightier matters.



of anti-Black race riots, killings of Black Americans, and displacement of Black families from their homes across the country from spring to autumn 1919. Although mostly concentrated in the South, these events ranged from New London, CT, to San Francisco and Bisbee, AZ, with some of the worst confrontations taking place in Chicago and Washington, DC. Relevant to *Lachrymosa: 1919*'s commissioning origins, in Norfolk, VA, in the year before the Virginia Symphony's founding, Red Summer violence claimed two lives during an attack on a celebration for Black soldiers returned from service in the World War. Caused in part by postwar economic and social factors, the Red Summer was a spike in cycles of violence that extended back to the Civil War and beyond, and forward through devastating tragedies including the destruction of "Black Wall Street" in Tulsa, OK, in spring 1921 and of the town of Rosewood, FL, in January 1923.

While the historical subject of Hailstork's *Lachrymosa: 1919* is distinctly American, its broader message resonates with the persistence and recurrence of such events both before and after Red Summer and throughout the world. Hailstork's musical choices emphasize both the work's connections to centuries-old church music and to the melodic contours of Black spirituals, heard most clearly in the passages for solo strings. Hailstork's music spans musical eras and seamlessly blends styles—or rather, illuminates commonalities between styles of apparently different origins. One might hear in those commonalities a seed of hope.

The composer's comments on his piece, written for its premiere in 1995, are on page 24.

Robert Kirzinger

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

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Igor Stravinsky

Symphony in Three Movements



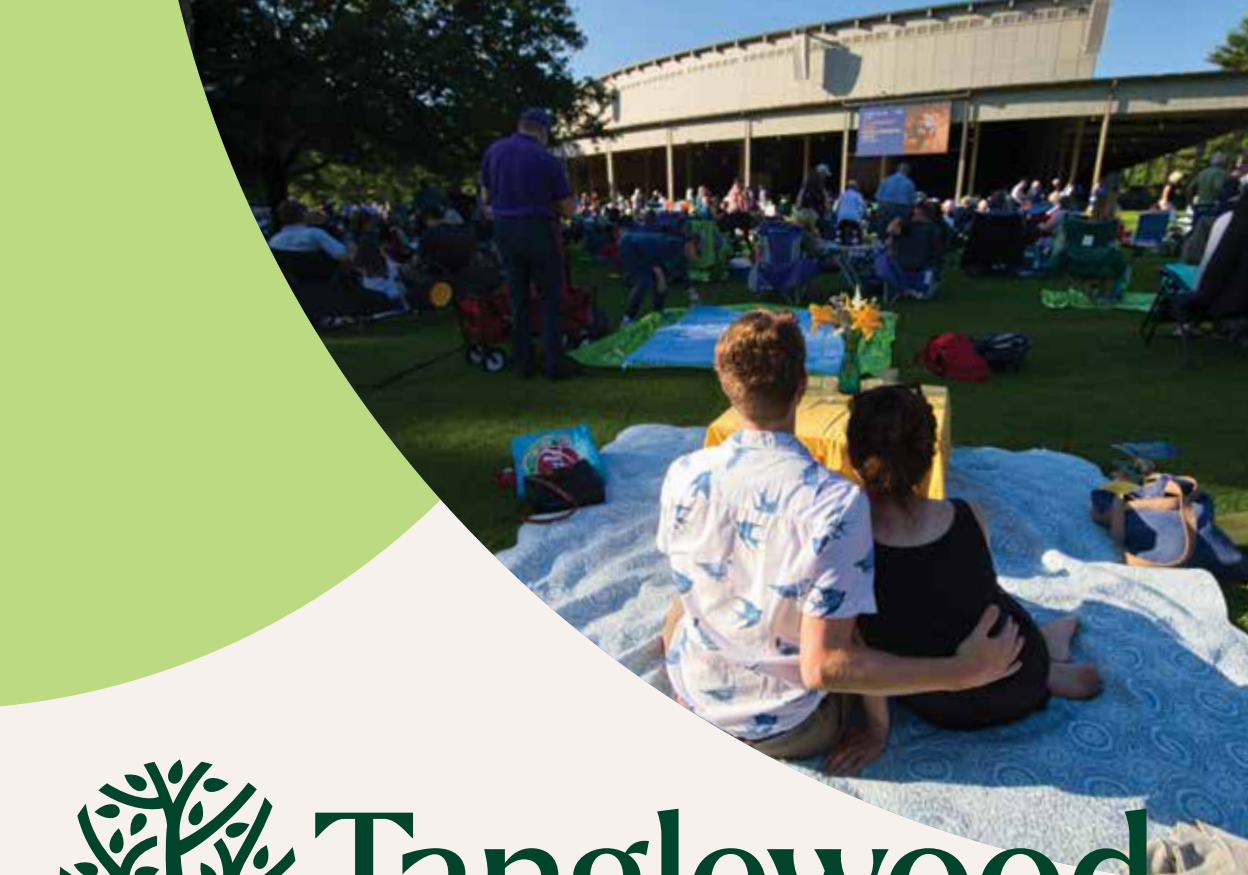
Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York City on April 6, 1971. He composed the *Symphony in Three Movements* between 1942 and 1945, dedicating it to the New York Philharmonic Symphony Society. Stravinsky led the New York Philharmonic in the first performance on January 24, 1946. He also led the first Boston Symphony Orchestra performances of the work, a month later, on February 20, 1946, in Cambridge and on February 22 and 23 in Symphony Hall.

The score of the *Symphony in Three Movements* calls for 2 flutes and piccolo, 2 oboes, 3 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, piano, harp, and strings (first and second violins, violas, cellos, and double basses). The pianist in these performances is Vytautas Baksys.

It is curious that Igor Stravinsky, so closely associated with Russian themes, lived nearly as long in Los Angeles as he did in Russia—almost 30 years. He moved to southern California in June 1940, less than a year after arriving in the United States from Europe, and remained there until 1969, when he relocated to New York City. “If there ever was a home for Stravinsky, it was his house in West Hollywood,” former Los Angeles Philharmonic conductor Esa-Pekka Salonen has remarked. True, Stravinsky seems often to have viewed Los Angeles as little more than a way station, a sanctuary from the political turmoil and war that—inconveniently—kept disrupting his creative routine in Europe. More than anything, Stravinsky feared (in the words of his biographer Stephen Walsh) “being stranded on the wrong edge of civilization in the event of war or revolution.” Danger was not his thing. Los Angeles was about as far as the composer could get from the slaughter and mayhem that engulfed Europe and Russia after 1939.

One of the first major works for orchestra Stravinsky composed in the small house above Sunset Boulevard that he shared with his wife Vera was the *Symphony in Three Movements*. He completed it in 1945, the year the war finally ended and the year he became an American citizen. Of all the music he composed in Los Angeles, this powerful piece has the closest connection to the city, and to its best-known business—the movies.

Soon after he landed in Los Angeles, Stravinsky began receiving proposals from Hollywood studios to write music for film projects. In 1942 he was commissioned to produce a score for a film about the Nazi invasion of Norway, *The Commandos Strike at Dawn*, but he balked at changes requested by Columbia and was eventually replaced by Louis Gruenberg, whose score was nominated for an Academy Award. Stravinsky recycled the music he had written into *Four Norwegian Moods*, a marvelously evocative piece for orchestra that almost recalls the lonely Nordic world of the symphonies of Sibelius.



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Program page from the first Boston Symphony performance of Stravinsky's *Symphony in Three Movements* on February 20, 1946, in Cambridge, as part of an all-Stravinsky program with the composer conducting

In 1943 Stravinsky was approached to write the score for the film *The Song of Bernadette*, based on a novel by Franz Werfel. Stravinsky and Vera had become friendly in Los Angeles with Werfel and his wife, Alma Mahler, and according to some sources it was Werfel who suggested Stravinsky for the project. Stravinsky began to write some music for the film, but once again he was unable to come to an agreement with the studio, and the assignment was handed over to the experienced film composer Alfred Newman (who won an Oscar for his score). Around the same time, Stravinsky considered—and eventually rejected—two other film projects, the scores for *Jane Eyre* and *North Star*. Produced by Sam Goldwyn to a silly pro-Soviet script by Lillian Hellman about the Nazi invasion of a small village in Ukraine, *North Star* was eventually scored by Aaron Copland, whose musical vision of Ukraine has a strong American accent.

But Stravinsky had another more serious project in mind during his first few years in Los Angeles—an orchestral composition that progressed rather episodically from three different sources and found its final form as the *Symphony in Three Movements*. According to Alexander Tansman, Stravinsky initially thought of the piece as a “symphonic work with a concertante part for the piano” and played for him some music of this sort in 1942. “I thought of the work then as a concerto for orchestra,” Stravinsky told Robert Craft some years later. This conception subsequently evolved, however, into a three-movement piece, with the music already written for piano and orchestra forming only the first movement. For the second movement, Stravinsky recycled the music he had composed for *The Song of Bernadette*, for the scene “Apparition of the Virgin,” scored for solo harp with orchestra. The third and final movement was composed in 1945, and brings the harp and piano together with the orchestra.

Stravinsky was well aware that the prolonged genesis of the piece, and its disparate sources, resulted in a form that was not like that of a conventional symphony. “The formal substance of the *Symphony*—perhaps *Three Symphonic Movements* would be a more



exact title—exploits the idea of counterplay among several types of contrasting elements,” he wrote in a 1963 program note. “One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists.” But then none of Stravinsky’s mature works that include the word “symphony” in the title (*Symphonies of Wind Instruments*, *Symphony of Psalms*, *Symphony in C*) plays by the established rules of the genre.

In the same program note, Stravinsky also claims that the *Symphony in Three Movements* is a response to the events of World War II: “each episode in the *Symphony* is linked in my imagination with a concrete impression, very often cinematographic in origin, of the war.” The first movement, Stravinsky said, was “inspired by a war film, this time a documentary of scorched-earth tactics in China. The middle part of the movement—the music for clarinet, piano, and strings, which mounts in intensity and volume until the explosion of the three chords at No. 69—was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and digging in their fields.” Newsreels and documentaries showing images of “goose-stepping soldiers” allegedly inspired the third movement (*Con moto*), with its “square march-beat, the brass-band instrumentation, the grotesque crescendo in the tuba.... The exposition of the fugue and the end of the *Symphony* are associated in my plot with the rise of the Allies and the final, albeit rather too commercial, D-flat sixth chord—instead of the expected C—tokens my extra exuberance in the Allied triumph.”

Stravinsky’s assertion that the *Symphony in Three Movements* had a specific program must be taken with a good deal of skepticism, however. It was very unlike Stravinsky, who always celebrated the abstract purity of music, to provide such a detailed explication,



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Stravinsky in 1939 with one of his California acquaintances, Walt Disney, who used part of *The Rite of Spring* in the 1940 animated film *Fantasia*



and he did so in this case only after the completion of the piece. Some observers have suggested that the program may have been the work more of Stravinsky's associate and co-author Robert Craft than of the composer himself. The 1963 note also concludes with an important qualification: "In spite of what I have said, the *Symphony* is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

One of the more unusual features of the *Symphony in Three Movements* is the use of a rumba rhythm at the start of the first movement in the piano part, with the meter changing each measure between 3/4 and 4/4, creating a dynamic, halting stop-and-start dance atmosphere accentuated by the piano's ascending cluster chords. The metrical patterns here and in the subsequent movements are shifting and complex, reminding us of the younger Stravinsky of *The Rite of Spring*. In the second movement, in ABA form, the harmonic language is more stable, and the melodic writing for the solo harp with flute is more lyrical. A seven-bar Interlude leads directly into the third movement, which builds to an explosive conclusion with the return of the initial rumba rhythm.

Harlow Robinson

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

The first Boston Symphony performances of the Symphony in Three Movements took place on February 20, 1946, at Sanders Theatre, Cambridge, and February 22-23 at Symphony Hall with Stravinsky conducting, subsequent BSO performances being given by Richard Burgin, Ernest Ansermet, Colin Davis, Michael Tilson Thomas, Charles Dutoit, Andrew Davis (the BSO's only Tanglewood performance), and Alan Gilbert (the most recent subscription performances, in January 2013).

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Edward Elgar

Violin Concerto in B minor, Opus 61



Edward Elgar was born at Broadheath, Worcestershire, England, on June 2, 1857, was knighted by King Edward VII on July 4, 1904, and died in Worcester on February 23, 1934. Though sketches for the Violin Concerto date back to October 1905, he composed the work mainly between April 1909 and August 5, 1910. The score is dedicated to Fritz Kreisler, who played the first public performance, with Elgar conducting, on November 10, 1910, at a concert of the London Philharmonic Society in Queen's Hall, London. Before that there were two private hearings, with Elgar at the piano, during the 1910 Three Choirs Festival at Gloucester, the first on September 4 with W.H. Reed, who had assisted Elgar with details of the violin part, the other on September 8 with Kreisler, whose request had prompted Elgar to write the concerto.

In addition to the solo violin, the score of Elgar's Violin Concerto calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and optional contrabassoon, 4 horns, 2 trumpets, 3 trombones and optional tuba, timpani, and strings (first and second violins, violas, cellos, and double basses).

The violin was Elgar's own instrument; he wrote a violin concerto for himself early on, in 1890, when he was still regarded as a minor provincial musician, but he destroyed that work almost at once. Not until he had achieved first renown, then fame, and finally recognition as probably the greatest living English composer did he compose a concerto for the violin that reached performance. By this time he was no longer playing the violin himself, but every measure of the concerto bears witness to his love for the instrument.

As early as June 1904 Elgar received a letter from a German conductor friend, Henry Ettling, who had visited Fritz Kreisler and found the violinist deeply immersed in the score of Elgar's oratorio *The Dream of Gerontius*, which was then just becoming known in Germany and overcoming its catastrophically bad first performance in England. Kreisler was highly enthusiastic about *Gerontius*; he had heard, moreover, that Elgar had composed a violin concerto, and he asked Ettling to see whether Elgar would entrust its first performance to him. This was just a hint, but by 1906 Kreisler officially asked Elgar for a concerto, and he evidently received the composer's promise to write one. But the composition took its time in coming. At first nothing came of the few sketches he penned; they were driven aside by what the composer's wife called a "great beautiful tune" that became the opening of Elgar's First Symphony. Once that had been completed and performed—with enormous success—late in 1908, Elgar could get back to the concerto.

In the spring of 1909 Elgar and his wife made their usual pilgrimage to Italy and stayed at Careggi, near Florence, while an American friend, Julia Worthington, was nearby at

*Fritz Kreisler, for whom
Elgar composed his
Violin Concerto*



the Villa Silli. Here Elgar wrote a number of part-songs, but only after he returned home to Hereford could he get down to really serious work. He considered the possibility of a Falstaff opera (in the end turning his sketches into an elaborate symphonic poem), and also began going over old and unused symphony sketches, considering the notion of a second symphony. But on August 19 his wife wrote in her diary, "E. possessed with his music for the VI. Concerto." He worked on it as best he could through his official duties in the fall. By now, as a well-known composer, he was expected to take part in any number of music festivals, and not until early 1910 did he get back to serious work on the concerto. In January he was staying at the home of friends in Hertfordshire, and one of the guests was a professional violinist who tried over parts of the growing work at Elgar's request, but the only result was to make the composer grow doubtful and despondent about the effect.

In March the Elgars moved to a flat in London. One spring day, while strolling in Regent Street, he encountered W.H. "Billy" Reed, a member of the London Symphony Orchestra and later its concertmaster. Elgar asked him to come over to help out with fingerings and other details of the concerto. (Reed became one of Elgar's closest friends, and later described this encounter in his own book about the composer.) By the beginning of June, Elgar had nearly finished the first two movements (the slow movement being written mostly while visiting a home owned by another close friend, Frank Schuster), and he returned to Plâs Gwyn, his home in Hereford, to work away at the finale, regularly summoning Reed up from London to play over new passages. Of the work's ending, Elgar wrote on June 16 to his friend Alice Stuart-Wortley: "I have made the end serious & grand & have brought in the real inspired themes from the 1st movement.... I did it this morning... the music sings of memories & hope." By July he had finished the drafting of the concerto and began working out the orchestration. In September, he and Reed gave a private reading of the new work at a party given by Schuster for a group of friends attending the Gloucester Festival.

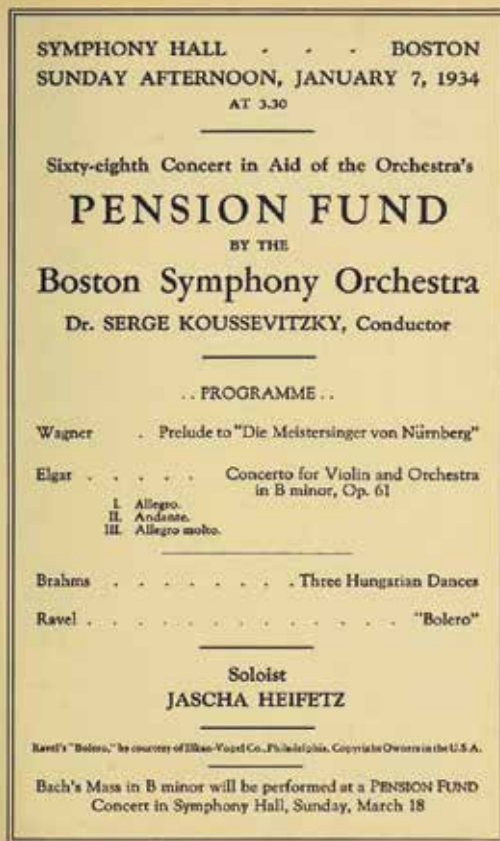
From at least 1906, Elgar had intended the concerto for Kreisler, who in November 1909 had told a reporter, "Sir Edward Elgar promised me a concerto three years ago. When he writes one it will be a labour of love rather than profit. But I can't get the first note out of him." Ironically, the concerto was growing apace even as he made that statement; by July 1910 he had his first chance to see the work, after which Elgar wrote to Schuster: "That last movement is good stuff! Kreisler saw it on Friday & is delighted." The premiere, which Elgar himself conducted, was an enormous success, though people who knew the soloist and conductor well could observe signs of nervousness. Reed, who was playing in the orchestra that night, declared that he was "thrilled beyond words, and so was the whole audience."

Program page for the first BSO performance of Elgar's Violin Concerto, with Serge Koussevitzky conducting and soloist Jascha Heifetz for a Pension Fund concert in January 1934, just a month before the composer's death

Elgar was exceptionally fond of puzzles, rebuses, anagrams, puns, and other sorts of verbal mystification; and the score of the Violin Concerto bears one of these. The work is dedicated to Fritz Kreisler, but the score is inscribed with a Spanish quotation: “Aquí está encerra el alma de.....” (“Here is inscribed the soul of.....”) Since Elgar knew perfectly well that three periods are the normal typographical indication for an ellipsis, he evidently intended something specific by the five periods that he wrote on his score—they almost certainly signify a five-letter name. Mrs. Richard Powell (the “Dorabella” of Elgar’s *Enigma* Variations) described in her book on Elgar that the composer’s wife told her, in a confidence not broken for 45 years, that the five dots stood for the name of the American friend, Julia Worthington, who had lived near the Elgars on their visit to Careggi in 1909.

But Michael Kennedy’s *Portrait of Elgar* brings together a great deal of evidence strongly suggesting that the “soul” of the concerto was really another woman, also a close friend of the composer’s, Alice Stuart-Wortley, the daughter of the painter Sir John Millais. Few letters survive to document Elgar’s friendship with Julia Worthington, but there are more than 400 letters, dating over many years, between Elgar and Alice. Their friendship was a deep one, built on mutual regard, Alice’s deep understanding of Elgar’s music, and his appreciation of her musicianship. In his typical way, Elgar gave her the nickname “Windflower,” and as he was working on the concerto in April 1910 he wrote to her, “I have been working hard at the windflower themes—but all stands still until you come and approve.” A day later he complained that his tunes were not yet “windflowerish.” Many times Elgar referred to “your” concerto in his letters to her, and it is clear that he was especially eager for her to like the piece. Most convincing of all, perhaps, is the existence of a sheet of her notepaper on which Elgar wrote, with the date September 22, 1910, the Spanish quotation that he put at the head of the score.

It is worth pointing out that the deep affection Elgar and Alice Stuart-Wortley felt for one another did not involve disloyalty to their spouses. Indeed, Alice Elgar wrote many



warm letters to “my dearest namesake,” and Elgar gave Charles Stuart-Wortley some of the earliest sketches for the Violin Concerto. All four were longtime friends. Elgar’s close friendship with Alice Stuart-Wortley (and, for that matter, with Julia Worthington) is part of the overall picture of the man, who idealized women and drew some of his musical inspiration from a romantic idea of their beauty and worth. Its significance is particularly marked in the Violin Concerto, where the word “Windflower” seems singularly appropriate for some of the delicate turns of thematic ideas.

The photographic images we have of Elgar—tall and lean, dressed with military precision, well-trimmed moustache, and all—have left a mental image of the composer who stands as the epitome of British imperialism, an image confirmed for many people by the evident patriotic fervor of such well-known works as the *Pomp and Circumstance* marches. In 1934, Constant Lambert’s brilliant, highly opinionated book *Music Ho!* attacked Elgar’s music for “an almost intolerable air of smugness, self-assurance and autocratic benevolence”—a view that must reflect only a tiny portion of his music, and the least important part at that. No one who has listened closely to the three great symphonic scores of



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Elgar with the young Yehudi Menuhin, who was soloist in Elgar's 1932 recording of the Violin Concerto



Elgar's climactic years—the two symphonies and the Violin Concerto—can fail to hear the elegiac strain that predominates over all. Far from being tub-thumping paeans to imperialistic glories, all of these works cover a range from vigor and energy to depression, they attempt to conceal moments of doubt, they long for the peace of vanished days, they express the gamut of emotions with a rare directness and immediacy.

Even more than the two symphonies, the Violin Concerto expresses its message with an intimacy all the more remarkable for the substantial scale on which the music is presented. Elgar was always the master of expressive rubato, the slight momentary hesitation that emphasizes the meaning of a note just so; but nowhere do constant changes of tempo, tiny nuances, play a more important role than here. And this, too, makes the concerto seem more personal, as if reflecting the ebb and flow of an individual's emotions. These minute subtleties of tempo and expression require the greatest imagination and concentration from the violinist, who changes moods with the speed of an operatic singer.

The first movement begins with a substantial orchestral statement that presents an entire series of short musical ideas which grow into spacious paragraphs welded together by musical relationships among the themes. All of the essential material is presented at the outset, though Elgar makes his ideas grow and change character throughout the movement—in particular one rising figure that becomes the real “Windflower” melody of the secondary theme.

The slow movement, in the very distant key of B-flat, is filled with music of the utmost intimacy. The orchestra begins with eight measures of a simple melody. When it begins to repeat the theme, the solo violin enters, not as a dominating force, but ruminating inside the texture. A new theme (which will recur in the last movement) begins the harmonic movement away from the home key to a climax in D-flat, where the first theme of the movement is heard again briefly before moving on to the key of D. Here the soloist introduces a new figure, an expressive march-like idea answered in the full orchestra, which is directed to play “Nobilmente” (“nobly”), Elgar's favorite performance indication. From this point the harmony quickly circles home for varied restatements of all the thematic ideas.

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The finale is highly dramatic from the soloist's entry at the outset with a series of rising turns that reestablish the home key of the concerto before leading to a prominent march theme in D major, the principal idea of the movement. The general shape of exposition and recapitulation is easy enough to follow, but what comes next is a surprise. As an orchestral fortissimo fades away into the depths, the solo violin soars upward, trilling, to a high F-sharp. Now begins, strictly speaking, the coda of the movement and of the concerto. Softly the strings quote a theme from the second movement (adapted in tempo to the Allegro of the finale). This grows from the lower ranges upward to another climax, out of which the finale's themes burst forth with renewed energy, evidently ready to conclude the concerto in a glorious wash of B major.

But suddenly the music fades away into the minor and we begin the most original and remarkable passage in the concerto, the "accompanied cadenza." The soloist ponders themes from the first movement. Against this, the muted strings are ordered to "thrum," Elgar's word for a simple but magical effect: rapidly moving the soft part of three or four fingers across the strings. This sustains a transparent harmonic mist against which the violin may sing its plaintive song of retrospection. After one last unaccompanied solo passage (one that, according to Billy Reed, nearly moved Elgar to tears as they worked out its details), the entire work seems about to begin again when suddenly, in a burst of energy, the introduction to the finale returns, and with a last glance at the borrowed theme from the second movement and the principal themes of the finale, the concerto closes in glory.

This is not the glory of conquest but a victory won over self after inner study and the achievement of new understanding. As Elgar wrote to Frank Schuster while completing the orchestration in July 1910, "The world has changed a little since I saw you I think—it is difficult to say how but it's either larger or smaller or something.... This Concerto is full of romantic feeling—I should have been a philanthropist if I had been a rich man—I know the feeling is human and right—vainglory!" And his words to Alice were equally on the mark: "The music sings of memories & hope."

Steven Ledbetter

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

The American premiere of Elgar's Violin Concerto was given by the Chicago Symphony Orchestra, Frederick Stock conducting, on December 8, 1911, with violinist Albert Spalding.

The first Boston Symphony performance of Elgar's Violin Concerto featured Jascha Heifetz as soloist, in a Pension Fund concert led by Serge Koussevitzky on January 7, 1934. The next BSO performance—the orchestra's only Tanglewood performance of the concerto—took place more than thirty years later, on July 29, 1967, with soloist Shmuel Ashkenasi and conductor Rafael Kubelik. BSO concertmaster Joseph Silverstein was soloist with Colin Davis conducting in October 1972 in Boston and Providence, and with Seiji Ozawa in March 1984. The most recent BSO performances were by soloist Nikolaj Znaider with Sir Colin Davis in January 2010 during the violinist's tour marking the concerto's 100th anniversary.

Dima Slobodeniouk

Leading the BSO in two weeks of programs this season, Dima Slobodeniouk has earned praise for his exhilarating approach and energetic leadership from musicians and audiences alike and has become one of the most sought-after conductors of his generation. Slobodeniouk works with the world's foremost orchestras, including the New York Philharmonic, Boston Symphony

Orchestra, London Symphony Orchestra, Berlin Philharmonic, Gewandhausorchester Leipzig, Munich Philharmonic, Vienna Symphony, Tonhalle-Orchester Zürich, Concertgebouw Orchestra, and NHK Symphony Orchestra in Tokyo. In the 2024-25 season, Dima Slobodeniouk makes his Los Angeles Philharmonic and Chicago Symphony Orchestra debuts and returns to the Orchestre Philharmonique de Radio France, Orchestre de Paris, Netherlands Philharmonic Orchestra, Dresdner Philharmonie, Pittsburgh Symphony Orchestra, and NHK Symphony Orchestra. He also leads a series of performances of Modest Mussorgsky's *Boris Godunov* at the Savonlinna Opera Festival in his home country of Finland. In summer 2024, Slobodeniouk led concerts at the Aspen and Tanglewood festivals before embarking on a tour with the New Zealand Symphony Orchestra and violinist Augustin Hadelich. Soloists with whom he has collaborated include Leif Ove Andsnes, Martha Argerich, Emanuel Ax, Khatia Buniatishvili, Seong-Jin Cho, Isabelle Faust, Kirill Gerstein, Barbara Hannigan, Håkan Hardenberger, Martin Helmchen, Alexandre Kantorow, Patricia Kopachinskja, Beatrice Rana, Baiba Skride, Yuja Wang, and Frank Peter Zimmermann. The conductor's recent recordings include Esa-Pekka Salonen's Cello Concerto with Rotterdam Philharmonic Orchestra and Nicolas Altstaedt (Alpha), for which he received an ICMA Award. His latest release on the BIS label is Stravinsky's Symphony in Three Movements and Symphony in C with Orquesta Sinfónica de Galicia, where he was music director until 2022. Other BIS releases include works of Kalevi Aho with the Lahti Symphony Orchestra, winner of the 2018 BBC Music Magazine Award; Aho's *Sieidi* and his Fifth Symphony, and music inspired by the Finnish folk epic, the *Kalevala*. For the Ondine label, Dima Slobodeniouk recorded works by Perttu Haapanen and Lotta Wennäkoski with the Finnish Radio Symphony Orchestra. Slobodeniouk studied with Ukrainian violinist Olga Parkhomenko at Helsinki's Sibelius Academy, also studying conducting with Leif Segerstam, Jorma Panula, and Atso Almila. He was music director of the Orquesta Sinfónica de Galicia from 2013 to 2022, principal conductor of the Lahti Symphony Orchestra from 2016 to 2021, and the artistic director of the Sibelius Festival. With the Orquesta Sinfónica de Galicia he created an extensive and highly acclaimed library of live concert recordings in recent years. A passionate believer in widening opportunity, he started a conducting initiative at the Orquesta Sinfónica de Galicia to provide aspiring conductors podium time with a professional orchestra and the opportunity to work with him on selected repertoire. A frequent BSO guest conductor, Dima Slobodeniouk made his BSO debut at Tanglewood in 2018 and has returned nearly every season since. In spring 2024 he led the orchestra in Edvard Grieg's incidental music from *Peer Gynt* in a staged performance by director Bill Barclay's Concert Theatre Works. In summer 2024 at Tanglewood, he conducted both the BSO and the Tanglewood Music Center Orchestra.



Marco Borggreve

Frank Peter Zimmermann

Frank Peter Zimmermann is widely regarded as one of the foremost violinists of his generation. Praised for his selfless musicality, brilliance, and keen intelligence, he has been performing with major orchestras around the world for more than three decades, collaborating with renowned conductors. His concert engagements regularly take him to prominent venues and international music festivals in Europe, the United States, Asia, South America, and Australia. Highlights during the 2024–25 season include appearances with the Berlin Philharmonic and Kirill Petrenko, Cleveland Orchestra and Franz Welser-Möst, Staatskapelle Dresden and Daniele Gatti, NDR Elbphilharmonie Orchestra and Andris Poga, Gewandhausorchester Leipzig and Alan Gilbert, Orchestre de Paris and Dima Slobodeniouk, Orchestre National de Lyon and David Afkham, and Filarmonica della Scala and Daniele Gatti, as well as a tour in China. Alongside pianist Dmytro Choni, Zimmermann gives recitals in various cities in Europe. Zimmermann has built up an impressive discography for BIS Records, Warner Classics, Sony Classical, hänssler CLASSIC, Ondine, Decca, Teldec Classics, and ECM Records. He has recorded virtually all major concerto repertoire, ranging from Bach to Ligeti, as well as recital repertoire. Many of these highly acclaimed recordings have received prestigious awards and prizes worldwide. Recent releases on BIS include the Stravinsky Violin Concerto coupled with Martinů's Suite concertante and Bartók's Rhapsodies nos. 1 and 2 with the Bamberg Symphony and Jakub Hrůša, the complete sonatas and partitas of J.S. Bach, and the complete sonatas for piano and violin of Beethoven with Martin Helmchen. Zimmermann has received numerous prizes and honors, including the 1990 Premio dell'Accademia Musicale Chigiana, Siena; the 1994 Rheinischer Kulturpreis; the 2002 Musikpreis of the city of Duisburg; Germany's 2008 Federal Cross of Merit, 1st Class; and Hanau's 2010 Paul Hindemith Prize. In 2010, Zimmermann founded the Trio Zimmermann with violist Antoine Tamestit and cellist Christian Poltéra. The trio has performed in major music centers and festivals across Europe for over a decade. With BIS Records, they've released award-winning recordings of string trio works by Beethoven, Mozart, Schubert, Schoenberg, and Hindemith, and a trio arrangement of Bach's *Goldberg Variations*. Zimmermann has premiered violin concertos by Magnus Lindberg, Matthias Pintscher (*en sourdine*), Brett Dean (*The Lost Art of Letter Writing*), and Augusta Read Thomas (*Juggler in Paradise*). Born in 1965 in Duisburg, Germany, Zimmermann started playing the violin at age 5 and gave his first concert with an orchestra at age 10. He studied with Valery Gradov, Saschko Gawriloff, and Herman Krebbers. Zimmermann plays the 1711 Antonio Stradivari violin "Lady Inchiquin," kindly provided by the Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Since his BSO debut in July 1987 at Tanglewood, he has performed concertos of Prokofiev, Glazunov (subscription series debut, November 1988), Beethoven, Mozart, Dvořák, Shostakovich, Bartók, Berg, Brahms, Britten, Brett Dean, Martinů, and Sibelius with the orchestra, his subscription performances of the Bartók Violin Concerto No. 2 in October 2016 being his most recent appearances with BSO.



Explore

For a complete BSO performance history of any piece on the program, readers are encouraged to visit the BSO Archives' online database, "HENRY," named for BSO founder Henry Lee Higginson, at archives.bso.org.

Adolphus Hailstork

Information about Adolphus Hailstork can be found at the composer's website, adol-phushailstorkcomposer.com, and that of his publisher, Theodore Presser, presser.com/adolphus-hailstork.

The brief entry in *The New Grove Dictionary of Music and Musicians*, dating from 2001, is by the late Doris Evans McGinty, who was a musicology professor at Howard University, Hailstork's alma mater.

Cameron McWhirter's book *Red Summer* (St. Martin's Griffin press) details the history of racial violence in the U.S. in 1919, and much more information can be found online.

Recordings

A recording of Hailstork's *Lachrymosa: 1919* by the Minnesota Orchestra and conductor Kensho Watanabe is available online as part of the orchestra's "Listening Project."

Other recordings of Hailstork's music include a portrait disc of his orchestral works by conductor JoAnn Falletta and the Virginia Symphony Orchestra, including his *An American Port of Call* and Symphony No. 1; his Second and Third symphonies, recorded by David Lockington and the Grand Rapids Symphony; an all-Hailstork disc of choral works recorded by Donald McCullough and the McCullough Chorale; a disc of his string quartets recorded by the Ambrosia Quartet, and an album of his chamber music recorded by the Harlem Chamber Players with baritone Kenneth Overton.

Igor Stravinsky

Books

Jonathan Cross, *Igor Stravinsky* (Reaktion Books "Critical Lives")

Jonathan Cross, ed., *The Cambridge Companion to Stravinsky* (Cambridge University Press)

Graham Griffiths, ed., *Stravinsky in Context* (Cambridge University Press)

Tamara Levitz, ed., *Stravinsky and his World* (Princeton University Press)

Michael Oliver, *Igor Stravinsky* (Phaidon "20th-Century Composers")

Igor Stravinsky, *Chronicle of My Life* [aka *An Autobiography*] (various publishers)

Igor Stravinsky/Robert Craft (series) (University of California Press)

Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra"* (2 vol.; University of California Press)

Stephen Walsh, *Stravinsky—A Creative Spring: Russia and France, 1882-1934* and *Stravinsky—The Second Exile: France and America, 1934-1971* (University of California Press)

Eric Walter White, *Stravinsky: The Composer and his Works* (University of California)

Stephen Walsh wrote the Stravinsky essay in *The New Grove Dictionary of Music and Musicians*.

Online

The Stravinsky Foundation website is a useful online omnibus for information on the composer: fondation-igor-stravinsky.org/en

Recordings

Stravinsky himself recorded the Symphony in Three Movements with the Columbia Symphony Orchestra in 1961 (Sony). There are live recordings under the composer's direction with the BBC Symphony Orchestra (BBC Legends) and with the Southwest German Radio Symphony Orchestra (Music & Arts).

Dima Slobodeniouk and Orquesta Sinfónica de Galicia released a recording of the Symphony in Three Movements in 2024 on BIS.

Other recordings include (alphabetically by conductor): Chicago Symphony Orchestra/Pierre Boulez; Philharmonia Orchestra/Robert Craft, BBC Philharmonic/Sir Andrew Davis; Orchestre de la Suisse Romande/Charles Dutoit; London Symphony Orchestra/Valery Gergiev; Berlin Philharmonic/Sir Simon Rattle; Philharmonia Orchestra/Esa-Pekka Salonen; London Symphony Orchestra/Michael Tilson Thomas

Edward Elgar

Michael Kennedy, *Portrait of Elgar* (Oxford)

Kennedy, *The life of Elgar* (Cambridge University "Musical lives")

Kennedy, *Elgar Orchestral Music* (University of Washington "BBC Music Guides")

Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford)

Ian Parrott, *Elgar* (Dent "Master Musicians")

W.H. Reed, *Elgar As I Knew Him* (Oxford) (Reed is the violinist who assisted Elgar with the solo part in the Violin Concerto.)

J.P.E. Harper Scott, *Edward Elgar, Modernist* ("Music in the 20th Century," volume 20, Cambridge University Press)

Essays and collections

Michael Steinberg, *The Concerto—A Listener's Guide* (Oxford)

Donald Francis Tovey, *Essays in Musical Analysis* volume 3 (Oxford)

Byron Adams, ed., *Edward Elgar and his World* (Princeton University)

Nicholas Kenyon, ed., *Elgar: An Anniversary Portrait* (Continuum)

J.N. Moore, ed., *Edward Elgar: Letters of a Lifetime* (Oxford)

Diana McVeagh's Elgar article from *The New Grove* (1980) was included in *The New Grove Twentieth Century English Masters* and was retained, with some revisions, for the 2001 edition of *Grove*.

Recordings

Elgar himself led a recording of his Violin Concerto with Yehudi Menuhin and the London Symphony Orchestra in 1932.

Other notable recordings (alphabetically by soloist): Nicola Benedetti/London Philharmonic Orchestra/Vladimir Jurowski; Renaud Capuçon/London Symphony Orchestra/Sir Simon Rattle; James Ehnes/Philharmonia Orchestra/Sir Andrew Davis; Vilde Frang/Deutsches Symphonie-Orchester Berlin/Robin Ticciati; Hilary Hahn/London Symphony Orchestra/Sir Colin Davis; Jascha Heifetz/London Symphony Orchestra/Sir Malcolm Sargent; Nigel Kennedy/City of Birmingham Symphony Orchestra/Sir Simon Rattle; Itzhak Perlman/Chicago Symphony Orchestra/Daniel Barenboim; Gil Shaham/Chicago Symphony Orchestra/David Zinman; Nikolaj Znaider/Dresden Staatskapelle/Sir Colin Davis



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BSO News

BSO Welcomes New Musicians in 2025-26

The BSO and Music Director Andris Nelsons recently announced the appointment of three new players for the start of the 2025-26 season, as well as a promotion within the orchestra.

Caleb Quillen will be the orchestra's new principal double bass. Currently a member of the Dallas Symphony Orchestra, Quillen is a graduate of New England Conservatory and was a Tanglewood Music Center fellow for two summers. He will succeed Edwin Barker, who retires at the end of the 2024-25 BSO season after 48 years as principal bass. We also welcome section violins Samuel Andonian and Arianna Brusubardis Grace. Andonian, currently a doctoral fellow at the CUNY Graduate Center, is a native of Greater Boston who grew up playing in the Boston Youth Symphony Orchestras and was a soloist at Armenian Night with the Boston Pops at age 17. Brusubardis Grace, a former fellow of the Tanglewood Music Center, joins the BSO after holding positions in the Canton Symphony Orchestra, the Kansas City Symphony, and the Boston Ballet Orchestra.

BSO third horn Michael Winter has been appointed associate principal horn, filling the vacancy left by Richard Sebring when he was promoted to principal horn in April 2023. Winter also becomes principal horn of the Boston Pops with the promotion. Winter joined the BSO in September 2012.

The Walter Piston Society Concert Friday, April 4, 2025

The Walter Piston Society Concert honors those who have provided a gift for the future of the Boston Symphony Orchestra, Boston Pops, or Tanglewood with a bequest intention (i.e., through one's will, trust, IRA, or insurance policy), or by establishing a charitable trust or gift annuity that generates income for life or a term of years. Members of the Walter Piston Society enjoy a variety of privileges, including invitations to special events, lectures, and seminars in Boston and at Tanglewood. In addition, Walter Piston Society members may choose how they wish to be recognized in program books and the BSO's annual report.

Walter Piston (1894-1976), who endowed the principal flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He wrote four books on music theory that are acknowledged classics, and his notable students included Leonard Bernstein. Late in life, the French government bestowed on Mr. Piston the Officier de l'Ordre des Arts et des Lettres. The Boston Symphony Orchestra thanks and recognizes the members of the Walter Piston Society, whose gifts will help to preserve this great orchestra for future generations.

FOX HILL VILLAGE: Live your passion.



Fox Hill Village resident Mimi Baird is passionate about mental health awareness. After spending more than a decade turning a manuscript written by her late father — a brilliant physician who both studied and suffered from manic depression — into a powerful book, she is now collaborating on a screenplay. So, what does this accomplished author love most about Fox Hill Village? "Living here gives me the freedom to pursue my passion."

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New BSO Recordings on Deutsche Grammophon

Deutsche Grammophon and the Boston Symphony Orchestra recently announced the release of pianist Seong-Jin Cho's performances of the two Maurice Ravel piano concertos with the BSO and Andris Nelsons, recorded live at Symphony Hall. This release and Seong-Jin Cho's recordings of Ravel's complete solo piano music coincide with the 150th anniversary of the composer's birth, which the BSO and Seong-Jin Cho will also celebrate at Tanglewood this coming summer in a series of concerts.



On March 28, 2025, Deutsche Grammophon issued a box set of Andris Nelsons and the BSO's Shostakovich recordings made over the past decade, including the complete symphonies, the concertos for piano, violin, and cello, and his opera *Lady Macbeth of Mtsensk*. Soloists include cellist Yo-Yo Ma, soprano Kristine Opolais, bass-baritone Matthias Goerne, pianist Yuja Wang, and violinist Baiba Skride. The Tanglewood Festival Chorus is also featured in several works. The series, which had its first release in 2015, has earned three Grammy Awards for Best Orchestral Performance and one for Best Engineered Album.

In December 2024, to coincide with the 75th anniversary of the BSO's world premiere of Olivier Messiaen's extraordinary *Turangalila-symphonie*, Deutsche Grammophon released digitally Andris Nelsons and the BSO's performance of the work featuring soloists Yuja Wang, piano, and Cécile Lartigau, ondes Martenot, recorded live at Symphony Hall. A physical album will be released later in 2025.

Boston Symphony Chamber Players at New England Conservatory's Jordan Hall, April 6

The final concert in the Boston Symphony Chamber Players' 2024-25 season takes place on Sunday, April 6, 3pm, at Jordan Hall. The program consists of Elena Langer's *Five Reflections on Water*, Sofia Gubaidulina's Sonata for double bass and piano, and Dmitri Shostakovich's Piano Quintet in G minor. BSO Assistant Conductor Anna Handler joins for Langer's *Five Reflections on Water*, a large work for the full ensemble, commissioned by the BSO for the Chamber Players, and Gilbert Kalish is guest pianist in the Gubaidulina and Shostakovich pieces. For tickets, visit bso.org/events/bso-chamber-players-april-6-2025.



BSO Broadcasts on CRB

BSO concerts are heard on the radio at 99.5 CRB and online at classicalwcrb.org. Saturday-night concerts are broadcast live at 8pm with host Brian McCreath, and encore broadcasts are aired on Monday nights at 8pm. In addition, interviews with and features on guest conductors, soloists, and BSO musicians are available online at classicalwcrb.org/bso. Current and upcoming broadcasts include last week's program, led by Dima Slobodeniouk, of Arvo Pärt's *Tabula rasa*, with BSO violinists Alexander Velinzon and Lucia Lin as soloists, and the Mozart Requiem, featuring the Tanglewood Festival Chorus and vocal soloists Erin Morley, Avery Amereau, Jack Swanson, and Morris Robinson (April 8); and this week's program, also led by Slobodeniouk, of Adolphus Hailstork's *Lachrymosa: 1919*, Igor Stravinsky's Symphony in Three Movements, and Edward Elgar's Violin Concerto, featuring Frank Peter Zimmermann (April 5 and 14).



Symphony Hall

A Brief History

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The reupholstered seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Architect's watercolor rendering of Symphony Hall prior to its construction



Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats a maximum of 2,625. For Pops concerts, the capacity is 2,371. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Until recent lighting advances, all 394 chandelier light bulbs were replaced annually. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004–05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings.

Symphony Hall has been the scene of more than 300 world premieres, including major works by Thomas Adès, Béla Bartók, John Cage, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Sergei Prokofiev, Kaija Saariaho, Bright Sheng, Igor Stravinsky, Germaine Tailleferre, George Walker, John Williams, and Olly Wilson. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938–40;



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Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground



1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), all the inaugurations of former longtime Boston mayor James Michael Curley, and, in the 2000s, international squash tournaments.

The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a place of public gathering. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall’s clerestory windows (the semicircular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. The latest additions to Symphony Hall include a new, state-of-the-art recording studio and a newly constructed, state-of-the-art video control room. Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

The Conductors Circle

The Conductors Circle, created in January 2025, salutes the generosity of donors who have made leadership commitments to support the full breadth of the Boston Symphony Orchestra's mission and values. Their exemplary investments in musical excellence, innovation, and service to our community resonate in every aspect of the BSO's work.

The Conductors Circle encompasses all donors who have made combined contributions of \$25,000 or more in fiscal year 2024 or fiscal year 2025 to the Boston Annual Fund, Pops Annual Fund, Tanglewood Annual Fund or special operating projects.

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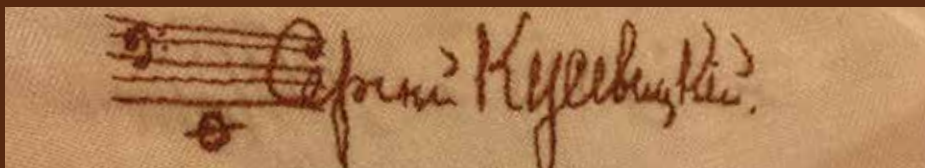
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On Display in Symphony Hall

Located on the orchestra and first balcony levels of Symphony Hall, this season's archival exhibits continue the BSO's 2024 celebration of the 150th anniversary of Serge Koussevitzky's birth and the 100th anniversary of his appointment as the BSO's ninth Music Director. Exhibits and artwork in the Cabot-Cahners Room on the first balcony look at his commissioning legacy, his first season with the BSO, and selected recordings and written works.

The Archives also celebrates the Beethoven and Shostakovich festivals occurring this season with cases documenting festivals and relationships with these two composers. Also on display are cases focused on the legacy of BSO founder Henry Lee Higginson, a 19th-century musical power couple (Mr. and Mrs. Henschel), the last 100 years of BSO concertmasters, the history of dance at Symphony Hall, and the raked flooring and sculptures that make Symphony Hall unique architecturally.



Symphony Hall

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Boston Philharmonic

1. STRAUSS / MAHLER

Claire Booth, *soprano*

February 16, 3:00 PM

Pre-concert Guide to the Music 1:45 PM

2. MAHLER SYMPHONY NO. 2

Miah Persson, *soprano*

Dame Sarah Connolly, *mezzo-soprano*

April 18, 8:00 PM

Pre-concert Guide to the Music 6:45 PM

Boston Philharmonic Youth Orchestra

1. MAHLER SYMPHONY NO. 6

March 2, 3:00 PM

2. DEBUSSY / WALTON / RACHMANINOFF

Leland Ko, *cello*

May 1, 8:00 PM

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- **Accessibility:** For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing/Huntington Avenue entrances. For more information about accessible services at Symphony Hall please visit bso.org/access.
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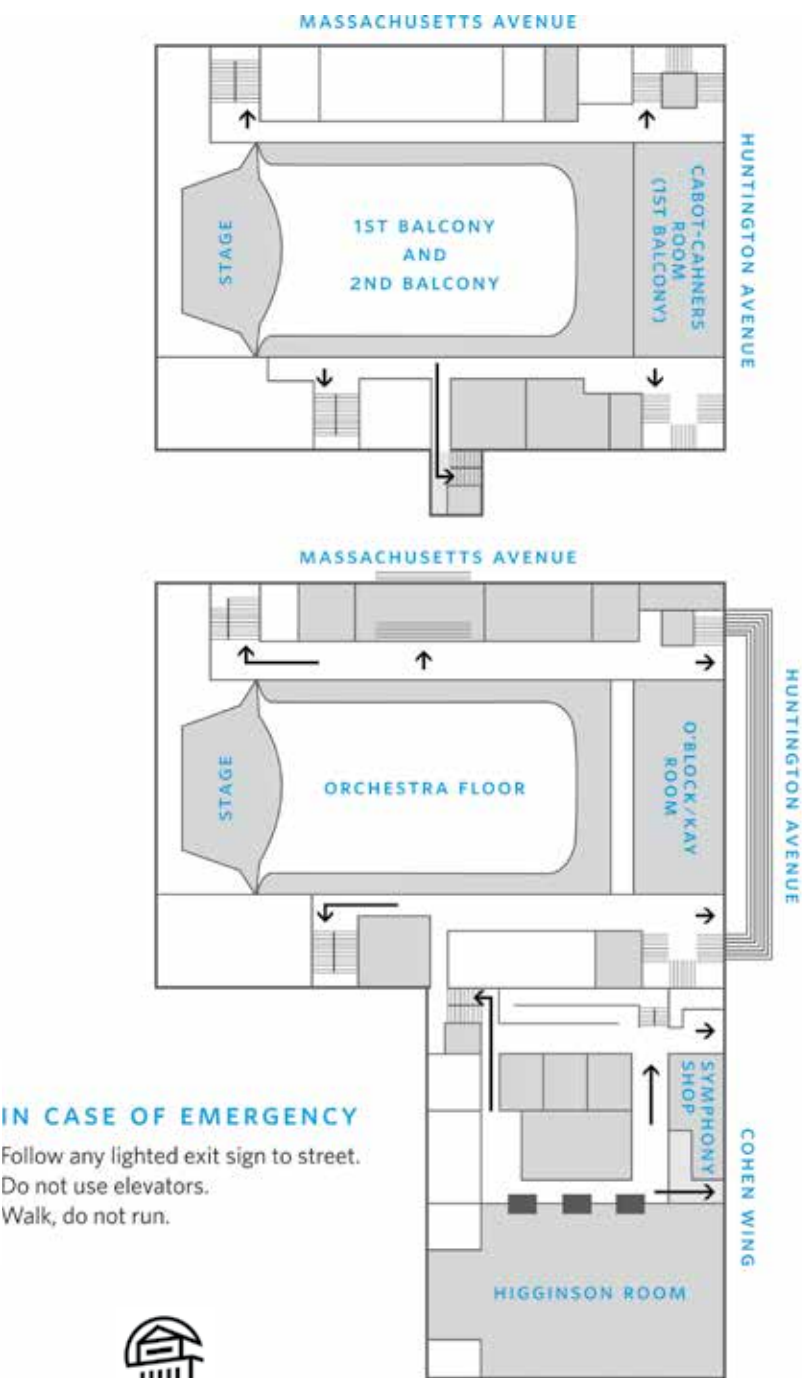
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More of the BSO

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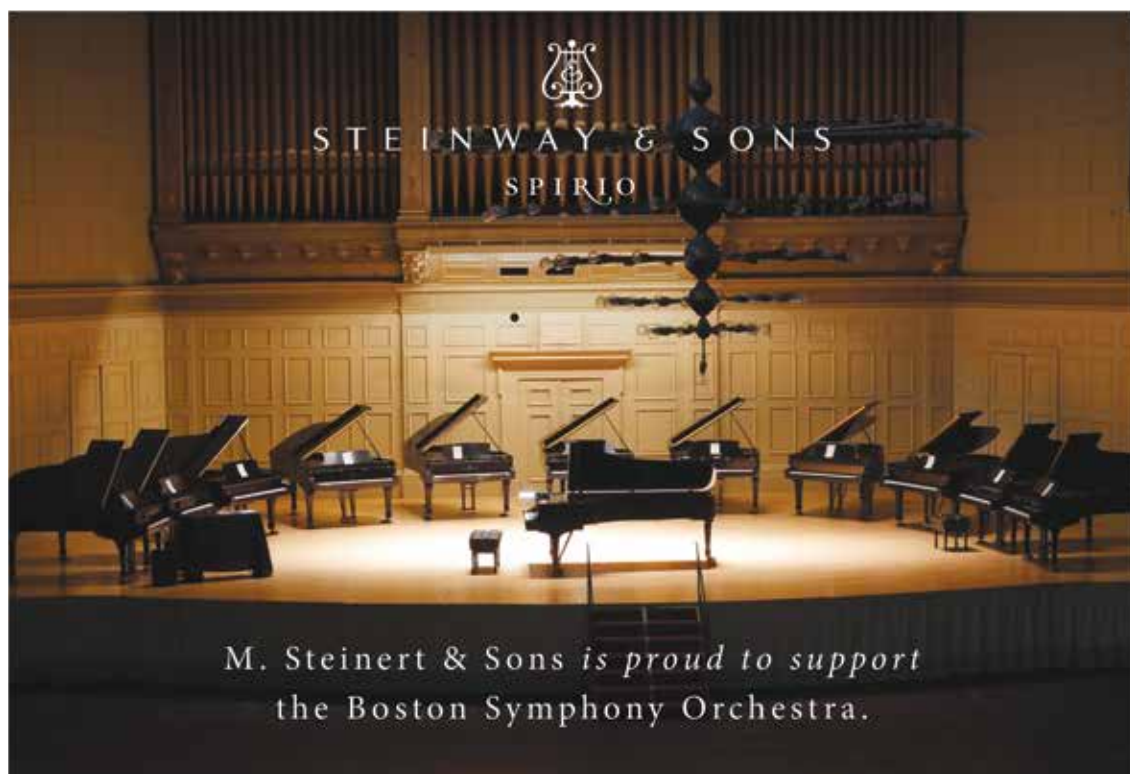
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